



Christ Church Cathedral

52 Church Street, Newcastle

and St Peter's Hamilton

148 Denison Street, Hamilton



Welcome to worship today, especially all who are visiting

Weekly News Sunday 10 March 2024

Lent IV – Mothering Sunday



Photo Credit Billy Hathorn

Services Today

8.00am: Eucharist

Presider: The Very Reverend Katherine Bowyer

Preacher: The Reverend Gary Atherton

10.00am: Sung Eucharist

Presider: The Very Reverend Katherine Bowyer

Preacher: The Reverend Gary Atherton

6.00pm: Sung Evensong

Officiant: The Very Reverend Katherine Bowyer

Preacher: The Reverend Christian Ford

You Tube: <https://www.youtube.com/channel/UCXyas2uhJUNOnDetOpPdUOg>

Facebook: <https://www.facebook.com/christchurchcathedralnewcastle/>

Dear Parish Family

Apologies from the Dean there is no pastoral this week due to the pewsheet being produced early.....there is a poem.

For God So loved the world

The whole round world, in Greek the total cosmos,
Is all encompassed in this loving word;
Not just the righteous, right on, and religious,
But every one of whom you've ever heard,
And all the throng you don't know or ignore,
For everyone is precious in his sight,
Chosen and cherished, loved, redeemed before
The circling cosmos ever saw the light.

He set us in the world that we might flourish
That His beloved world might live through us
We chose instead that all of this should perish
And turned his every blessing to a curse.
And now he gives himself, as Life and Light
That we might choose in Him to set things right.

Malcolm Guite 1957-



WHAT'S HAPPENING...

A lot has been happening this week with extra School services and the Calvary Remembrance Service. Also there is preparation for 2 funerals next week, 1 at St Peter's.

NEWS: This is our parish pewslip. If you have news, or items for the pewslip, please send them to Sharon in the parish office. We love contributions!

CRUISE SHIPS: We've had a week of welcoming cruisers from around the world, and on Saturday 9th March, the Serenade of the Seas – the famous nine month world cruise – will be visiting Newcastle. **Are you able to come and help welcome people to the Cathedral from 10.00am – 2.00pm(ish?).** You don't need to stay for the whole time! Please let me know if you can help 😊

COVID AND ATTENDING WORSHIP: The impact of ongoing COVID is evident in our parish family. Please continue to be mindful of COVIDSafe practices as we gather, and to be mindful of our own health and vulnerabilities as well as those in our community. Please strongly consider wearing a mask in places, including church, where you feel you are not able to adequately maintain physical distancing.

LENTEN RESOURCES: Please check the pewslip for the many resources available this Lent, **especially**, the resources available through our **Cathedral Shop**.

LIVESTREAM: The easiest way to connect to the livestream (when it is working! 😊) is through the cathedral YouTube channel:

<https://www.youtube.com/channel/UCXyas2uhJUNOnDetOpPdUOg>

The sacrament is administered in both kinds. You are welcome to receive in one or both kinds. We ask that you do not intinct (dip) the host.

With my thanks and prayers,

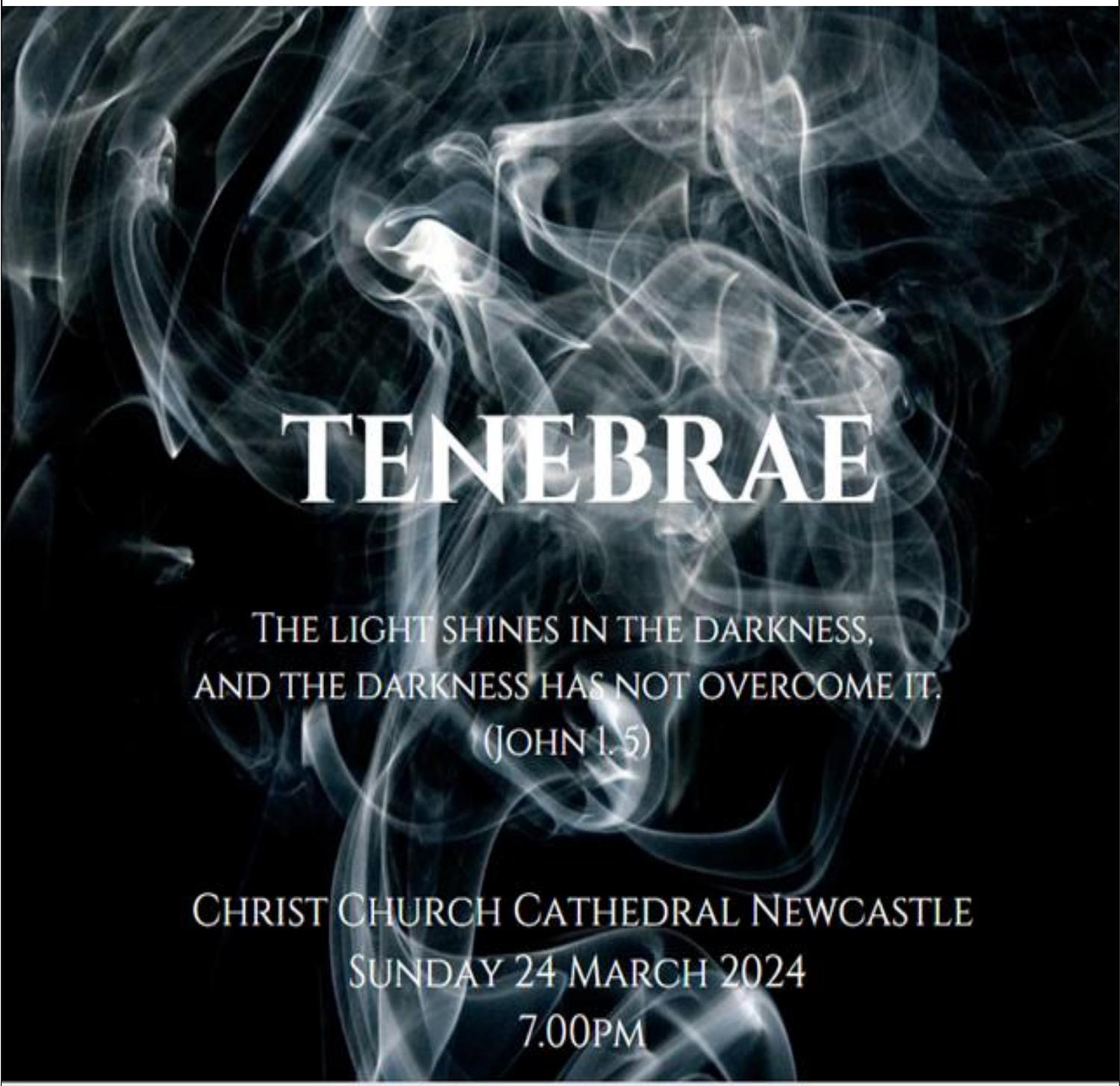
Dean Katherine

Ps: Please share this email with others who would like to hear news of the parish. To receive our weekly mailings, please contact the Cathedral Office cathedral@newcastlecathedral.org.au to be placed on the email or mail out list.

For the diary

Lenten Concerts – tickets on sale online soon, or at the door

March 17, 12 noon – Christ Church Camerata Trio (David Banney, Sandra Fitzgerald and Gavin Clark) with Erin Sweetman (piano) in music of Bach, Fauré, Satie, Clara Schumann and David Banney



TENEBRAE

THE LIGHT SHINES IN THE DARKNESS,
AND THE DARKNESS HAS NOT OVERCOME IT.
(JOHN 1.5)

CHRIST CHURCH CATHEDRAL NEWCASTLE
SUNDAY 24 MARCH 2024
7.00PM

Music this Sunday

8am Eucharist

Hymns: 349, 350, 174 (tune 219i), 342

10am Eucharist

Introit: So God loved the people of the world (TIS 241)

Setting: Missa quatuor vocum (Scarlatti) and Mass in e minor (Donovan)

Psalm 107: 1-3, 17-22

Anthem: For God so loved the world (Stainer)

Hymns: 349, 350, 174 (tune 219i), 342

Organist: Gerard Nicholls

6pm Evensong Renouncing Satan and All Evil

Canticles: A Song of Hope (Gesualdo), Magnificat on the Seventh Tone (Willan)

Psalm 119: 73-80 (Attwood)

Anthem: Christus factus est (Anerio)

Hymns: 483, 561, 478 (vv. 1-3 all, v. 4 choir, v. 6 choir, v. 7 all)

Organist: Gerard Nicholls

Music Notes

Why do we sing the Psalms the way we do?

Why do we sing the Psalms the way that we do? This is an important question with answers that reveal a great deal about the history of the Anglican church.

To begin with, we sing Psalms in the first place because they were written to be sung. The Psalms are the hymns of the Old Testament, and the texts themselves give hints about the fact they are meant to be sung, even, in some cases, listing the instruments that were intended to accompany them. How they sounded in Old Testament times is a great mystery – if I had the opportunity for time travel, one of my destinations would certainly be the ancient Temple in Jerusalem!

At Christ Church Cathedral we sing the Psalms using a style known as Anglican chant. It is a tradition that dates back to the seventeenth century, beloved by many people. The story of the origins of Anglican chant take us back even further – to the 1500s, and the Reformation.

Most readers will be familiar with the main events of the Reformation, a sixteenth-century process through which the divine authority of the Pope and the Catholic Church was challenged, and Protestantism emerged. On a background of political instability that made the continent ripe for division, the seed of the Reformation is often said to be Martin Luther's dissent against the behaviour of the church leaders. At the heart of the theological debate was the concern that the Catholic Church abused its powers, particularly through the sale of indulgences, the exchange of money for forgiveness or even eternal salvation.

The Reformation is often described as marking the break between the Middle Ages and the Renaissance. Prior to the Reformation Europe was really Christendom: the church's word was law, and the church's words were written and spoken in Latin. But, by the sixteenth century few people were fluent in Latin (even in Italy), and one of the hallmarks of the Reformation was the push to use vernacular languages in place of Latin, especially in the church. Until the fifteenth century, for example, English churchgoers would hear the entire service said and sung in Latin. By the end of the sixteenth century, English had replaced it as the official language of the church in that country. This did not happen overnight, and the religious beliefs of successive Tudor monarchs – some pro-Catholic, some in favour of reform – meant that at any given time, the choice of language in religious settings was quite literally a matter of life and death.

The fuel for the fire of the Reformation was the increasing desire for national independence within European states, and this burgeoning nationalism was a great support for the notion that local language – the vernacular – should be used in worship. Luther's hymns 'A mighty fortress is our God' has been described as the 'Battle Hymn of the Reformers', and is even the title of Steven Ozment's *History of the German People*. Within the church, the vernacular was a defence against clerical abuse: it was much easier for the church leaders to behave corruptly if no one understood what they were saying. Every worshipper should hear the Word of God in their mother tongue.

Returning to the question of Anglican Psalm singing, prior to the Reformation, worship was not only in Latin, but every aspect of worship was carried out by clerics and choristers: there was little expectation that the congregation would join in singing any part of the service. Thanks to the Reformers, and driven by the use of vernacular languages, congregational singing exploded, often at the expense of choirs. Bundled together with Latin and Catholicism in general, choirs were an abhorrence to the Reformers, who removed them, along with organs, as quickly and completely as possible. Choirs and organs would make fitful returns to Anglican liturgy over the ensuing centuries, and it wasn't until the middle of the 1800s that Anglican music re-emerged in a line that has been unbroken since.

The emergence of the vernacular was inspired by the desire to ensure that sound doctrine and theology could be heard and understood. To borrow a favourite word of our own times, the Reformers wanted 'transparency'. This desire led two schools of thought and practice. In one approach, the rise of the vernacular led to the rise of congregational hymns – newly composed texts set to melodies, that were seen as perfect vehicles for

teaching doctrine and theology. In the second approach, scripture alone was trustworthy, and new poetry was shunned.

The first approach prevailed in Germany, where Luther himself was one of the most prolific producers of hymns. Composed a century after Luther, the hymn 'Now thank we all our God' (translated from the German 'Nun danket alle Gott') is a well-known example. Meanwhile the English reformers favoured the second approach. Hymns, with newly minted poetry were regarded as suspicious. Instead, the Psalms – the hymns of the Old testament – were regarded as the ideal texts for singing God's praise. The English church took to Psalm singing with gusto, singing at church and at home, with Psalters (books containing Psalms and the music that went with them) becoming sixteenth-century best-sellers. Church services would often include at least two Psalms – apparently the singing of them was so slow that it might take 15 minutes to sing a 30-verse Psalm. They were committed!

But this presented a problem. Hymns work thanks to rhyme and meter. Rhyme makes them memorable, and meter makes them singable: each verse has the same formula of the number of syllables and the type of accents on those syllables, so that we can use the same melody for each verse. The numerical code at the top of each hymn (the hymn's meter) in the hymn book describes this: 8787 for 'Come thou long expected Jesus' means that the first verse has 8 syllables, the second has 7, and so on. These are shown on each hymn so that, if you don't like or don't know a particular tune, it can be replaced with any tune of the same meter.

But the Psalms, even in Hebrew, are not metrical, and this makes them difficult to sing – a single melody will not work from one verse to the next. The English church solved this problem by producing collections of *metrical* Psalms. This was a process that required every Psalm to be rewritten so that each verse has the same meter (often eight syllables per line – think of 'All people that on earth do dwell' – known as the Old Hundredth because the text is Psalm 100). Tunes were composed to match these rhythms, so that a single tune could fit any of the Psalms. A Psalter would contain many tunes, with different moods to match the mood of different Psalms, but a congregation could get by with knowing just a handful (as was often the case).

One irony of this process is that metrical versions of the Psalms required compromises to be made, especially if the English text was also expected to rhyme. There are many examples of metered texts that stray far from the original, either in details or in meaning. In some cases, poetic license simply required the addition or removal of words without losing the original impression. In Psalm 137 (By the waters of Babylon), verse 2 has been metricised as:

*We hang'd our harps and instruments
the willow trees upon;*

maintaining the intention, but changing the details of the original, which mentioned only harps (not other instruments as well), and specified poplars, which are but a branch of the willow family:

*There on the poplars
we hung our harps,*

In verse 4 of the same Psalm, things apparently get political. The metrical version makes reference to a King, not mentioned in the original (*How can we sing the songs of the Lord while in a foreign land?*), and thought to be a reference to Queen Mary's husband, Philip of Spain:

*Alas! said we, who once can frame
his heavy heart to sing
The praises of our living God
thus under a strange king?*

In a very famous example, from Archbishop Parker's Psalter, and set to music by Thomas Tallis (the tune famously used by Vaughan Williams in his magnificent Fantasia), the metrical version shows an example of a common liberty: bringing the New Testament directly into the Psalms. The original, from Psalm 2, reads like this:

The kings of the earth set themselves, and the rulers take counsel together, against the Lord, and against his anointed.

The metrical version goes like this:

*The Kings arise, the Lords devise, in counsels met thereto,
against the Lord with false accord, against His Christ they go.*

Even more concerning, and sometimes quite bizarre, was the nationalistic practice of replacing Israel with Britain as the centrepiece of the biblical narrative. No less a poet than Isaac Watts ('Joy to the world', 'When I survey the wondrous cross') was responsible for a rendition that cast this verse from Psalm 47 (Book of Common Prayer):

*The princes of the people are joined unto the people of the God of Abraham;
for God, which is very high exalted, doth defend the earth, as it were with a shield.*

into this (Watt's Psalter):

*The British islands are the Lord's,
There Abraham's God is known;
While powers and princes, shields and swords
Submit before his throne.*

These days our lectionary would specify this translation, from A Prayer Book for Australia:

*The princes of the people are gathered together:
with the people of the God of Abraham.
For the mighty ones of the earth are become the servants of God:
and he is greatly exalted.*

How shall we sing this unmetred text, along with the eight verses that precede it, not to mention the 149 Psalms that surround it in our Psalter? The solution is a pattern of Psalm singing that appeared in the seventeenth century, if not earlier, alongside metrical Psalm singing. In this approach, each verse is broken into two parts, and the music follows a pattern that can be applied to any Psalm. For the first line of the Psalm, we chant most of the syllables on a single chord. Near the end of the line we add some new notes – two 'moving notes', and a final, 'landing note' (none of this terminology is official apart from the chanting note). This requires forward planning – the modern Psalter uses a series of dots and dashes to show the singers when to change notes, eg:

The princes of the people are ½ gathered · to½gether

The second part of each verse follows a similar pattern, except that there are four changing notes between the chanting note and the final note:

with the ½people · of the ½God · of ½Abraham.

In our Psalter, every Psalm is marked up to use the same pattern, though any choir director is free to alter the *pointing* as they see fit. Any composer could produce a chant that would work, as long as they followed the formula – long, short, short, long for the first half and long, short, short, short, short, long for the second half. Happy chants are used for joyful Psalms, and sad chants are used for downcast Psalms.

This formula is more difficult than metrical Psalm singing – imagine dancing to music that has no regular beat – but a compromise that allows a good choir a fighting chance to learn a couple of new Psalms every week, while placing no limits on the rhythm of the text. Translators can do their best work and the choir will sing it. However, this approach makes congregational Psalm singing far more difficult – nigh on impossible unless a congregation is tightly packed and does it with gusto every week.

Reflecting on our use of the Psalms as well as other musical forms reveals much about our origins. In our Anglo-Catholic approach, those parts of our services that involve only the choir have distinctly Catholic origins, while parts that involve the congregation can be traced to the work of the Reformers. That we sing the Psalms in English is thanks to the Reformers. Many will know, but some will be surprised to learn, that the translations used each Sunday in Australian Anglican churches come to us thanks to a group of translators lead by David Frost, a past Head of English at Newcastle University.

Singing the Psalms was thrilling for the Reformers of sixteenth-century England. For some, the thrill was discovering the words of the Bible for the first time. For others it was a loud and energetic expression of being free from European domination. And then there was the simple thrill of singing (even if the music was often ordinary), and no doubt for many, all three of these aspects contributed to the joy of Psalm singing.

Our version of Psalm singing is more passive for the congregation, but the Psalms are the hymns of the Old Testament – songs of praise, hope, lament, tragedy and triumph – and as the choir sings them each week, I encourage you to join the thrill by following the texts as they are sung, immersing yourself in the poetic heart of the scriptures.

But a final word about tradition – what tradition are we talking about? Our approach to Psalm is only a few hundred years old, and used by a small percentage of the worldwide church. We continue this approach because it is beautiful and, above all, because it is helpful, but it is important to understand why we do what we do, lest we see our own practice as some kind of Gold Standard. Isaac Watts is correct to say that the ‘British Islands are the Lord’s’, but so is every island! And we are not called to be islands – as the hymnist demands:

Let all the all the world in every corner sing...

What is Simnel Cake?

A Simnel Cake is a baked fruit cake. Much lighter and with less alcohol than a Christmas cake, the main defining feature is the two layers of marzipan in the cake, one through the cake (as in the picture below) and one on top of the cake. Also sitting on top of the cake and lightly toasted are 11 further balls of marzipan. The marzipan balls represent the 11 faithful disciples and sometimes a twelfth placed in the middle represents Jesus. Here is where the whys start...

Dating back to medieval times, it is thought the name Simnel comes from the Latin *similia* which translates roughly as the “finest flour”. This sense of importance surrounding the Simnel cake took on a new meaning later in Christianity when the Simnel cake was used as a treat to show appreciation on Mothering Sunday and provided a break from the strict dietary restrictions associated with Lent. It became so much associated with Mothering Sunday that the day is now sometimes referred to as Simnel Sunday, always falling mid-Lent on the fourth Sunday, three weeks before Easter Sunday.



Lent 4 B – Sunday 10 March 2024

- Numbers 21.4-9; Psalm 107.1-3, 17-22; Ephesians 2.1-10; John 3.14-21

The joyous proclamation of the Christian faith is that the reality and capacity of God's love and grace are not hidden from the world nor beyond our ability to see and know. Jesus, the Saviour, the Messiah, put aside the divinity and glory of heaven to be one of us, to be a visible part of this world and to invite the world into a journey of enlightening us to God and God's love. Naming Jesus as Lord begins our journey, and if you know nothing or everything of the bible, these words of Jesus recorded by John will continue to invite you, like Nicodemus, to seek to know how his life, death and resurrection is the power of God's love for our redemption and to eternal life.

- Pray that God's endless love would transform the darkness of our world to light – transforming hatred to forgiveness and freedom, conflict to peace and joy, fear to hope and faith, death to life.

- Give thanks for the work and witness of CAPA, the Council of the Anglican Provinces of Africa.

Text: Jenny, Diocese of Newcastle © Anglican Board of Mission, 2024



Study for Nicodemus Visiting Jesus: Henry Ossawa Tanner

Mothers Union News

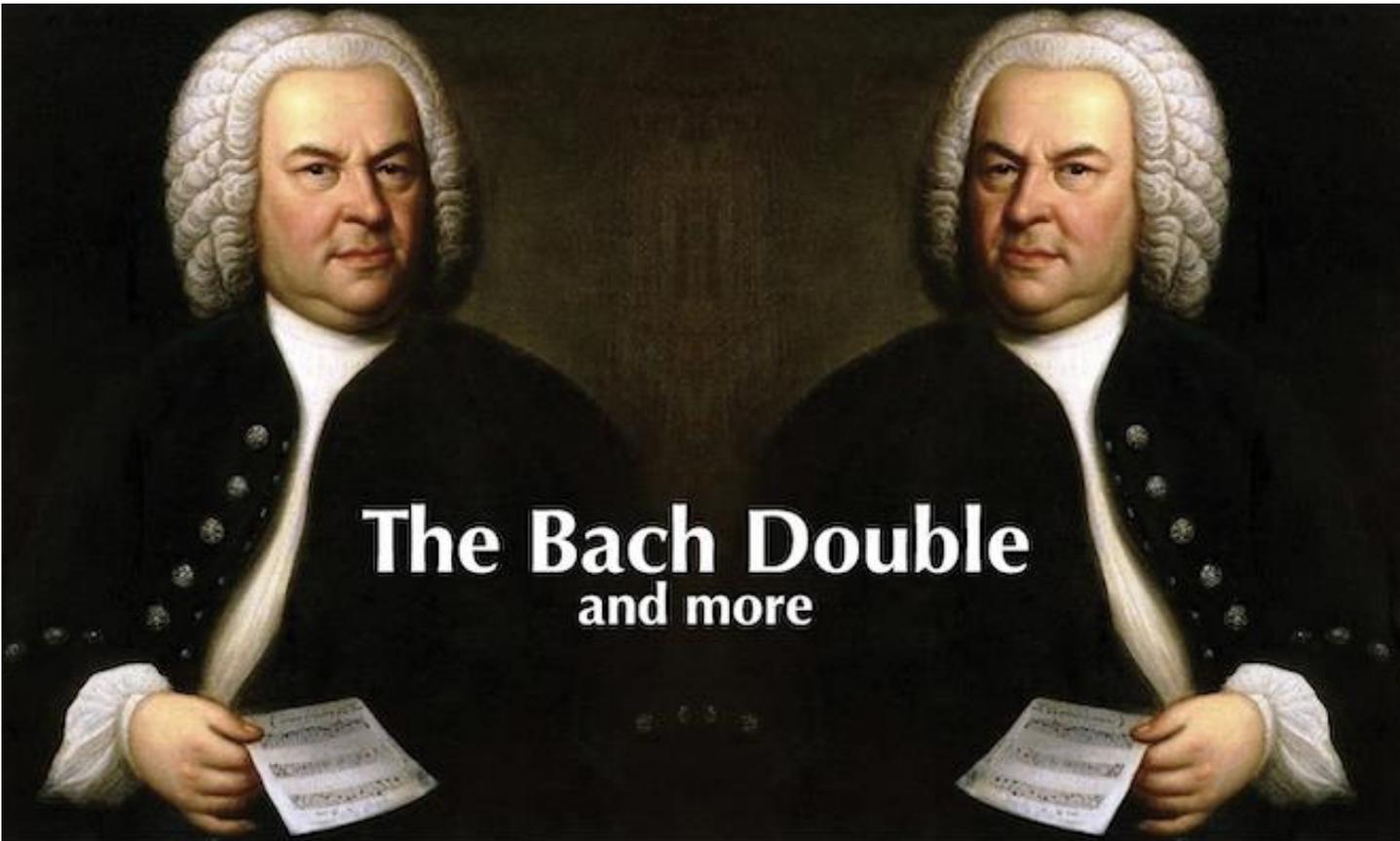
Last week our MU branch met to discuss this year's theme (Women of Purpose) and to plan our programme for the year.

Our group is now officially a 'small group' which means much of the formality of meeting procedure is no longer followed.

We would be happy to welcome visitors from the parish to any of our meetings and will be using our pew sheet to let you know ahead what is planned for each month.

On 6th April we will be welcoming ladies from the Diocese to our Cathedral to celebrate Lady Day and all are welcome to join us.

Please give some thought to sharing with us during the year, Jan Deaves (contact person, 4950 1590).



The Bach Double and more

Members of the Christ Church Camerata:
David Banney and Sandra Fitzgerald (violins)
Gavin Clark (cello), Erin Sweetman (piano)

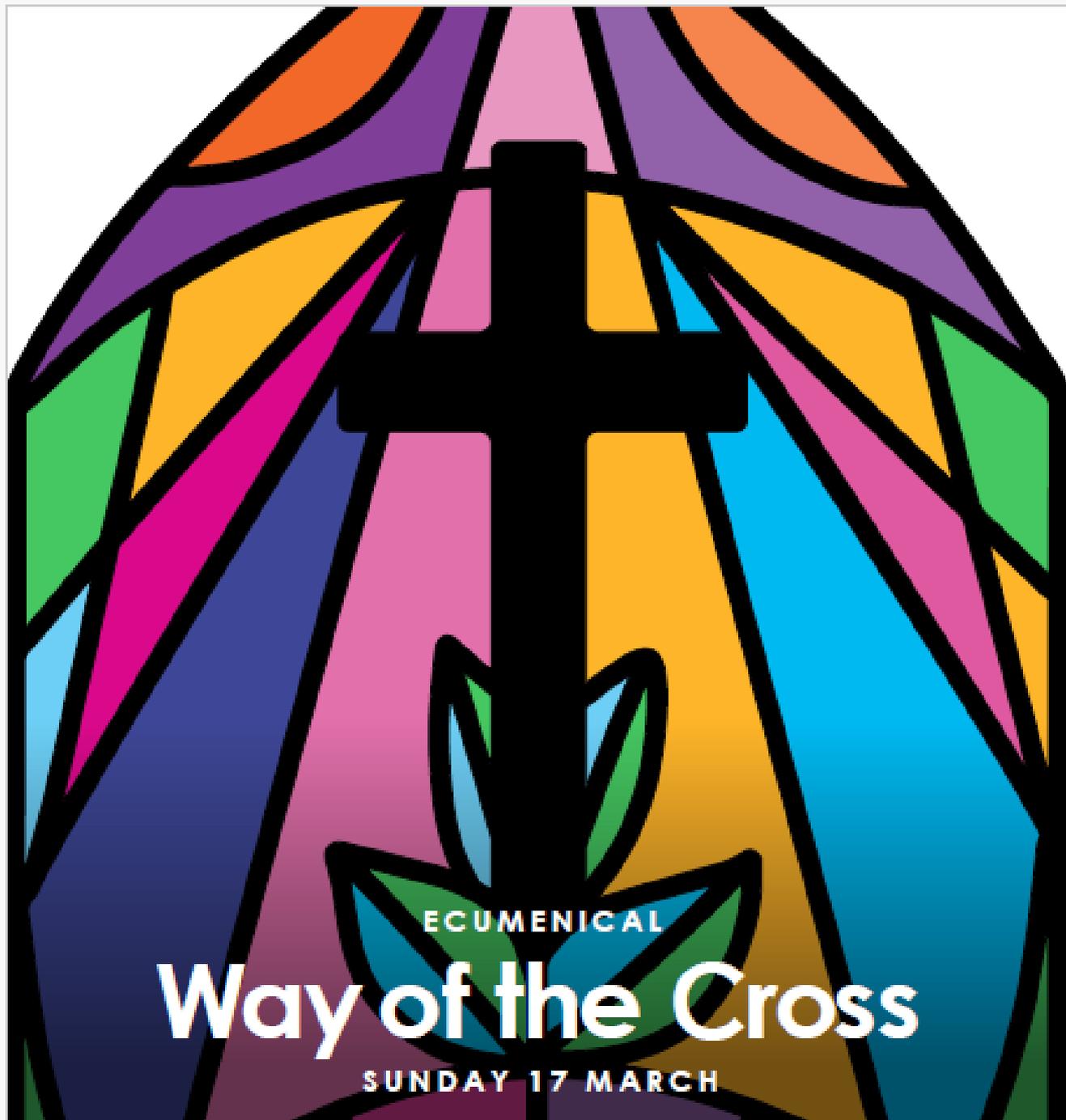
Concerto for Two Violins (JS Bach)
Piano Trio (Clara Schumann)
Gymnopedie No 1 (Satie)
Lady with a Red Hat and
The Innocents (Banney)



12noon, Sunday, March 17
Christ Church Cathedral
Newcastle

Tickets: \$15 - \$10 - \$40
Available online or at the door

https://www.stickytickets.com.au/5vfxa/the_bach_double_and_more.aspx



ECUMENICAL
Way of the Cross
SUNDAY 17 MARCH

This year's Ecumenical Way of the Cross invites us into a multicultural journey of remembrance. As we relive the story of Jesus' Passion, we recall the stories that have brought us together.

3PM (You are invited to gather from 2pm)

ST JOSEPH'S CATHOLIC CHURCH, TORONTO
140 Wangi Road, Toronto NSW 2283

ENQUIRIES ecwa.belofich@mn.catholic.org.au



mn.catholic.org.au

SOUND THE TRUMPET!

"...played with flawless precision and impeccable taste... the new standard for baroque trumpet performance."

2.30pm, Sunday, March 24
Christ Church Cathedral

John Foster (trumpet)
Christ Church Camerata
David Banney (conductor)

HAYDN Trumpet Concerto in E flat
MOZART Symphony No 38 ('Prague')
HAYDN Serenade (From String Quartet in F)
JOHN FOSTER Concertino (World Premiere)
RAMEAU Overture from Naïs

TICKETS (Available at the Box Office or online* via the website or QR code)

\$45 (Adult) \$35 (Concession)
\$100 (Family) \$15 (School Student)

*Prices inclusive of online booking fees.

www.cccamerata.com.au

CHRISTCHURCH



CAMERATA

NEWCASTLE



Dear colleagues,

Some of you will recall the Royal Commission into Institutional Responses to Child Sexual Abuse. It was an important time for victims of abuse to be heard.

The Diocese of Newcastle was severely criticised by the Royal Commission. The criticism was deserved.

A book about this harrowing time is about to be launched called *Crimes of the Cross*. You may have already seen some publicity about the launch. It tells Steve Smith's story as a survivor of child sexual abuse in the Anglican Diocese of Newcastle. It also recounts details of the 2017 Royal Commission.

The Diocese of Newcastle was the focus of Case Study 42. As the hearings were underway and since, the Diocesan leadership was implementing reform to address the grave shortcomings that were being identified.

It commissioned reviews of its governance and safeguarding. When the Case Study report was released in November 2017, the Diocese initiated action to address all the findings in the report.

The report on Case Study 42 indicated that much needed reform commenced in 2005.

When I was elected as the Diocesan Bishop in November 2017, there was a mandate to continue the reform in every part of the Diocese. I am wholeheartedly dedicated to this process.

We are committed to being a child safe organisation which promptly reports offending to NSW Police, the Office of the Children's Guardian, and the Department of Communities and Justice.

The history of the Diocese and the events of the Royal Commission will be revisited when the book is released.

It is important that the wider community has the opportunity to again reflect on this period in our history.

There is likely to be extensive media coverage given the role of organisations, such as the Newcastle Herald, in provoking much needed reform. We know this will have an impact on our people.

Our vision is that people will flourish. Our service philosophy places people at the centre of our work – the people we support and our workers.

We are driven to ensure that we prioritise the safety, health, and wellbeing of everyone engaged with us.

Diocesan Chief Executive John Barriga and I remind you of talking with one another, reaching out to your manager, and utilising supports available such as the Wellbeing Team, the People and Culture or Health and Safety Business Partners, and the Employee Assistance Program, through AusPsych (02 4926 1688).

Grace and peace,
+Peter

Ms Cathy Rose, Diocesan Director of Professional Standards, can be contacted on 0400 158 268 or dps@newcastleanglican.org.au.



Lenten Sermon
Series 2024

What was I made for?
Baptism, Promises, and
Me.

Sundays 6.00pm
Christ Church Cathedral
Newcastle

SUNDAY 18 FEBRUARY

TURNING TO CHRIST

SUNDAY 25TH FEBRUARY

REPENTING OF SIN

SUNDAY 3 MARCH

*REJECTING GREED,
FALSEHOOD AND
INJUSTICE*

SUNDAY 10 MARCH

*RENOUNCING SATAN
AND ALL EVIL*

SUNDAY 17 MARCH

*LIVING AS A
DISCIPLE*

Cathedral things to remember...

Although the weather is warmer, it can be cold and damp for the homeless, please donate new socks if you can.



We are still collecting suitable material for the wonderful team who make beautiful blankets to comfort the homeless. Please leave material if you have any.

Donate to the Cathedral's restoration, buy and lay a paver for your furry friend.

Contact the office for details.



Anytime you can spare a little food for the CCC pantry and Samaritans it would be hugely appreciated.



Donations for Flowers

To donate flowers *in memory of a loved one* or as a *thank-offering*, please advise Suzanne Evans on 4955 9170 and place your donation in an envelope listing the date for display and include a message and place in the wall safe.

Flowers are required for EASTER DAY, April 7,14 ,21 and 28.

CATHEDRAL COMMUNITY LUNCHES

The Cathedral Community Lunches Program continues to offer a hot meal **every second Sunday at 12.30pm** from the Horbury Hunt Hall.

Thankyou to the dedicated volunteers who are ensuring this important outreach program continues to operate.

The next Community will be this Sunday 10 March 2024.

Electronic Giving

If you are one of the very generous people who donate electronically to the Cathedral, sometimes this needs to be “reset” with your financial institute. Several people have dropped off not knowing there was an issue with their bank.

**EUCCHARISTS at CHRIST CHURCH CATHEDRAL
and ST PETER'S HAMILTON**

CATHEDRAL

Sunday - 8.00am and 10.00am

Monday – Friday 8.30am

ST PETER'S

11.00am Tuesday and Thursday

Newcastle Cathedral mainly music is a fun group for children aged 0 to 5 years and their parents or carers. Each session incorporates action songs and games that help to develop gross and fine motor skills, language and creativity.

The cost is \$5 per family –
your first session is free!
10:00am to 11:30 every Thursday during
school terms in the Cathedral.



Stewardship

Thank you for your ongoing faithful financial support of the mission and ministry of the parish. With no opportunities for additional fund raising, your giving is greatly appreciated. In this time, the best way to exercise our stewardship, to support the work of the parish, is through electronic giving. Our stewardship is an expression of our thankfulness to God, offering as we have received.

Name: Electronic Giving Account BSB: 705-077 Account: 00040917

(please include all 8 digits) Please include your Initial & Surname in the reference line, if required. Please ask the sidespersons at the Cathedral or St Peter's if you would like a set of stewardship envelopes. If you would like information on how you can contribute to the Music Fund, Missions, and other ministries, please contact the parish office so we can share those details with you. Thank you for your generosity, which supports ministry now and in the future.

SERVICES DURING THE WEEK IN THE CATHEDRAL

All services in the St Christopher Chapel. Please enter through the transept doors.

Monday 11 March	8.00am - Morning Prayer 8.30am - Eucharist	The Reverend Gary Atherton
Tuesday 12 March	8.00am - Morning Prayer 8.30am - Eucharist	The Reverend Dr Julia Perry
Wednesday 13 March	8.00am - Morning Prayer 8.30am - Eucharist	The Bishop
Thursday 14 March	8.00am - Morning Prayer 8.30am - Eucharist	The Dean
Friday 15 March	8.00am - Morning Prayer 8.30am - Eucharist	The Dean

SERVICES NEXT SUNDAY 17 March 2024 AT THE CATHEDRAL

Lent 5

8.00am: Eucharist

Presider: *The Very Reverend Katherine Bowyer*

Preacher: *The Reverend Gary Atherton*

10.00am: Sung Eucharist

Presider: *The Very Reverend Katherine Bowyer*

Preacher: *The Reverend Gary Atherton*

6.00pm: Sung Evensong

Officiant: *The Very Reverend Katherine Bowyer*

Preacher: *Archdeacon Rod Bower*

You Tube: <https://www.youtube.com/channel/UCXyas2uhJUNOnDetOpPdUOg>

Facebook: <https://www.facebook.com/christchurchcathedralnewcastle/>

ONLINE SERVICES THIS WEEK

The Weekly and mid-week Eucharists and the Morning office continue to be distributed online via **You Tube** and **Facebook**

We encourage you to share these resources widely during this time.

You Tube: <https://www.youtube.com/channel/UCXyas2uhJUNOnDetOpPdUOg>

Facebook: <https://www.facebook.com/christchurchcathedralnewcastle/>

Monday 11 March <i>Cyril of Jerusalem</i>	6.00am	The Very Reverend Katherine Bowyer
Tuesday 12 March <i>JOSEPH HUSBAND BVM</i>	6.00am	The Reverend Nicole Baldwin
Wednesday 13 March <i>Cuthbert</i>	6.00am	Archdeacon Arthur Copeman
Thursday 14 March <i>Thomas Cranmer</i>	6.00am	The Reverend Canon Garry Dodd
Friday 15 March <i>Thomas Ken</i>	6.00am	The Reverend Janet Killen
Saturday 16 March	6.00am	The Reverend Angela Peverell

We have taken measures to ensure that the Cathedral is a safe environment for all.

All who work with children or youth have completed Safe Ministry Training and all clergy, staff and volunteers are subject to strict employment measures such as working with children checks. The Cathedral is committed to being a place where survivors of abuse experience care and support. For a confidential discussion, please call or email the

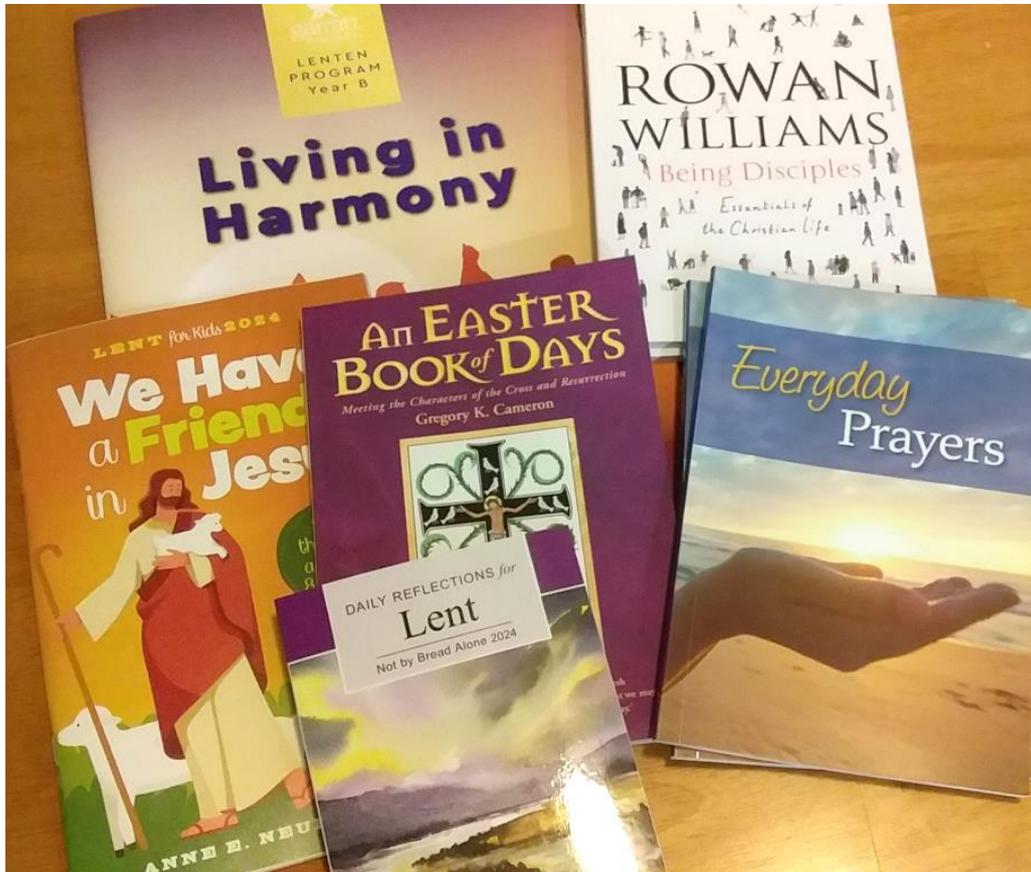
Director of Professional Standards 1800 774 945

***dps@newcastleanglican.org.au or
survivorsupport@newcastleanglican.org.au***



Cathedral Shop

New books for personal Lenten studies or devotions



Titles now available:

Living in Harmony – reflections for the Sundays of Lent with various authors including Joan Chittister \$9.00

Easter Book of Days – daily reflections by Gregory K Cameron, bishop of St Asaph, Wales \$33.00

Not by Bread Alone – daily reflections for Lent by Catherine Upchurch \$9.00

Everyday Prayers - not specifically for Lent, 30 days of morning and evening prayers by Allan Schreiber (Australian) \$8.00

Being Disciples – Rowan Williams \$30.00

And for the children

We Have a Friend in Jesus- daily thoughts, activities and prayers \$6.00

Easter cards and bookmarks are also now available.

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