

Quest



Easter 2025

Anglican Parish
of
Mount Maunganui



ANGLICAN PARISH OF
MT MAUNGANUI



A Prayer for Pride Month


God of Many Names,
On the sixth day, you created people
And called us "very good."
The spectrum of genders - very good.
The sacred kaleidoscope of sexualities - very good.
You delight in plurality;
In the multi-faceted jewel of your human community
Through which Your love shines forth.

Our ministers and our ministry
Should reflect this gorgeous prism.
But too often, our brightness is cast aside
By fear and bigotry and exclusion.

Ruach, Holy Spirit who breathes with us and in us,
Make of us co-conspirators.
Make our sacraments and our vocations a living sign
of your subversive and expansive kin-dom
So that each priestly person can see themselves
At the altar, at the ambo, at the table.
So that those who lead the Church are a dazzling reflection of everyone,
of every gender,
Who are called by Your loving promise.

Jesus, You whose love knows no bounds,
You en flesh the divine truth that no one shall be excluded.
Let our eyes reflect to each person the reality that they are image-bearers of the
sacred.
Let our hands extend not only to welcome, but to tear down the walls of unjust
structures.
Let the voices of those who have been unheard be raised to a chorus
whose vibrant harmony cannot be ignored.

Triune God,
Living, Relational Love,
ordain us, arrange us,
As in a rainbow
So that we are a living symbol
Of the promise of your covenant of love and justice.
We ask this with the boldness you have given us as our inheritance.
Amen.



Priestly ponderings

In the book called “A Good Year” there is a chapter called “A Good Holy Week” and Bishop Stephen Cottrell has 4 suggestions for a good Holy Week:

Attend everything.

Go for broke.

Punctuate the liturgy with other voices.

Pay attention to the space between the notes.

Holy Week is a journey to the cross. It’s a parish mission every year, drawing us back to the central truths of the Christian faith and to the cross itself. It’s a drama in which we participate and we are players on the stage, not the audience.

If we just sing Hosanna on Palm Sunday and Alleluia the next Sunday we are missing out. The people who killed Jesus were not “wicked people,” but ordinary people like you and I. He was killed by religious people who got it wrong. The “good people” who sang Hosanna on Palm Sunday were the same “bad” people baying for blood on Good Friday. We try to enter this by anticipating Good Friday and reading an account of the Passion on Palm Sunday, its like the overture in an opera mapping out the themes which follow. Then we slowly go through that story as the week progresses. It sets us up for that whole journey to the cross.

Holy Week is not four services: Palm Sunday, Maundy Thursday, Good Friday and Easter Sunday – **IT IS ONE GREAT LITURGICAL DRAMA** spread over the whole week. If you booked in to see a great play, you wouldn’t pop in for Act 1, nip out for some shopping during Acts 2-4, and return just in time for the last Act. If we treat Holy Week and the Easter drama like that, then Easter is diminished.

In our prayer book there is a whole small section devoted to Holy Week, start on p584, there are collects and themes for each day. Monday looks at the the Cleansing of the Temple, Tuesday the Teaching in the Temple, Wednesday the Anointing at Bethany.

On Maundy Thursday, we celebrate the institution of the Lord's Supper, the Eucharistic feast we celebrate each week; the washing of feet and the breaking of bread are both essential parts of this. The foot-washing, the serving, helps us begin to understand the cross in new ways. Yes it is uncomfortable, but so is our Gospel. Both are part of our Salvation story. We journey with Jesus from the feast to the garden. We finish with the desolate stripping of the Altar. And we stop and dwell there. And at each point in the drama as we dwell there we see how we fit in.

On Good Friday we reconvene focus on the Passion and we dwell there, however uncomfortable that is. This is not a celebration, Jesus is dead, the story is over. And we grieve. Blessed are those who mourn.

On Holy Saturday there is no water in the font, no sacrament in the tabernacle, no Eucharist offered, we wait and we ache in the waiting. If Holy Week is an opera, then we remember that, in music, there are not just notes but the gaps between them. In the spaces between the liturgies, let us practice a mindfulness that keeps us walking with Jesus during the events of this week.

It is at the end of such a Holy Week that Easter morning dawns, and it is not until then that we celebrate and rejoice. The Lord who came to share our life did so both with delight and with purpose: he shares our life in order to change it. We are invited to be transformed, even transfigured by resurrection life. The late Sherryll Jordan from St John's Ōtūmoetai gifted her wonderful painting of The Resurrection to the church – I love it. I see the Light bursting out of a tomb which just can't contain it, and I rejoice!

Join me, this Holy Week, for the whole journey.

Arohanui

Sue +



Holy Week Programme

DAY	DATE	TIME	SERVICE	
Palm/Passion Sunday	13 th April	9:30	Liturgy of the palms & Holy Eucharist	
Monday	14 th April			
Tuesday	15 th April			
Wednesday	16 th April	10:00	Holy Eucharist	
Maundy Thursday	17 th April	10:00	Chrism mass for Clergy at St Johns, Ōtūmoetai	
Good Friday	18 th April	2 pm	Last hour Contemplative vigil	
Holy Saturday	19 th April			
Easter Sunday	20 th April	9:30	Holy Eucharist with Service of Light & renewal of Baptismal vows	

TIME	SERVICE
7:30pm	Night prayer Via zoom
7:30pm	Night prayer Via zoom
7:30pm	Night prayer Via zoom
7:30pm	Night prayer Via zoom
7:30pm	Last Supper, Foot washing, & Stripping of The Altar
7:30pm	Concert: "The Stabat Mater" by Johann Gaptist Vanhal. The text depicts the innermost thoughts of Mary as she witnesses the crucifixion of her son.
7:30pm	Night prayer Via zoom

LOVING OUR HYMNS

We all love our hymns! And our favourites draw us out of ourselves to distant times or memorable moments in our life's journey. The familiar opening notes of the organ immediately connect us, hand in hand with the well-known words as we begin to sing. Little jewels of wisdom, comfort and praise hidden in their revered lines. Seeing hymns as devotional poetry opens up a new source of contemplative reading for us and there are many examples of treasured lines to draw on. Take for example "Great is Thy Faithfulness". What wonderful words to steady us: "*Great is thy faithfulness, O God my Father...thou changest not, thy compassions, they fail not; as thou hast been thou for ever wilt be. Great is thy faithfulness*". And the rousing call to praise "Tell out my Soul, the greatness of the Lord" based on the Magnificat with the moving "*in God my saviour shall my heart rejoice*". When we read "Loving Shepherd of thy Sheep" the line "*Where thou leadest we would go*" sums-up our need for protection, love and guidance. In "Stand up, Stand up for Jesus" we are called to action: "*Stand up for Jesus, be counted as his own; his gospel of forgiveness he cannot spread alone. The love which draws us to him, he calls us out to share; he calls us to the margins to be his presence there*". And of course many hymns ring out from the Scriptures: "*Ask and it shall be given unto you, seek and ye shall find; knock, and it shall be opened unto you*" from a favourite "Seek ye first the Kingdom of God". With Easter upon us we might contemplate on Charles Wesley's famous "*Christ the Lord is risen today*". The Easter message is poignantly summed up with "*Love's redeeming work is done, Alleluia! Fought the fight, the battle won, Alleluia! Death in vain forbids him rise, Alleluia! Christ has opened paradise, Alleluia!*"

Nicola McMahon

O Sacred Instrument

In December of last year I watched with tremendous interest the official reopening of Notre Dame Cathedral in Paris. This followed the restoration efforts after a fire in 2019 ripped through the building inflicting considerable damage upon that ancient and glorious temple of holy worship. You might have seen coverage of this at various times in the news. It was well reported on around the globe.

Central to the restoration and rebuilding efforts was the refurbishment of the world-famous cathedral organ which was damaged considerably by smoke and debris. At the official reopening, the Cardinal of France addressed the organ directly chanting the words *o sacrum instrumentum (o sacred instrument)*, at which time he both blessed and dedicated it for holy service, summoned the instrument awake, and commanded it to speak.

This significant moment in church history, although on a distant shore, gave me pause to reflect upon our own organ which adorns the chancel of St. Peter's. For those accustomed to worshipping at St. Peter's, the strains of the organ are a familiar sound, but as we continue to worship together as one parish, I am acutely aware that the organ and its mysteries might be an less part of the worship soundscape to others.

It is easy to think of the modern organ as being a child of the industrial revolution, a modern musical machine as much a feat of engineering as the steam locomotive. The Roman water organ or *hydraulis* invented by Ctesibius of Alexandria in around the third century BC was the forebear. The *hydraulis* was able to offer an impressive dynamic range through its various pipes, with virtuosic performers enchanting listeners at Roman entertainment, banquets, rites, and theatre. The first organs really did provide the soundtrack to secular life.

Around the time of Christ the *megrepha*, a primitive and very loud pipe organ, called priests and people to worship in the synagogue. Early Christian communities avoided such instruments, offering their praises with voices alone.

For centuries, the church was suspicious and resistant to instrumentation in worship, favouring a cappella singing. Overtime, however, the pipe organ was found to be a suitable enabler of the church's song and eventually found itself at the heart of Christian worship, most likely through the monasteries and cathedrals of Western Europe. It has since become an essential tool, an *organon*, of the Christian faith.

It might surprise you to know that the organ at St. Peter's is the only one of its kind in the world. It is a custom instrument - every speaking voice (or *stop* as they are known) having been carefully considered and chosen. The lower manual (called the *Great* in organ speak) is very English and Victorian in its design and voicing; and is comparable to what one might hear in any medium-sized church or chapel in England today. This reflects the history of the Anglican Church in Aotearoa and the rich musical heritage of the Anglican Church. The upper manual (or *Swell*) contains more gentler sounds and is decidedly German and baroque (18th century) in character. This reflects my love, and the love of the vast majority of organists, for the rich musical literature of Bach and his baroque contemporaries; a golden age of organ repertoire. It was built in The Netherlands according to our very own design and specifications and then journeyed to Aotearoa by ship.

The organ of St of St Peter's was both blessed and dedicated to liturgical service at the Advent Lessons & Carols service of 2009 when, like the Cardinal of France, the Rev'd Marie Gilpin, KSM, summoned the instrument to wake and commanded it to speak. The blessing and dedication of this musical instrument was and is a profound and almost ineffable message both for us and for the community we serve. Our organ sings like a heavenly chorus of diverse voices, ranging from the tiniest singer (spoken through a pipe no bigger than a pencil), to thunderous voice that could resonate from the largest ocean liners that visit our port. This chorus seems to gather up in its song the voices of all who hear it - voices that might otherwise struggle to articulate our hopes, sorrows, fears and joys.

Despite its grandeur, the organ speaks with both humility and nobility, fulfilling its vocation to enable the faithful to speak to God. Yes, our organ can make you tremble when it speaks. It gives completely of itself and then, just when you think it has given everything it gives more, with limitless bravura. But equally moving is its ability to hold the space with near silence. The quietest stop, the *Vox Angelica* (quite literally, the *Angelic Voice*) is like a thread of silk, guiding any diminuendo into prayerful stillness.

The destiny of this instrument is not to simply sound out the vestiges of Christianity in the Mount. It is to assert the faith of the church with that limitless bravura and to signify humanity's first and most central calling which is to worship and love God forever. It's dedication and setting apart is somehow able to redeem all singing and speaking, inspiring and liberating voices to offer praise. The resonance of this instrument serves as a constant reminder to the church of its purpose.

J S. Bach understood that music is made to the glory of God alone, signing his compositions with the words *Soli Deo Gloria* (*Glory to God alone*) to signify who and what his music was for. Our sacred instrument has a similar calling. The organ is the medium through which human beings offer praise to God, and the story of the organ is woven into the worshipping life of our church.

Though our organ cannot boast the rich and seemingly ancient history of that of Notre Dame, it has nonetheless served our parish and community faithfully and diversely over the years. It has sung with joy at the union of two souls in unnumbered wedding celebrations and has sung to eternal slumber many from our community who are now asleep in Christ. It has accompanied a wide variety of choirs and orchestras - local, national, and international. And upon it have trained no fewer than eight young organists who have gone on to faithfully serve other church communities with their time and talent using the skills they first honed here at St. Peter's.

I consider myself privileged to have borne witness to both the calling forth of our organ's unique voice and the emergence of it as a liturgical voice to lift our song in Mount Maunganui. It has always been my hope that this instrument takes its place at the heart of this most cherished chapel in the Mount, lifting our song in prayer and praise for generations to come.

Chalium



A Roman hydraulis

Op Shop Volunteers

We are currently in search of motivated individuals to join our team as a volunteer at the Op Shop on Thursday afternoons from 12:00 pm to 3:00 pm. No prior experience is necessary, only a friendly attitude, honesty, and a willingness to assist with various tasks.

If you enjoy interacting with customers, organising merchandise, and contributing to a wonderful cause, this opportunity might be a perfect fit for you. Your positivity and dedication can make a significant impact on the work we do at the Op Shop.

If you believe that you possess the qualities we are looking for, we warmly invite you to visit our store and meet with me. I will be happy to provide you with more details about the role and answer any questions you may have.

Lana Pearson

Op Shop Manager

James' Cooking Corner

While there are many recipes that demand certain skills or exact ingredients, I prefer those that give you some leeway and allow you to vary the same recipe into different tastes and flavours.

Try the following. It cooks about 7 or 8 medium sized muffins, so is good for those living in small households. But it also can be messed around with to produce many combinations.

Kiwifruit Muffins

Preset oven to about 180C [varies with different ovens]
Prepare muffin tray. Either grease, or use paper muffin cups.

Or, use non-stick silicone muffin tray

Dry : 1 cup Plain Flour

½ cup sugar

[Diabetics, can use Stevia or other artificial sweetener but reduce by about a third]

½ tsp baking soda

½ tsp cinnamon

¼ tsp ground mixed spice

Dash of salt

Wet : ½ cup milk

1 egg

Separately, melt 2 Tbs butter [28g, or just over 1 oz]

Fruit:

2 ripe kiwifruit, peeled and diced. [Not over ripe or the taste will be different]

½ cup raisins

Method:

Sieve dry ingredients into mixing bowl. Beat the egg into the milk, then add to dry ingredients with melted butter. Add the kiwifruit and raisins. Mix with large spoon.

Spoon mixture into about 8 of the muffin cups.

Bake for about 23 mins. Test with skewer or toothpick – if it comes out clean, they're done.

Variations:

Kiwifruit – substitute any soft fruit.

Raisins – use raisins

Or instead of kiwifruit/raisin, try combinations such as apple/walnut, or raspberry/white choc chips or walnut/choc chip using ½ cup for each. You can add ½ tsp of vanilla essence if using sweeter ingredients. You can also use sugar free, low sugar or 'no added' sugar choc chips.

Butter Chicken

Indian cookery is fun. Yes, you need to eventually build up a collection of about 20 spices but many dishes are easy to cook, and demand only basic skills. The word 'masala' just means spice mix – so you get many variations, chai masala for tea, garam masala as a finishing spice, pickle masala for making the delicious lime or lemon pickles.

The dishes can be as spicy as you want. And remember, there are several different chilli powders – Kashmiri is probably the milder one.

When you cook onions, always salt them – although you may also add some more salt later.

In using spices, you need to know that whole spices such as seeds, cinnamon scrolls and cardamon are generally fried at the beginning, to activate their fragrances. Powdered spices are added later. And garam masala is generally added at the end.

This Butter Chicken cooks enough for 6-8 hungry mouths. All the spices are found in the normal herb/spice section of your supermarket

Ingredients

½ tsp each of cumin seeds, fenugreek seeds, and mustard seeds – you can add more as your tastes develop.

2 large onions, chopped as small as you like

1 TBS each of garlic, ginger and chilli pastes [vary quantity of chilli to your taste – note this is *paste* not powder]

Some salt & pepper

500gm chicken chopped into chunks – breast or thigh meat

Butter – large chunk – 125gm to 250gm or more
350-390gm triple concentrate tomato paste [in tin or plastic bottle]
500 ml pottle of thickened cream – or twin 250 ml packs
450 ml water
1 TBS garam masala
1 tsp sugar
Salt and pepper again to taste

Method:

Heat oil in a large stove top casserole or frying pan
When hot, add the three seeds, cumin, mustard and fenugreek, and let them pop in the high heat.
Add the onions, turning the heat down a little and cook till soft, adding some salt. Add in the chilli/garlic/ginger pastes.
After a couple of minutes, add the chopped chicken and cook while stirring, until the chicken is all cooked through.
Using a slotted spoon, remove everything to a bowl.
Add a large knob of butter – 150 to 250 gm, according to taste, before emptying the tomato paste to the melted butter. Keep cooking on moderate heat, KEEP STIRRING, and you will see the tomato darken, and release some oil into the butter. If you don't stir, the tomato may burn and the taste will be affected.
Add in the thickened cream, and the water and keep stirring.
Add the cooked chicken mixture back into the pan.
Sprinkle the garam masala over the top, along with the sugar, stir in and allow the flavours to combine. Continue to cook for a few minutes adding salt and pepper to taste.

Garnish with chopped coriander leaves, serve with boiled rice, naan bread or chapatis, and ENJOY !

“Making a joyful noise” Shirley?

I have always loved singing, My Mother, sisters and brothers all were great singers. We sang a lot, at home, on School bus, in bed before going to sleep. But unfortunately I always got, "shut up Shirley, you sing out of tune" but I still sang, especially at Church. When I went to College, we were all invited to join the School Choir. I think I was the first to put my name down. I just loved every song. Then Mrs. Peacock said we would be singing Parents day. Oh boy. Our first real practice, after the first song, she said someone was singing out of tune. Just keep singing she said, and I will walk around amongst you, if you get a tap on the shoulder, keep singing but don't come back next week. On no!! What was I to do. I know, I will just mouth the words, no sound. After walking around, Mrs Peacock,apologised, she said she had made a huge mistake, we all sang beautifully. My Parents were very proud of me, but I didn't continue in that Choir or any other. But singing in Church is still very special for me.

Shirley Shilling

THE SAINTS WHO GOT HIJACKED (i)

We have a history of taking over pagan festivals and remaking them into Christian celebrations. Christmas and Easter are obvious examples of these. In the Northern hemisphere, Winter Solstice festivities turned into Christmas traditions, Spring celebrations of fertility became Easter. However, in our post-Christian consumerist world, our (now) Christian festivals and some of our saints days have been overtaken by secular consumerist versions of the celebrations.

One of these is St Valentine's Day. I mentioned this to someone who was a church person and they hadn't even realised it was about a saint - for them it was just "Valentine's Day", a hallmark celebration. And when I mention Valentine's Day your mind may well turn to pink hearts, sappy cards, roses, and chocolates.

It may surprise you to know that Valentine is, in fact, the patron saint of bee keepers, the plague, epilepsy and fainting. He also is the patron saint of couples, but not for reasons we would think.

In the church calendar the celebration of St Valentine on February 14th stopped in 1969 and in our NZ calendar of saints today is the day to remember 2 Slavic saints - Cyril & Methodius. One of the reasons for removing Valentine was the uncertainty about which Valentine was being remembered.

The various martyrologies of the Church contain twenty-two lives of canonised saints by the name of Valentine. Of these, nine are recorded as bishops, twelve as martyrs, most of those were priests; one was an officer in the army of Maximian and died at Ravenna. They are of all nationalities, Italians, French, Spaniards, Germans and Belgians. Five of the St Valentines have their feasts assigned upon the 14th of February another occurs on February 12th. Yet, none of these Valentines is the one who is connected to the modern celebration of Valentine's Day.

That St. Valentine is a 3rd-century Roman priest who was martyred for his Christian faith. Who was he and how did his name get connected with love? In 3rd century Rome, Emperor Claudius II was involved in many bloody and unpopular campaigns, and he was having a difficult time recruiting soldiers to join his military leagues. Claudius believed that soldiers were reluctant to join because they did not want to leave their loves or families. Claudius believed that love, marriage and family life prevented man from being willing and capable to fight in what were very unpopular and violent wars.

So, Claudius decreed all marriages and engagements cancelled in Rome. Serving as a priest in Rome at the time, St Valentine is thought to have challenged the Emperor's war ambitions, and as such, placed his life on the line for persecuted Christians at the time. Rejecting the Emperors law, and the fear of his likely punishment, Valentine secretly married dozens of young Christian couples. When his weddings were discovered, his radical and brave actions against the Emperor led to his arrest and subsequent beheading. He suffered this martyrdom on Feb. 14, around the year 270 AD. Valentine's actions in marrying those couples were those of a pacifist, challenging the militaristic oppressor.

THE SAINTS WHO GOT HIJACKED (ii)

Our other hijacked hallmark holiday saint is Saint Patrick. St Patrick's day brings up images of leprechaun's dressed in green and is associated with drinking and partying. Our celebration here in Tauranga became an "Irish Festival" and the promotion read "Sure, it's not Galway, but on **St. Patrick's Weekend 2025**, ...will transform into the Emerald Isle itself for the **first annual Tauranga Irish Festival!** ... get ready for a craic-filled day of mighty Irish culture and revelry." Lots of mention of Irish culture but zero about St Patrick in the activities.

Patrick was not Irish but British-born (in around 390), In his teens he was captured by Irish raiders and spent 6 years there in slavery before he escaped. He later trained as a priest and was made Bishop. He felt a longing to return to the country of his former captors and returned there at the age of 42, he remained there until his death at 71. At great risk, he walked over much of Northern and Central Ireland bringing the gospel and founded a number of monasteries. His ministry was marked by simplicity and deep pastoral care. He proclaimed the unearned, boundless love of God. He is said to have used the shamrock, when trying to explain the Holy Trinity to the Irish. Many legends have grown up around St Patrick. He is not only the patron saint of Ireland he is also the patron saint of Nigeria, engineers, those afraid of snakes, and migrants. He is the patron saint of engineers because he oversaw the construction of churches and taught the Irish to build arches with lime mortar instead of dry masonry. One of the many legends about him suggests he drove the snakes out of Ireland and this is presumably the reason he is the patron saint of those who fear snakes.

One of his most famous writings is the hymn St Patrick's Breastplate which we have in our prayerbook on p158. You may be particularly familiar with one verse from this which has been the inspiration for several hymns. Here is the first verse of one sung to the tune "Morning has broken"

Christ be beside me, Christ be before me,
Christ be behind me, King of my heart.
Christ be within me, Christ be below me,
Christ be above me, never to part.

So the next time you drink a Guinness or some green beer or wear a shamrock think of this simple courageous man of deep faith who loved those who had been his enemies.

What do vegans eat?

In March I celebrated being a vegan for 12 years. Identifying as vegan is not just about a diet – it's about a lifestyle. I try to live in such a way that I don't hurt or exploit animals – that includes choices about food, clothing, furniture and so on. In veganism as in life we are not perfect, just existing can harm other species so its aspirational, and I try to minimise the harm as much as possible.

Back to the eating question – a vegan diet is sometimes referred to as plant-based – we eat things which grow and avoid things which are made from the flesh or secretions of animals. So what do I eat?

Vegetables – including potatoes & other root vegetables.

Fruit

Pulses (peas, beans, lentils)

Nuts and seeds

Grains (including those with gluten – there is no connection between gluten-free and vegan)

I avoid all flesh, dairy and eggs and generally honey if I can. These days you can buy products which are vegan analogues of familiar omnivore foods – these tend to be more expensive, as vegans are still a small minority of the population. (Fun fact: there are approximately the same percentage of vegans as there are of people with coeliac disease.) But it is easy to cook vegan versions of familiar foods with some simple substitutions.

On a typical day I would eat a breakfast of oats with blueberries and bananas accompanied by a soy or oat flat white. Winter lunches are often vegetable or bean soups with toast and hummus, in the summer a salad wrap with a hummus spread is a favourite. For dinner a roast vege salad on greens with tahini sauce is pretty good. Curries, stir fries, and vegetable stews are regulars; mushroom pasta with a white sauce based on pureed cauliflower, and a vege risotto in spring with asparagus and mushrooms is delightful... there is an endless variety. Today as I write this, I am planning to cook that classic French casserole Ratatouille as I have eggplant and courgettes in my fridge that need using – mmm.

So, what do vegans eat? We eat food that grows in the ground or on trees – pretty simple really!

There are loads of easy vegan “treats” too.

This chickpea blondie always goes down well and is (incidentally) gluten-free too.

For those with diabetes it has no added sugar, just a small amount of maple syrup and I use sugar-free, dark chocolate bits from Healtheries, which happen to be vegan. So, you can cook this up just because it is easy and delicious, and by the way you could serve it to any friends who happen to be diabetic, gluten-free or vegan!!!

Chocolate Chip Chickpea Blondies

- 1 can (15 ounces) chickpeas, rinsed and drained
- 1/2 cup all natural peanut butter (or any nut or seed butter would work)
- 1/3 cup pure maple syrup or agave nectar
- 2 teaspoons vanilla
- 1/2 tsp salt
- 1/4 teaspoon baking powder
- 1/4 teaspoon baking soda
- 1/3 cup vegan chocolate chips plus 2 tablespoons

Instructions

Blend everything except chocolate chips in a food processor until smooth.

Fold in 1/3 cup of chocolate chips

Spread batter evenly in prepared pan then sprinkle 2 tablespoons of chocolate chips on top.

Bake for 20-25 minutes at 180 degrees or until toothpick comes out clean and edges are a tiny bit brown. The batter may look underdone, but you don't want them to dry out!

Cool pan for 20 minutes on wire rack. Then cut into squares. Makes 16 blondies. Store covered in the fridge for up to 3-5 days.

St. Peter's Hosts National Chamber Music Festival

If you happened to pass St. Peter's in early January, you might have noticed a lot of cars parked outside and children of all ages running about. For the past two summers, St. Peter's has hosted the RimuFest - a chamber music festival for young musicians.

RimuFest is the brainchild of Amelia Taylor and her husband, Alejandro Larumbe. Amelia is an alumnus of

Tauranga Girls' College. She completed her Bachelor's Degree in Classical Violin Performance at Waikato University, before relocating to the United States where she obtained her Master's at the University of Louisiana. While there, she met Alejandro, a Mexican studying violin and orchestral conducting. They married a short time later (I was touched when I was asked to play piano at their wedding). Wanting to start a family, they have since moved permanently to Tauranga where they work tirelessly as musicians - and where they happily welcomed their daughter last year!

RimuFest is a week long intensive school for young developing musicians. It caters for the very youngest of performers who have only just picked up their instruments all the way to the most advanced senior level players (ages 7 - 18 officially). Students must submit a recording of their playing to be accepted into the program.

The festival faculty is comprised of some of New Zealand's most prominent chamber musicians, many of whom are university lecturers in their respective instruments. They can regularly be heard performing on Radio New Zealand's

Concert FM. The faculty come from all over the country to teach and be a part of this festival. Each year the festival grows in size and popularity. What is currently a festival for just string and piano players will eventually expand to encompass all orchestral instruments.

Playing chamber music teaches our young musicians the important skills required to collaborate and perform with other. Ensemble playing demands communication, cooperation, compromise, problem solving, leadership and listening. These are invaluable musical and social skills that young musicians wouldn't otherwise learn considering they usually spend so much time playing and performing solo.

This year over 25 string (violin/viola/cello) and piano students descended on Mount Maunganui from all over the country (many with their families in tow). St. Peter's holds the distinction of being where the festival officially opens and officially ends. The festival always starts with a virtuosic concert featuring just the faculty. Alternately, it closes a week later with a concert featuring the students performing the works they've workshopped and learned. There are duets, trios, and quartets and always a work or two which incorporates the full school.

The week-long program itself is held at Tauranga Boys' College, where there is the additional space for one-on-one tutor instruction, break-out rooms for small ensemble rehearsals, and space to work as an orchestra and hold group masterclasses. Students are in class from 9:00am - 4:00pm each day. Beyond their musical instruction, they learn what is appropriate concert attire, how to conduct historical research, and how to speak publicly.

They must each address the audience in the final concert, introducing themselves and introducing their repertoire and composers (employing their research) with clarity and confidence.

This is actually the seventh year of the RimuFest. In previous years, Amelia and Alejandro have organised it while still resident in the United States - making the trip to New Zealand for the actual festival itself. This demonstrates a tremendous love and commitment to developing New Zealand's future musicians.

This year I enrolled two of my piano students who are twin brothers. They're extremely intelligent, highly talented, and currently preparing for their final piano exam - Grade 8 (at the age of just 13). Being home schooled and living rurally, I'm always concerned that they socialise with their peers - particularly with their musical peers.

At the final student concert, I watched with pride as they took to the stage at St. Peter's to play the piano in their respective trios. Their time at the festival had clearly been transformative. What were initially two shy, reserved, isolated, and rather serious young boys on day one, were hardly recognisable as they took to the stage with confidence and smiles on their faces. They led when they had to and they also followed others when they had to. They listened intensely to their fellow players and they communicated expertly with them in performance.

I am so grateful and thankful that St. Peter's can play a small part in the success of this worthwhile festival. Besides offering the concert-going public a beautiful, attractive performance venue, it offers musicians a bright and warm atmosphere, lively acoustic, and boasts very fine, well-maintained instruments.

Sometimes, as a faith community, we get distracted and hyper-focussed on just “doing church” week in and week out. When this happens, we can overlook or even forget the fact that Christ himself calls us to a baptism we are commanded to express not inwardly, but demonstrate outwardly. In the Gospel of St. John, it is Christ’s own instructions that our calling is to be community-facing when he declared that it is “by this all people shall know that you are my disciples” (John 13:35). Each time St. Peter’s opens its doors to serve the greater Mount community, it is an opportunity to live out our baptism and calling to show the love of Christ which unites us. Some of you might not know what exactly happens in our buildings between Sundays, and that’s okay. But after our service ends on Sunday morning - when we have all departed in peace - St. Peter’s service continues. And you should all be immensely proud that St. Peter’s supports our community and our future musicians so well.

Chalium



Many will remember the late Mabeth Goldfinch. Mabeth embroidered the falls, veils, and burses which we use throughout the church seasons here at St Peter's. These are all stored in bags (also embroidered by Mabeth), along with explanations of the symbols she chose for each one.

We will start with Violet as we are currently in the season of Lent

THE PELICAN in HER PIETY

A medieval symbol for penance and royal majesty. In times of famine the female Pelican will tear open her breast to feed her young with her own blood. She dies so they might live. In like manner JESUS died upon the cross that we might live.

The symbolism for the colour:

Violet ...Preparation for penance and royal majesty.

White.....Purity of thought and holiness of Life.

Red..... Blood for sacrifice.

Black.....Spiritual and material darkness.

Blue.....Faith.

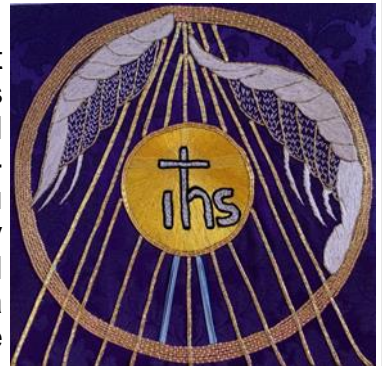
Green.....Earth, nature, hope and God's provision for man's needs.



THE POWER AND THE GLORY

The violet burse for Advent and Lent.

This is very personal experience design. It began as "Answered Prayer" but ended as "The Power and the Glory". Many of you will have prayed and prayed for help when a diagnosis has been made for someone you love, then for strength and patience to carry on caring as their health deteriorates, and you are so tired. How do you create a design to show how the prayers are answered?



The Latin abbreviation IHS, *Jesus Hominum Salvatoris* worked in single open stitches for tears, I for Tony's, S for mine, the I with the cross for those Jesus wept. The tears are surrounded by white to brilliant warm light. The wings of God cover us, the world and all His Angels. The Angels are worked in individual fly stitches. The eleven gold lines represent the energy which was, and is still given to me.

The two shorter blue lines are long stitches placed close together for peace and patience. All is kept surrounded securely by a gold band of Love and compassion. It is stitched in pink the traditional colour for the Love of God.

Mabeth gave us an additional fall for advent

THE ADVENT WREATH

This is an old Christian tradition, dating back many hundreds of years. One more candle is lit on each of the four Sundays in Advent. The candles are lit in the names of Hope, Peace, Joy and Love. The white candle in the centre symbolising God and the holiness of life, is lit on Christmas Day

The symbolism:

The circle - Eternity, God has no beginning and no ending.

His love is everlasting.

The candles – Christ the light of the world.

The red ribbon - Christ's blood and suffering.

The purple ribbon – The kingship of Christ.

The purple ribbon is always threaded over and on top of the red ribbon.

Green – is the colour of hope, and God's provision for man's needs.



RED



RECEIVING - PENTECOST

On the day of PENTECOST the HOLY SPIRIT descended like a mighty WIND and tongues of FLAMES settled on each person." Acts 2.1-3.

For this design the DOVE (the first symbol of the Holy Spirit) is sending forth the wind and flames from the three-rayed nimbus, through the universe. The three-rayed nimbus symbolises Divinity.

White - God, purity of thought and holi-

ness of life.

Gold – Radiance from the Holy Spirit.

Red – Blood for sacrifice.

Blue – The universe, eternity and faith.



THE RED BURSE

A traditional design.

Three intersecting circles or an equilateral triangle is very old symbolism to represent the Eternity of the Trinity, and the equality of three distinct persons,

The Father, The Son and The Holy Spirit.

The outline of three equal intersecting circles and a triangle is called the trefoil with points, used in this design as a frame for the descending dove, the first symbol for the Holy Spirit. The gold cross within the aureole is sending the Holy Spirit down to earth through the seven spirits of God.

WHITE

ReachingOut ...The symbolic Risen Christ

Pulpit Fall

Gold for radiance from the Holy Spirit.

The red three rayed nimbus for Divinity,

The linen face to remember the time Jesus was in the tomb.

The blue circle for eternity, truth and the women who were there.

The small crosses signify the greatest sacrifice.

The arms are held out to embrace the world-asking us to reach out to others.



THE BURSE

A variation of a very old traditional design - The Agnus Dei. See the old plate on the window sill at the back of the Church for another variation.

The Lamb of God is carrying St. George's flag of victory. The lamb is crowned with a three - rayed nimbus, a halo of light with the rays signifies that the lamb is a symbol of divinity.

I have called this work NEW BEGINNINGS because the Lamb is walking over a field of new grass with Spring flowers at sunrise. The beginning of a new season and a new day, new life and hope.

The plain gold frame is a barbed quatrafoil, the arcs of four circles over a square.

The manuka flowers are pink which is the colour for divine love.

The lilies are the symbol for Mary, the mother of Jesus.

White - the colour that symbolises GOD. Also the innocence of the soul, purity of thought and holiness.

Gold - is the colour for sovereignty, love constancy, dignity and wisdom.

Red is the colour for blood, fire and celebration.



The white pulpit fall for Christmas
GIVING

to illustrate John 3:16 "God so loved the world that He gave his only son that whoever believes in Him should not perish but have eternal life."

Matthew 2:9 "And the star stopped over the place where the Child was born."



GREEN



**THE GREEN BURSE AND VEIL
RENEWAL**

For the season after Pentecost, a time of growth. To grow we need to be nurtured. When we receive communion of bread and wine we ask the Holy Spirit to feed us, to share his gifts of love and to renew us for the service of God's kingdom.

The Chalice – Remembrance of the Last Supper.

The grapes – The passion – The sufferings of Christ on the cross.
The wheat – The bread of life.

The green leaves - God's

provision for man's needs.

The white clematis – white symbolises God, purity of thought and holiness of life.

As I read Mabeth's descriptions of her work, I found myself thinking of the story of artisans filled with the Spirit to adorn the temple from Exodus 31

"and I have filled him with a divine spirit,[a] with ability, intelligence, and knowledge, and every kind of skill, **4** to devise artistic designs, to work in gold, silver, and bronze, **5** in cutting stones for setting, and in carving wood, to work in every kind of craft." Ex 31:3-5. Truly St Peter's was blessed with a Spirit-filled Artisan in Mabeth.

Parish Contacts

Priest-In-Charge	Rev Sue Genner sue.genner@waiapu.com	575 9945 021 235 5051
Office Administrator	Amanda Daly admin.mtmaunganui@waiapu.com	575 9945
Finance Manager & Hall Hire	Pamela Jones finance.mtmaunganui@waiapu.com	575 9945
St Peter's Musical Director	Chalium Poppy chaliumpoppy@hotmail.com	021 396 440
Bishop's Warden	John Lindup	027 659 0178
People's Warden	Barbara Magee	027 274 7440
Church website:	www.mountanglican.org.nz	

Postal Address: P.O Box 10322, Bayfair, Mount Maunganui, 3152

Office Hours: Tuesday – Friday 9am – 2pm



ANGLICAN PARISH OF
MT MAUNGANUI



'Like' us [facebook.com/Mount Anglican Parish](https://www.facebook.com/MountAnglicanParish)

Ph: 07 575 9945