



ST PETER'S  
ANGLICAN CHURCH  
CREMORNE

## THE COCK CROWS



WINTER 2025

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### ACTING RECTOR'S CORNER

I keep my eye on patterns and trends in Church attendance across the English-speaking world. While there has been a decline in overall percentages for many decades (and church attendance has never been high in Australia) there is some encouraging news

- Both the UK and Australia show signs of a "quiet revival" or undercurrent of renewed Christian engagement among young adults, especially men, with rising church attendance and interest in faith practices.
- In the US, the UK and Australia, young men are more likely than young women to embrace Christianity and attend church regularly, a reversal of traditional patterns where women were more religious.
- The UK shows a denominational shift with Catholicism gaining ground among Gen Z, while the US and Australia have more diverse Christian expressions, including evangelical and Pentecostal growth.



***Fr Mark in the church porch after the Patronal Festival Eucharist celebrating the Feast of St Peter and St Paul.***

Some Christian commentators in Australia have also picked up on a growing desire among young Christians for traditional forms of worship. Some think Christianity is 'weird', but not necessarily in a negative way. It is in contrast to pragmatic, de-spiritualised views of the world.

I read a broad range of material from Catholic, Anglican, mainline Protestant, Orthodox and evangelical sources. Even some evangelical commentators are recognising the weaknesses of many evangelical churches, e.g. boring cold

preaching, too much focus on the horizontal (how we get on with each other) and a weak theology of God's presence and the spiritual realm. Dumb down liturgy and the sacraments and that is what you get.

I think St Peter's, by keeping to its Anglican traditions, is ahead of the game. Our traditions, expressed in our liturgies and music, will increasingly connect with people looking for coherence and dignified worship that lifts us up to God.

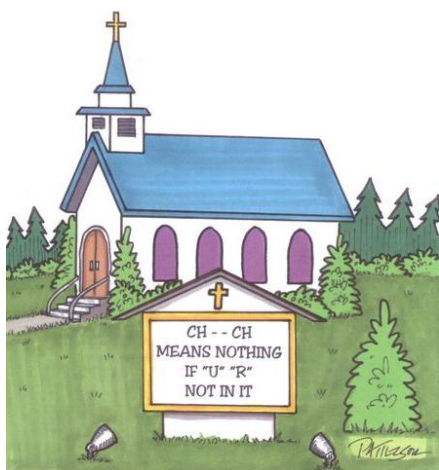
So, to the question, 'is there a future for Biblical and Sacramental Anglican worship like that at St Peter's?' the answer is 'yes'.

It is for this reason that I have been putting an emphasis on understanding what we do in our services and why we do them. It is not just because 'that's the way things used to be done' or because some find it beautiful. We do it because it makes sense of our relationship with God and his engagement with us.

As it seems we are on the right track, we may pray that God gives us the growth we need. We can also do our part by keeping our eyes out for people looking for what we have.

God bless  
Rev Mark Wormell  
Acting Rector

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CH - - CH means nothing if "U" "R" not in it

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## Oxford Movement Celebration

The Oxford Movement, which began in the early 1830s, was a significant religious movement within the Church of England that sought to restore traditional Catholic practices and beliefs in Anglican worship.

Christ Church St Laurence celebrates this event each year with Evensong and Procession. Invitations are issued to clergy in parishes that



***Margaret McNabb carrying the St Peter's banner followed by Fr Mark in the procession.***

would like to join in.

Parishioners from St Peter's attended on Sunday 13 July in a packed church, to support Fr Mark, and to hear the combined choirs of St James, King Street and Christ Church St Laurence. The sermon was preached by the Very Reverend Thomas Leslie, Dean of St Alban's Cathedral, Griffith, in the Diocese of the Riverina.

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## From the Wardens

Each year, the Parish Council determines a focus for a Thanksgiving Gift at our Patronal Festival.

Having previously received a quote for \$44,000 for the large task of cleaning the organ, it was resolved to earmark this goal as both timely and appropriate. Parishioners heeded the call, and we were overwhelmed with the generosity of donations which totalled \$66,000.

Many gifts were made through our new tax deductible pathway, a National Trust Appeals Account. The parish qualifies for this specific appeal as it is listed on the National Trust heritage records.

The types of projects that qualify to access these funds are specific:

- The funds must be directed to physical conservation and restoration works;
- Conservation includes repair, restoration, and maintenance as defined as such in the *Burra Charter* i.e. **the appeal must directly contribute to conserving the heritage fabric of the building;**
- The works must be appropriate for the place and approved by the Trust;
- Works that are considered protective or that would positively contribute to the long-term preservation of the structure may also be eligible.

This is an ongoing option for those who wish to contribute to the preservation and maintenance of St. Peter's aging buildings that require ongoing attention. Funds will be used in the future for such maintenance projects as identified by Parish Council.

However, please note, preservation and maintenance of our building is one aspect of our annual expenses. Regular offertory is required to support the ministry and administration expenses not covered by this fund.

If you wish to contribute to the National Trust Appeals tax-deductible account in the future please follow the instructions below:

Westpac a/c name      St Peter's Building Fund a/c  
BSB:                      032-078  
Account Number:      944817

Please ensure that when you make a donation to this account you email the church office at

- [info@stpeterscremorne.org.au](mailto:info@stpeterscremorne.org.au) with your information, so an official National Trust receipt to support your taxation claim can be sent to you. Please provide the date, the amount, the bank-deposit reference and your mailing address.

A huge thank you to our Honorary Treasurer, Peter Smith, who put in a lot of work to get this set up for St. Peter's. And an equally huge thank you to all for your love of St Peter's and your appreciation of our organ and the music we enjoy.



***Wardens Left: Anna Reed-Stephenson, Norman Reynolds and Helen Matheson singing in the Patronal Festival procession near the Children's Centenary Banner.***

## Pipe Organ update

The instrument at St Peter's is a complex hybrid of various vintage organs and parts that were put together by Sydney organ builder, Tony Welby in the early 1980s. That it is as reliable as it is, is a testament to our organ building team of Peter D. G. Jewkes and Company. My previous church had an original, unmodified organ built in 1867 which was completely mechanical in action. This organ rarely gave trouble as there were no complicated electronics or pneumatic systems to play up. However, after more than 100 years of continual service it also needed a thorough clean and overhaul.

The organ at St Peter's is a combination of electric and pneumatic action (when I press a key, an electrical signal is sent to a solenoid which then



opens a pneumatic valve allowing air into each pipe). There are approximately two thousand pipes and thousands of moving parts inside the organ. You can therefore gauge the complexity of such an instrument!

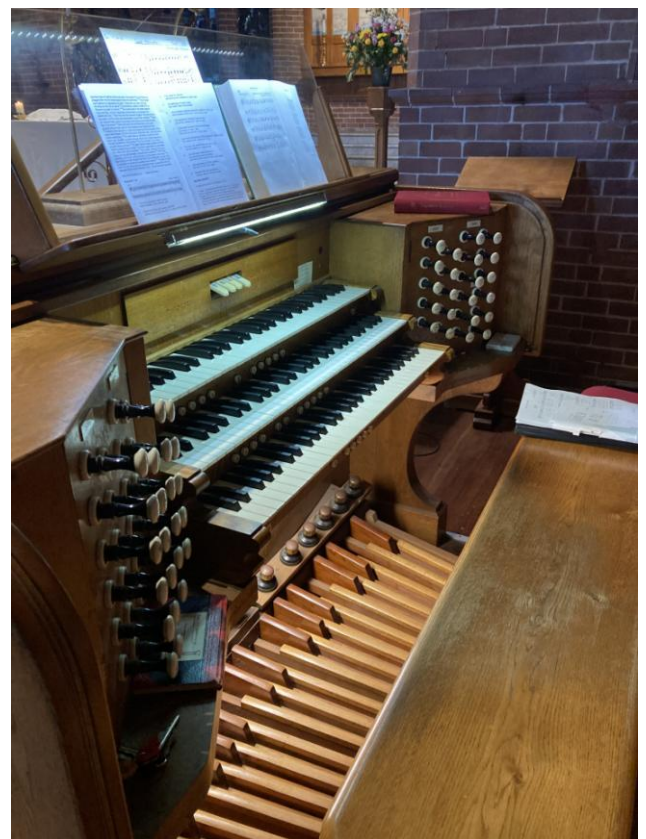
Ten years ago the organ was due for a thorough clean inside (there is a lot of dust and grit that will find its way into the small moving mechanisms that open the air flow to each pipe). There has been a significant amount of road/car debris that has also found its way inside and become deposited on the inner surfaces of the open pipes (tyres shred rubber continually and fumes somehow manage to attach themselves to the inside of the pipes and the other mechanisms. Just like when you have to clean the inside of your car's windscreen from that film that magically appears...or is it just my vintage cars that do that?!

When I have to go inside the organ to fix up an out of tune pipe or stop a cipher (unwanted continuous sounding of a pipe due to a stuck mechanism) in between regular tuning visits, I always wish I'd brought a change of clothes as it is filthy. It's not as simple as one of us taking a vacuum cleaner to the inside of the organ chamber - each of the nearly 2000 pipes has to be removed one at a time and the air passages under each pipe need to be thoroughly cleaned. And these pipes range in size from 16 feet in length - and heavy - (the lowest pedal notes) to an inch in length (the highest pitched pipes).

Pipework is still measured in feet and inches. This makes it easy for Organists to instantly understand the pitches they choose to use. An 8 foot pipe (like the largest one on the façade sounds at 'piano' pitch. A 16' foot pipe is one octave lower, a 4' pipe is an octave higher, 2' is two octaves higher, etc etc). Thankfully there has been no recent evidence of the possums that decided to make the organ chamber their home a few years ago (it was bad enough they were inside but did they have to knock the pipes over and make so many of them out of tune!)

The lower manual of the organ (there are three for my hands and one for my feet, the pedal board) is called the "Choir" as this was the part of the organ traditionally used to accompany quiet choral singing. I use this a lot during Communion

and other more reflective parts of the service, and the pipe work in this division has suffered greatly. Many of the pipes have stoppers at their ends, which effectively doubles the resonating length of the pipe - therefore making the pipe sound one octave lower than it otherwise would (also helpful in reducing cost of producing long pipes, space and most importantly, weight). Unfortunately due to time, wear and tear and occasional possum incursions, these stoppers have become loose and fall down into the pipe, therefore raising the pitch of those pipes. (A shorter pipe = higher pitch). It doesn't raise the pitch in a uniform manner, and makes it sound excruciatingly out of tune with the rest of the organ.



The vastly more complicated console of the organ at St. Peter's.

- *The top manual is called the "Swell" and its pipes are in an enclosed box which opens and shuts with an accelerator type pedal.*
- *The middle manual is called the "Great". It's the powerful one, and all pipes are unenclosed, which makes it even dirtier.*
- *The lower manual is the "Choir", also inside an expression box with opening and closing shutters, like a Venetian blind.*
- *The pedals are for my feet, obviously, and all the little buttons near the pedals are toe studs which can quickly change combinations of stops.*

***Remembering all of this (and every different sound) on every organ which is completely different can be a real challenge.***

These stoppers (hundreds and hundreds of them) will be carefully repacked with new leather, cork and other materials and will render the tuning of the organ more stable for many, many years to come. Some pipes are wood, spotted metal (an alloy of lead and zinc), and other materials, including brass 'tongues' on the reed (trumpets, horns, etc) stops and they all respond differently to changes in humidity and weather which is why pipe organs constantly require tuning. Our organ has 37 stops, the Sydney Town Hall has 126 stops, just to put it in perspective.

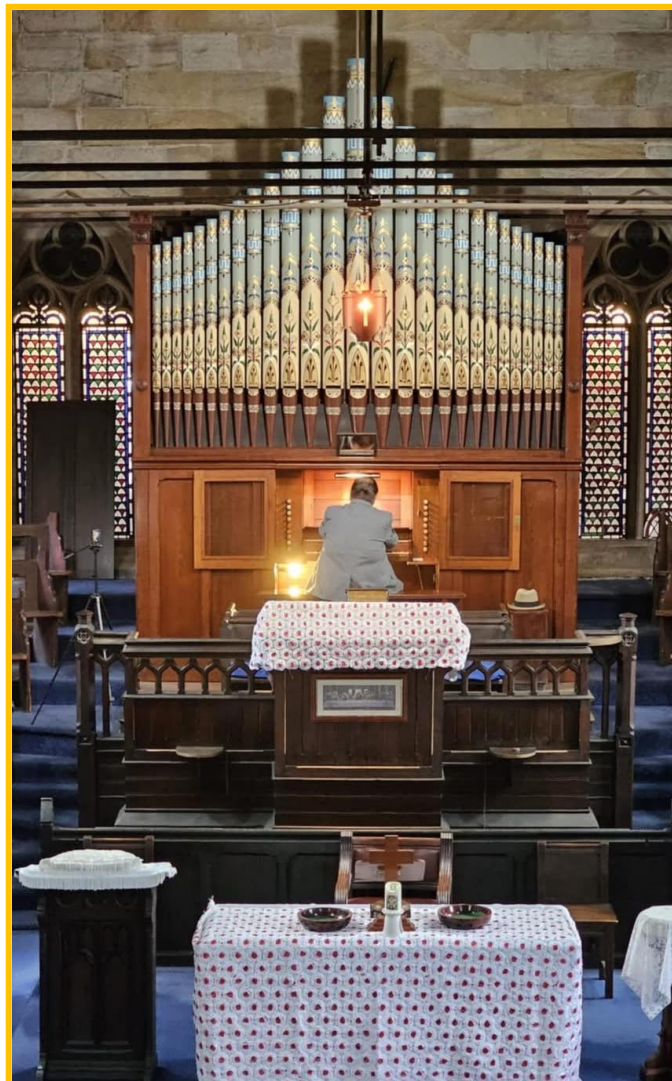
A couple of people have suggested I make a recording of the organ before the work and again afterwards. I must stress, however, that this work will not alter the voice of the organ (we are not changing the shapes or materials of the pipework; hence the tone will not be altered). There will probably be an improvement in the amount of air getting to each pipe after the thorough and deep cleaning, but I doubt a difference in tone would be noted. All of our livestream services record the sound of the organ as it stands at the moment, and of course, it will be interesting to see if we notice a change in the tone, but I doubt it.

I am more than happy to show any interested parties inside the organ after morning services. But please, don't enter without me. It is hazardous due to uneven steps and crumbling wooden surfaces, which will also be rectified during the major clean.

Please chat to me if you have any queries about how it all works, and may I take this opportunity to thank each and every donor to this fund, from the bottom of my heart, for your generosity and support of my music ministry at St Peter's. A particular round of thanks to Father Mark and Kah Lin Wormell who kickstarted the organ fund with a very generous personal donation.

You have all ensured the future of this one-of-a-kind instrument for a very certain future. Mozart didn't call the pipe organ the "King of Instruments" for nothing! Most churches in Australia would break a commandment (or several!) to have such a fine instrument as ours!

This organ at St Andrew's, Balmain, is completely original (four extra ranks were added at my request when I was a teenager during the time of the major overhaul). This completed the organ to its original specification.



***The diminutive organ at my previous church, St. Andrew's Congregational Church, Balmain showing the magnificent 1867 J W Walker organ.***

The factory, still in business, wrote to me telling me which stops were prepared for in 1867, but never installed until the 1990s due to cost. Restoring an organ to original specification is always looked upon favourably by specialists, as opposed to major tonal and mechanical changes (for example, a change from mechanical to electric action, which was very popular during the 1950s).

This photo was taken only a month ago at my first reunion with this organ since coming to St. Peter's more than ten years ago.

Glenn Amer – Director of Music and Organist



## Patronal Festival Memories



**Above: Norman Reynolds and his grandson getting ready to BBQ the sausages for the Patronal Festival Lunch.**

**Right: Cheryl Dunn – In charge of the Bar :  
Below St Peter's Singers from left: Karen Bruce, Lauren Bruce, Mikyoung Chung, Michaela Hodgson, Warren Fisher and Daniel Macey.**



**Below: Helen Fordham and Lorrie Brown who made and served the tea and coffee**



**Nate and Maggie, the directors of Neutral Bay Kindergarten, which is held in the Memorial Hall.**



**Below: Past and Present Honorary Treasurers:  
Left David Frecker and right: Peter Smith**





## Patronal Festival Raffle

It has been a tradition to have a raffle each year which is drawn at the Patronal festival. This raffle is usually launched at a federal, state, or local council election. These elections seem to have conveniently been held in the first part of the year which is very helpful for our raffles.

Three of our parishioners generously donated the prizes, a beautiful Queen size bed quilt made from Liberty print material, a warm handmade knee rug and a *Providore* box of food and wine. All very popular prizes. Thank you to the three people for these generous donations.



***Norman Reynolds holding the first prize, a double quilt made with Liberty fabric, Alison Peterson, the coordinator of the annual raffle, and Peter Watson, the winner of the third prize – a hamper of edible goodies to enjoy.***

The raffle was launched at the Federal Election which was held, conveniently for us, on 3rd May. The raffle was then open for parish sales on Sunday 8 June. Sales of tickets finished before the raffle was drawn at the Patronal Festival on 29 June.

Our Acting Rector, Rev'd Mark Wormell drew the prizes. The winners were:

- 1st Prize: Double bed quilt, Norman Reynolds
- 2nd Prize: Knee rug, Betty Fysh, Bougainvillea
- 3rd Prize: Box of edible goodies from *Providore* - Bishop Peter Watson.

Congratulations to the winners. The raffle proved very popular this year, with a record amount of \$1,056.00 raised. This money will be forwarded in full to the Crafters ABM mission this year for provision of clean water and hygiene education in remote areas of Vanuatu.

Please note that all raffle tickets with your details have been recycled into my compost bin. They make excellent mulch for my garden.

I would like to thank our Crafters for their work and dedication to our Craft commitment, to

the general public and too St Peter's Parishioners. Without your support this record result could not have been achieved.

This is a fine example of how we work together to achieve results in this Parish.

**Alison Peterson – Crafters Convenor**

## Mikyoung Chung – Organist & Singer

Mikyoung served as Principal Organist at Kwanglim Methodist Church in Seoul until April 2025. She received an Artist Diploma from McGill University in Canada, and holds both a B.Mus and M.Mus from Yonsei University in Korea. She and her family joined St Peter's this year.

Mikyoung joined the St Peter's Singers for the Patronal Festival, and played the Postlude after the Eucharist – to great acclaim and appreciation from all present. The Postlude was Toccata from *Pieces de Fantaisie* by Louis Vierne. Welcome and Congratulations Mikyoung!



**Audrey Bradshaw celebrates her 90<sup>th</sup> Birthday** pictured with Barbara Gordon, left and Lizzie St Quintin, right.



## Trinity Sunday



### ***Michael Lancuba, above, cut a cake for Morning Tea on Trinity Sunday, 15 June.***

Michael made a special cake, usually served at Pentecost, [a week earlier, 8 June]. He searched for a recipe on the internet and found a French Provençal almond cake called Le Colombier [dove] that is traditionally made for the feast of Pentecost in southern France.

#### ***Dove Cake for Pentecost***

The recipe calls for usual ingredients including vegetable oil, yoghurt and orange peel.

After the cake cools slightly, it is turned upside down on to a plate, and an orange glaze is spread all over the cake. While still wet, toasted almonds are sprinkled on the top then dusted with icing sugar. The symbol of Pentecost, a cut out paper shaped dove, can be placed in the centre before dusting.



We look forward to tasting Michael's further searches for celebratory cakes.

## Caroline Frecker marries Liam Smith



Caroline is the elder daughter of David and Jo Frecker who worshipped at St Peter's for many years before moving to Bowral permanently. They previously had a weekend house near Bowral. The marriage took place at Holy Trinity Berrima on 10 May. It is a convict built church, sadly not now well used – but

with Jo's flair and lots of flowers and candles, the sandstone blocks shone with new life. A *cherry picker* was engaged to reset the bell in the belfry. It rang out loud and clear – a clarion call for what lies ahead for Caroline and Liam.



***Jo Frecker, Liam, Caroline & David Frecker***

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