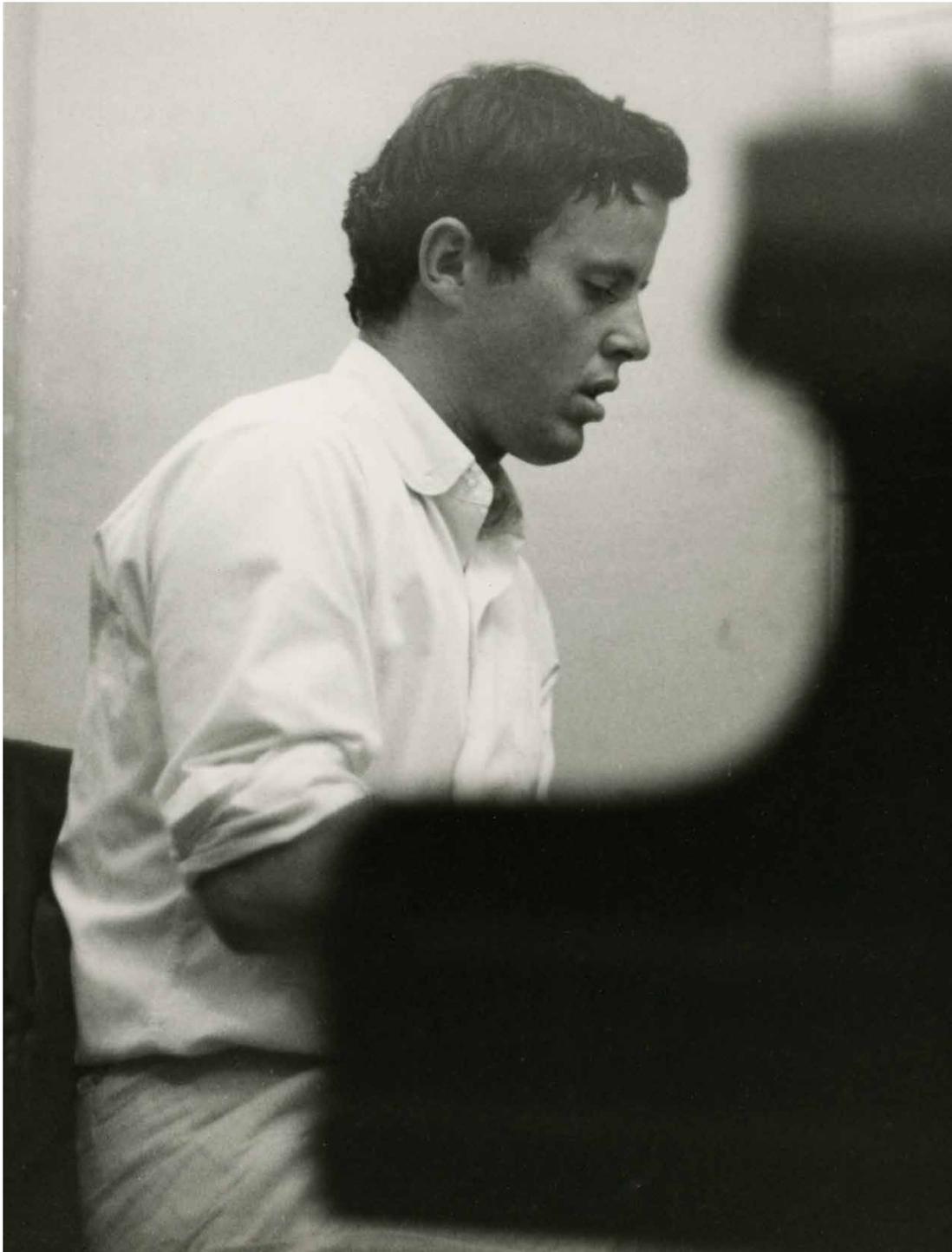


move two mix

MUSIC FOR THE CONTEMPORARY CHURCH





I am glad to commend Fr Jim Minchin's music to clergy, organists and people. We ought to be experimenting in our worship with new tunes and hymns and harmonies - not to mention instruments - not just in order to be "with it" but because Christ Jesus is always the contemporary Lord who comes to every generation in terms that that generation can understand. I can testify that Fr Minchin has done a great deal in the diocese of Melbourne to make their faith live for many, young and old.

+ Frank Melbourne
(Archbishop Frank Woods)

MOVE TWO MIX

All music composed
and © James Minchin (1942–)

Jim Minchin has explained the title 'Move Two Mix' in these terms:

"I moved for the spirit of it and I mixed the two, old words and new settings, jazz/folk and traditional music, so 'move two mix'. Some of the words, like those of Sydney Carter and Australians Roland Giese and Philip Andrews speak directly to our times. And the upbeat contemporary settings of well-known hymn words show that we need not be satisfied with the all-too-common Sunday morning dirge: in fact they help us reach out through other musical idioms and instruments to people of different generations, backgrounds and tastes who, like us, seek eternity."

1 THE CHURCH'S ONE FOUNDATION

(Stone) 1'48

celebrating the basis, mission and work of Christ's Church amid challenges from inside and out

2 PSALM 84: HOW LOVELY IS YOUR DWELLING PLACE

(Grail-Gelineau) 4'15

the psalmist praises and craves the Jerusalem temple which localises God's heaven on earth

3 MISSA VIATORUM

(MASS OF THE PILGRIMS) 6'13

a setting in a 1960s' revised English version of key movements in the Latin-rite Eucharist or Mass: the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei (flute orchestration by Peter Gerrand)

4 ALLELUIA! SING TO JESUS (Dix) 2'37

a hymn rejoicing at the presence of Jesus, the lowly king, in the Eucharist

5 THE ROYAL BANNERS FORWARD GO

(Fortunatus tr. Neale) 2'21

Jesus' Cross of disgrace becomes the glorious insignia of a victory which leads, inspires, commands and restores the bedraggled army of human beings to our proper destiny

6 WHAT THEIR JOY AND THEIR GLORY MUST BE (Abelard tr. Neale) 2'40

a mediaeval vision of blissful existence in God's heavenly court

7 MY SONG IS LOVE UNKNOWN

(Crossman) 1'44

a hymn that marvels at Christ's self-giving love as revealed in his suffering and death

8 THE HEAD THAT ONCE WAS CROWNED WITH THORNS (Kelly) 2'30

Jesus reigns, sharing with us the glorious life he has won through his death

9 PRAISE TO THE LORD THE ALMIGHTY

(Neander tr. Winkworth tr.) 1'56

an exuberant hymn of thanksgiving to God, the maker of all things

10 THE CROW ON THE CRADLE

(Sydney Carter) 2'27

the crow hovers over a child born into a world where people ignore God and seek to solve their problems by war – but by replying to evil with evil, they only increase its hold

11 THE KING OF LOVE (Baker) 2'26

in Psalm 23, God is shepherd of King David and humankind; a modern equivalent? Lord of the dance?

12 THE STRIFE IS O'ER (tr. Pott) 2'21

an Easter hymn proclaiming freedom from death's sting, moving to life beyond death's reach

13 SYSTEMS COME AND SYSTEMS GO

(Philip Andrews) 2'10

we love the Christian community, yet sometimes we must despise it for selling out, replacing God

14 FEELING SAD AND LONELY?

(Sydney Carter) 2'34

in itself advertising is neither good nor bad: helpful information or outlandish propaganda?

15 PETER'S SECOND CHANCE

(Roland Giese) 2'56

Three times in crisis Peter betrays Jesus, yet thrice is forgiven and renewed in community leadership

16 STANDING IN THE RAIN

(Sydney Carter) 3'07

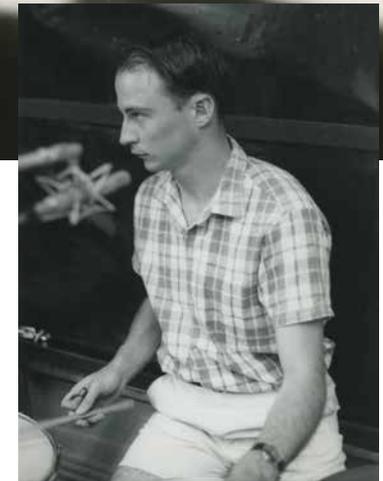
many Christian people are proud of the colour of their skin, it marks them as superior: but if Jesus came back to earth wearing the wrong colour, what kind of welcome would he get?

17 A HYMNE TO GOD THE FATHER

(John Donne) 2'35

God may forgive many of the poet's many sins yet when all is said and done, still doesn't have Donne – only when the last sin, fear of death, has been blazed out of its darkness by the Son.

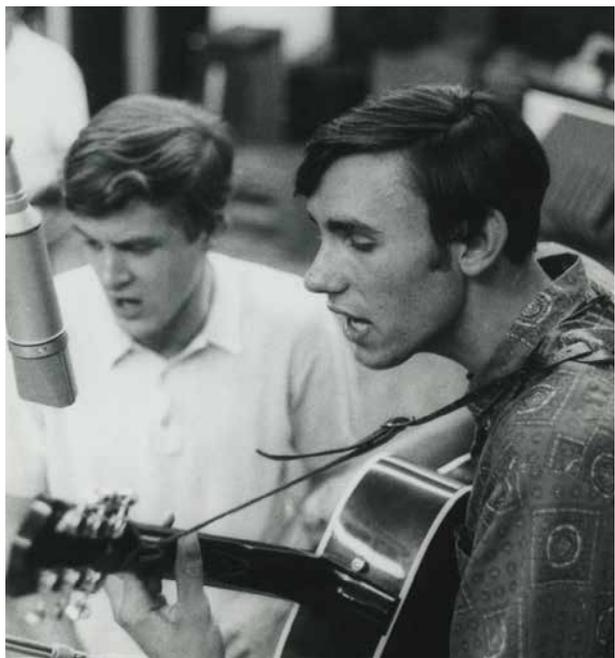
THE MOST MEN augmented
piano and organ: Jim Minchin
drums: Ray Elliott
trumpet: Roger Sharr
bass: Hamish Hughes
vibes: Liam Bradley
flute: Solway Love
guitar: Paul Nisselle



THE MARTINDALE FOUR

Peter Cohen, Ken Helmore, John Ryderman,
David Burgess

(tracks 9, 10, 14, 15)



SOLOISTS

Margaret Haggart

John Usher



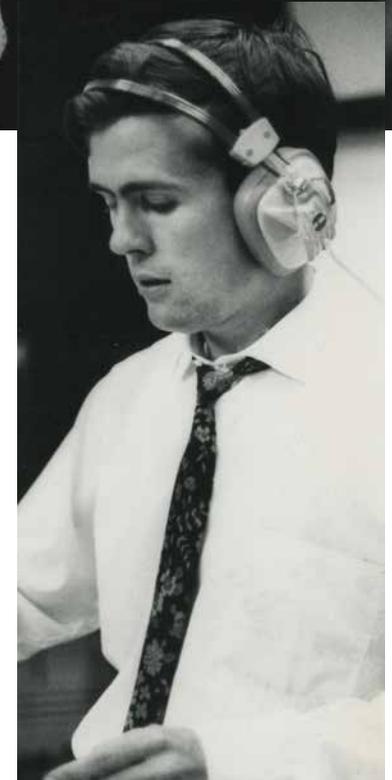
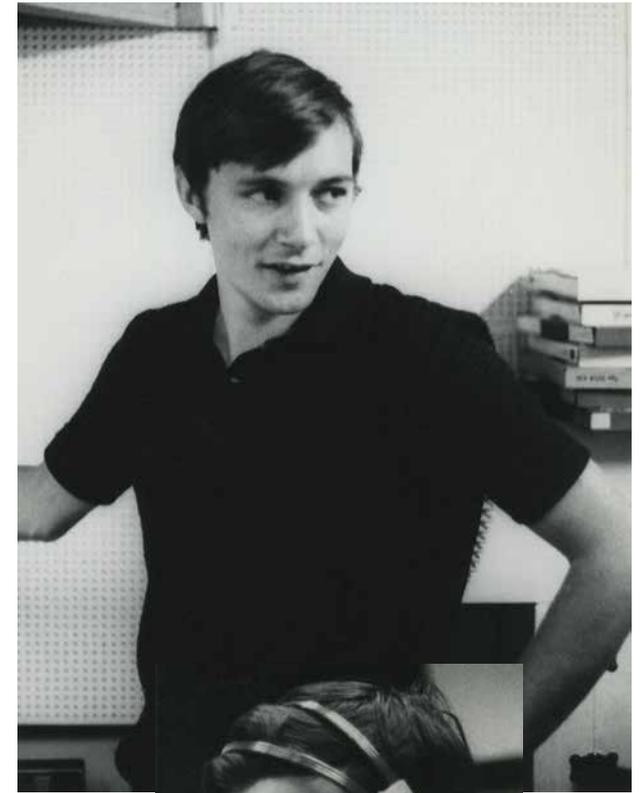
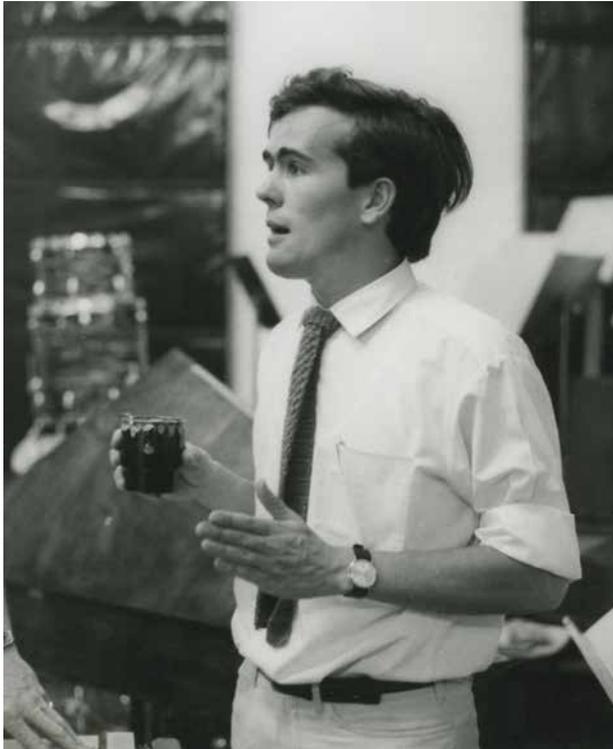
VOCAL GROUP

Maria Threlkeld, Mary Day, Sue Fiddes, Elaine
Griffiths, Ross Nankivell, Bill Stringer, Nick
Rogers



Recorded 28 December 1967,
15 and 22 January 1968 Melbourne, Australia
conductor: Nick Alexander
engineer: Roger Savage
studio: Bill Armstrong
production: Martin Wright

Released in 1968 by Move Records



move

© 1968 Move Records, Australia

move.com.au



'Don't worry Vicar, we'll soon be able to rattle it off without giving it a thought'

Looking back on 'MOVE TWO MIX' (1968) and 'SEVEN WHOLE DAYS' (1969)

The 1960s were perfect for people with any kind of music in their soul, especially for those free spirits who wanted to blossom in personal faith and to explore quizzically prevailing mores as they saw their society – and themselves – grow more open, multi-cultural and plural in outlook: I was one such – a thoughtful if isolated middle-class lad in Melbourne. Somehow I, we, felt free to follow our own stars, in my case the God of Jesus Christ as I prepared to become a priest, while hoping to stay attuned to my evolving inner self. Musically this meant listening, dancing, playing, singing, composing, in my case only as a determined amateur: I was preoccupied by more pressing life concerns.

In 1962 I needed contemporary hymns and songs to accompany a weekly 'mission' service in College Chapel. Finding the cupboard bare I decided to take some old hymn words and put jazzy tunes to them, and to improvise with friends playing instruments other than the monarchical organ (which, by the way, I loved, and still do). Later I was moved by the example of Sydney Carter and others of his ilk to track down texts for hymns and songs, not only for worship but to give wing to wider more 'secular' personal and social-justice themes. To my surprise, I began to receive requests from all over Australia – most denominations, the ABC – and indeed the world – Inuit and

Argentinians, Taiwanese and Germans – to take up, perform and record my music – which I had thought would only be a seven-day wonder. Perhaps it would stretch to seven years!

The 1960s found the Western-derived churches everywhere – Roman Catholic, Anglican and Protestant, Pentecostal – facing increased 'secular' confidence in science, commerce and popular culture in tandem with decreased trust in exclusive and monochrome patterns of worship and liturgy (including music), belief and ethics. Some church communities welcomed this shift: the Second Vatican Council opened windows to the world 'outside', many Christians examined the Bible more critically and articulated their beliefs with greater care and humanity, and got involved in the challenges of the day alongside people of goodwill. Others bemoaned the shift and either withdrew or hoped gimmickry might stave off the tide. I was delighted, knowing that music could give depth and energy to this process of sifting and renewal.

In 1968 I was assigned to Singapore and Malaysia, and, thereafter, unexpected and vibrant perspectives kept coming into view! As well as being overwhelmed by the social engineering of newly-independent Singapore, I found myself caught up in widening circles of music, art and literature:

from West, East and every continent, ancient and modern, 'religious' and 'secular', popular or esoteric, recorded and 'live'. Eventually I was invited to be text editor of *Sound the Bamboo*, a marvellous compendium of hymns from every kind of church in every part of 'Asia', published in 2000; for the first time my previously resented Latin and Greek verse composition came into its own, fitting English paraphrases to weird metres in the original music!

And now, more than fifty years after I began to get involved, I am overwhelmed by the wealth of good music for worship and devotion, to celebrate life in the light of eternity; music not only for individual enjoyment but also for community celebration. Of course, there's also a lot of junk music. In either case, some lasts, some doesn't! From my own ongoing if fitful journey of composition, mostly away from the public domain, it is a thrill – as I move into retirement and old age – to bring my music once again to light of day via concert and recording, to discover wonderfully talented artists and friendly audiences who are happy to join me on the way.

Jim Minchin (b.1942)
Geelong, June 2016