

Newsclaf

Contents

From the Chairman	1
Yes, but how do they do it?	5
<i>Three different approaches to making music for online & streamed services</i>	
The Spem Method	20
<i>Tips for creating a virtual choir</i>	
Denominational report	
<i>Uniting Church in Australia</i>	23
Articles	
<i>Book review - "Come, Let us sing"</i>	25
<i>"Simply singing the Psalms"</i>	27
<i>Guide to accessing downloadable member resources from RSCM Centre websites</i>	29
<i>Comparing the pandemics!</i>	32
Introducing Dr David Hood	36
Readers' Letters	37
News of members	37
Contacts	39

RSCM NSW Branch is committed to the principle that all people who participate in church music activities should be able to do so in safety and without compromising their physical or emotional wellbeing.

As well as being our God-given responsibility to those whom he has placed over us, in the interests of your health and safety during this time of COVID-19, your committee urges all members to follow strictly the requirements of the health authorities and also the guidance provided by your church leaders.



From the Chairman

'O may we soon again renew that song!'

Milton's great poem, *Blest Pair of Sirens*, so memorably set to music by Parry, has often been in my thoughts during this time of COVID-19. Particularly poignant at the moment is that last section- beginning with Parry's wistful melody to the words 'O may we soon again renew that song', which manages to convey so much yearning and wistfulness in the space of a mere couple of bars.

Being without live church music in the context of worship has been as hard for me as I'm sure it has been for you. I've found that it wasn't just the music that I was missing, it was the fellowship that goes along with that music-making. We all seemed to miss seeing each other in the context of choir. All were wondering when we would 'renew that song' again.

My choristers, having had probably the longest break in the choir's 201-year-old existence, came back in July, having not sung together as a full group since mid-March. What was so lovely to watch was their sheer joy at seeing each other, which was curious considering they had been seeing each other at school for the previous week. It was the context of singing together that they really missed.



I was reminded of opening verses of Psalm 34: 'My soul will boast in the LORD; let the afflicted hear and rejoice. Glorify the LORD with me; let us exalt his name **together**.' The 'afflicted' here can be interpreted as those for whom life isn't going so well, which can be applied to ourselves - although we may not be suffering from the dreaded virus ourselves, life is trickier than usual. That is possibly why I'm finding this time has drained me of much joy. I really miss the gathered people of God meeting together in order to sing His praises. Sung worship does wonders for my mental and spiritual health, and King David knew that too, as well as the 19th-century philosopher and psychologist, William James, who famously wrote, '*I don't sing because I'm happy, I'm happy because I sing*'. Modern psychologists have also recently rediscovered the benefits of singing, often prescribing joining a choir for patients just for the health benefits.

I've been to live church a couple of times last month, but it was so strange being there but being forbidden from singing. Hymns and songs were played, but we weren't allowed to join in. It was actually very difficult not to, and my children just found it impossible. The nearest metaphor I could think of was going to a restaurant and eating, but not being allowed to drink anything. The world is certainly greyer without our song.

Will one of the silver linings of the Corona cloud be a renewed appreciation and desire for singing in our churches? Will we soon again renew that song in order to keep in tune with Heaven? Or, depending on the length of time that the virus continues to disrupt our lives, will communal singing just become a forgotten activity, a relic of a recent past like video recorders and dial-up phones?

I sincerely hope not. Pamela Summers' excellent article elsewhere in this issue on the 1918-19 Spanish Flu pandemic is very helpful, and reading it is salutary (incidentally, Parry, who set so beautifully Milton's words, died during the same Pandemic in 1918). Reading the reluctance of the population to comply with governmental direction, I was reminded of a poem by Steve Turner, a friend of mine in the UK:

History repeats itself.

Has to.

No-one listens.

In our last issue of Newsclaf, we advertised a webinar, "Church Music in a COVID age: if, when and how?". Quite a bit of work was done to organise this, but unfortunately we have had second thoughts about holding such a panel discussion in the current rapidly changing environment. The landscape seems to be changing daily- that is certainly the case with regards to regulations concerning choirs and church gatherings and varies considerably amongst states. We are also concerned that, with the best will in the world, advice given could potentially be dangerous, as the science around the whole virus is still essentially embryonic. We just don't really know a huge amount about how COVID-19 is transmitted. The World Health Organisation has recently expressed views concerning aerosol transmission of the virus, but we do not yet have much in the way of data from studies about the effect of singing or instrumental performance in particular. We are conscious that results of current studies in the UK into exactly this subject are not yet available, although early reports are encouraging.

When we first started planning the webinar, it appeared we were coming out of lockdown and infection rates were slowing, but now there seems a real prospect of restrictions being reimposed if infections continue to rise. All in all, we have decided to put the whole thing on pause, with the idea

that we might return to it when there is more scientific and clerical guidance, and when infection rates are trending down consistently. We'll endeavour to keep you completely up-to-date via email and on our RSCM NSW Facebook page.

We are also presented now with the very real possibility that NSW might follow Victoria with an increased level of community transmission cases which would obviously affect the level of risk in singing together again. There has been no uniform response to the easing of restrictions on worship in person: some denominations and parishes have resumed where others have taken a more cautious 'wait and see' or phased approach to resumption. I'm very grateful that my own denomination of Anglicanism has been very proactive in engaging with NSW Health in ascertaining sensible guidelines in moving forward and I think particular thanks must go to Sydney Archbishop Glenn Davies, who has challenged the recent ban on choirs in NSW. Having recently been talking to those concerned, it seems that there has been only one church musician caught up in transmission and this person - an organist, not a singer - contracted the virus at a restaurant and transmitted it in a private home. Yet choirs remain silent, while restaurants remain firmly open, as do other very well-documented sources of transmission such as gyms and pubs, etc. Nor have they been classed as 'high-risk' activities by our Chief Health Officer, which is how Dr Chant has described choral activity.



St Andrew's Cathedral Choir's first full rehearsal: robes already out, all 1.5m /4m appropriately spaced, music on chairs, sanitiser at the ready!

The narrative re the virus and choirs was set early in the outbreak of COVID-19, through the unfortunate cases in Amsterdam and Skagit in the USA, through anecdotal 'science', although the counter argument, and similarly anecdotal 'science' of hundreds of choirs still singing COVID-free throughout the pandemic, has been ignored. The problem with an early narrative is that it is very difficult to reset. My own feeling, obviously as a non-scientist, is that curiously, too much attention has been paid to the physical transmission issues concerning the act of singing, rather than, much more importantly, the actual circumstances around which singing occurs. My own personal hunch is that it is rehearsals, rather than actual singing, which are the cause of transmission. Any singer is at pains to show me how little air actually moves in front of the mouth during singing, as opposed to say, whispering, which moves far greater quantities of air. An average choir rehearsal is over an hour long: spent in close proximity to others, frequently in badly-ventilated rooms, with lots of whispered chat to other choir members during non-singing times, often followed by social times in restaurants and pubs, and then lifts home in each others' vehicles, etc. Thanks mainly to the groundbreaking research by Professor Jonathan Reid and Dr Declan Costello¹, it looks increasingly like singing itself is proving not to be the smoking gun we are led to believe, but rather a red herring found in the real cause of transmission: rehearsal procedure. It could be a bit like people blaming beer for the many cases of transmissions in pubs.

¹Gregson; Watson; Orton; Haddrell; McCarthy; Finnie; et al. (2020): Comparing the Respirable Aerosol Concentrations and Particle Size Distributions Generated by Singing, Speaking and Breathing. ChemRxiv. Preprint. <https://doi.org/10.26434/chemrxiv.12789221.v1>

Here is Declan Costello's own summary of the PERFORM research:

This trial was set up to look at the amount of aerosol produced when breathing, speaking, shouting and singing, in order to provide further information about the risks of singing. Please bear in mind that this study was set up just a few weeks ago, and is the most comprehensive aerosol study of its type yet published. Huge credit to Jonathan Reid (@BristolUni), Chris Orton (@imperialcollege), Natalie Watson and the rest of the team, when this was done in most people's "spare" time.

The key points of the study:

There is a steep rise in aerosol mass with increase in the loudness of the singing and speaking, rising by as much as a factor of 20-30. However, singing does not produce very substantially more aerosol than speaking at a similar volume.

There were no significant differences in aerosol production between genders or among different genres (choral, musical theatre, opera, choral, jazz, gospel, rock and pop).

Musical organisations could consider treating speaking and singing equally, with more attention focused on the volume at which the vocalisation occurs, the number of participants (source strength), the type of room in which the activity occurs (i.e. air exchange rate) and the duration of the rehearsal and period over which performers are vocalising.

Based on the differences between vocalisation and breathing and the likely difference in the number of performers and audience members in many venues, singers may not be responsible for the greatest production of aerosol during a performance; ways to ensure adequate ventilation in the venue may be more important than restricting a specific vocal activity. These recommendations will add to the research that can move towards allowing live musical performances and the safe distancing of performers and the audience during the COVID-19 pandemic.

These results should help performers, venues and organisations to undertake their own risk assessments when deciding how to open up to performances safely.

I hesitate to write this, as I'm certainly not advocating that we ignore Governmental advice from NSW Health. I have been working with them together with our Anglican bishops in bringing to their attention the results of the UK's latest research, and attempting to get NSW Health to relax their advice to choirs as a result. As a law-abiding citizen, and as director of music at St Andrew's, my choir and I have fully obeyed the requirements from our Government re dramatically curtailing our choral activities and enforcing the social distancing, sanitising hands, minimizing every object that comes into contact with others, from robes, stands and music etc., taking temperatures etc. I and the RSCM NSW committee certainly hope that RSCM member-choirs fully obey all of NSW Health's directives as well. We must be whiter than white in protecting our musicians and congregations. This is far and above what I have witnessed in pubs and restaurants, yet our choirs remain classified by them as 'high risk' and silent, whilst restaurants remain firmly open for business. Not a single person has yet caught or transmitted COVID-19 via singing in Australia, research is now showing that singing is no more dangerous than speaking, and yet most have caught it from pub and restaurant transmission. What gives? In the UK, the government has relaxed their ban on choirs as a result of the Costello research, and choirs are already resuming albeit with social distancing. I will continue to work with other similar organisations in attempting to lobby the NSW government to recognise the inconsistency of their approach to the choral sector, and to work with us in protecting our singers in establishing COVID-safe choir procedures.

I have written to our Chief Health Officer for NSW, Dr Kerry Chant (I cannot be the first to see the irony in her name) to express my dissatisfaction with the often mixed messages about choirs and the virus, as well as my concern at the effect of lack of singing in our communities' mental health - an aspect not immediately quantifiable in terms of monetary value, unlike say gym or restaurant revenue. I also want to assure her and her team of our churches' prayers for strength and wisdom in these most testing of times, and I know that our many RSCM members across NSW will continue to hold Dr Chant and her team in their prayers. But in the meantime, let us hold to the letter of the law and put into practice every single one of the requirements that Health officers have deemed appropriate to ensure our safety as musicians. We need to protect our singers - particularly those who are in the most-at-risk categories - and ensure our churches' music survives these traumatic times.

I do hope that we are all keeping our heads above water. Our church and musical families are proving their worth in terms of support structures, and it is very moving to hear of how choirs and musical groups are looking after each other, through all sorts of ways. I was greatly encouraged when a member of the public

sent me a picture of St Andrew's Cathedral congregation in 1919 holding a service outside. Particularly moving was seeing my predecessor, Joseph Massey, presiding at the keys of a harmonium, accompanying a small cathedral choir, all masked up.



We will get through this as we did one hundred years ago in Australia: stronger, wiser, more united and all the more eager to declare the praises of Him who brought us out of darkness into His most wonderful light.

*O may we soon again renew that song,
And keep in tune with heaven, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light!*

Ross J Cobb

*Ross Cobb is the Chairman of RSCM NSW and National President of RSCM Australia.
He is the Director of Music at St Andrew's Anglican Cathedral Sydney*



Yes, but how do they do it?



Here are three examples of ways our members have been working to produce music for online services during the pandemic, ranging from simple solutions we can all achieve with the tools at hand through to the more technically challenging high quality audio and video productions.



A "couch choir" adds hymns to Zoom services at St Alban's Anglican Church Epping

Gillian and Amy Taylor write -

In mid-April 2020, after a few weeks of Saint Alban's 9.30am Zoom church services, the cry came up from many parishioners, "Can we have some hymns?". Those of us who were familiar with Zoom knew that when a group of scattered choristers all try and sing at once, it sounds like the Tower of Babel!

At left: Gillian Taylor.
At right: Malcolm Lawn.

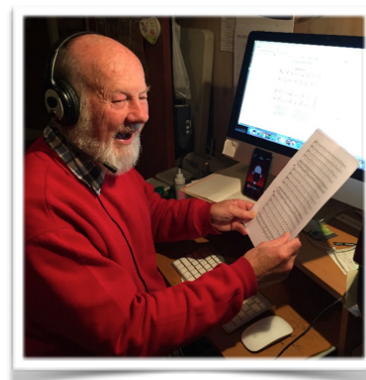
It was suggested by Bishop Ross that we could attempt a 'Couch Choir' - where we would record ourselves separately, and then a sound editor would blend us all together into a coherent ensemble. Sounds easy doesn't it?



We started with just three singers, providing two soprano lines, one alto and one bass. Editing enabled a singer to effectively sing more than one part or have the line duplicated. By week three we had our full complement of six singers - three sopranos (Lynn Bock, Sonya Carruthers, Michelle Lee), one alto (Gillian Taylor), one tenor (Paul Weaver - photo at right) and one bass (Malcolm Lawn), and thus it has remained.

At the end of May we got highly creative and recorded the full Dudman Setting of the Communion Service. The short pieces were fiddly to record and edit, but we knew that we only had to do it once.

Our weekly routine is thus. Early in the week Father Paul Weaver chooses the hymns, and an MP3 file of the organ playing the hymn and a PDF file of the music and words are located on the following website: <https://smallchurchmusic.weebly.com/>. Amy Taylor, our sound editor, set up a Dropbox folder called Zoom Music which we can all access, and this is where all the music files are shared between choristers.



Above: Lynn Bock, Michelle Lee and Sonya Carruthers

We asked our singers for comments on their experiences.

What did you find most interesting about recording music for the Couch Choir?

Many said that attempting and succeeding at something different was an interesting process.

Paul commented that he thought it might be helpful to join the Couch Choir because he knows how good it is for people to sing along with a group, even if the group has been recorded. He said that as he is the person who is responsible for selecting the hymns, there was a certain appropriateness: if he selected it, he needed to be prepared to sing it!

Everyone agreed that it was interesting to see how difficult it was to record hymns well.

Malcolm observed that usually the choir doesn't rehearse the hymns as much as the other parts of the service such as the psalm and communion motet, where we are more "exposed". Gillian found the whole process fascinating, as she was in the enviable position of living with the sound editor, so could see the whole procedure from go to whoa.

What did you find most challenging about the process?

Where do we start! For many of our singers, the technical aspects of recording were a steep learning curve. Working with DropBox, loading an App onto their phone to enable them to record and learning how to use the headphones correctly on the computer were a challenge. Listening to music whilst also reading words and music were tricky for many, especially the harmony parts. Hearing yourself singing solo with the organ, with no other voices to cover any gaps and without a conductor, was quite nerve-wracking. Our singers realised how much “cover” they get from their usual co-singers, so trying to breathe well and in the right places was a challenge.

Many are perfectionists with their singing, so there was considerable pressure to ‘get it right’ and so for some, many takes were necessary. However, over the weeks it became slightly easier, as the choir saw that our editor could really blend our voices well, and cut out any gaps, crackles and glitches. But only slightly easier!

However, all felt that the effort was worth it when they heard the hymns put together on Sunday morning.

Were there any amusing aspects to recording the music?

Constantly forgetting to turn on the microphone and having to re-record was amusing for some, but rather exasperating. Malcolm had a problem with the sound of his blow heater - recording a good take only to find he’d left the heater on and having to re-record the whole thing. Trying to find a peaceful place to record away from noisy family and screeching parrots was a challenge for two choristers, one ending up in the garage and another in the kitchen. Paul says it has been fun, although he much prefers singing hymns to listening to himself singing hymns! Making reasonably accurate recordings has been a test of his patience. Every so often Sarah hears loud expressions of frustration from the computer room when he is recording.

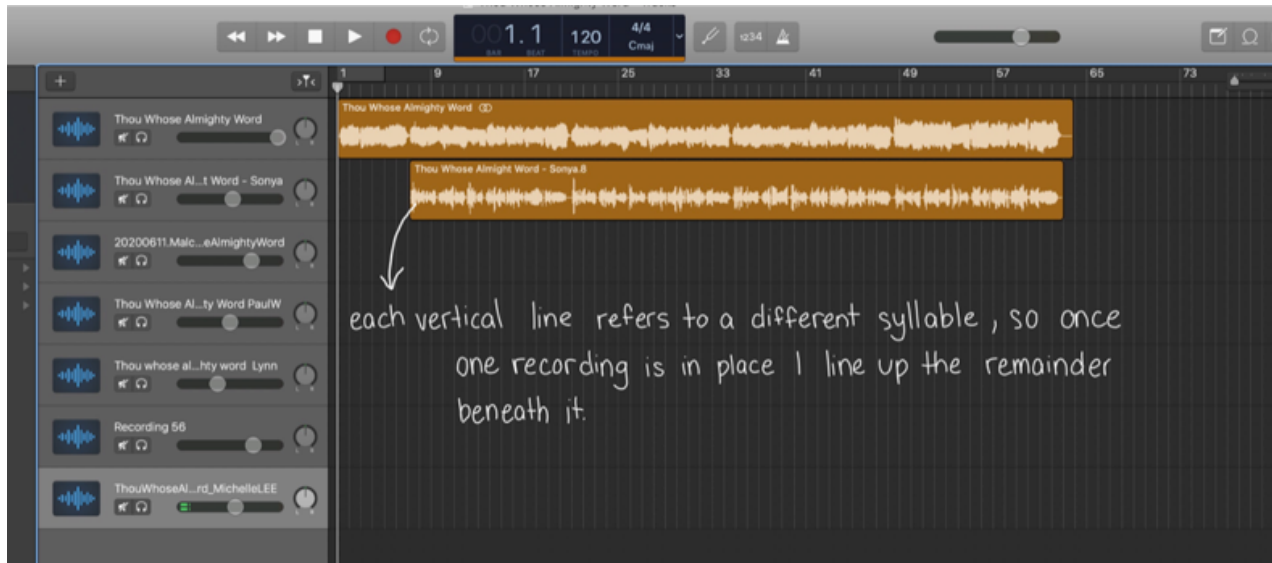
Now a word from the sound editor - Amy

Once everyone has placed their recordings into Dropbox, I take the files and upload them to the sound editing program, GarageBand. I begin with the organ file and one of the Soprano lines to create a ‘pattern’ for the rest of the recordings to follow. Once all the parts are in, I line them up and listen to the piece in its entirety, stopping along the way to make small changes to the parts.

Some of the changes I make include:

- cutting some notes in half if they are held longer than other choristers
- cutting some words out completely if they do not merge together
- shuffling phrases together so everyone starts a new verse at the same time
- removing the last letters of words (often ‘s’ and ‘t’), bar one to make it sound like everyone finishes together.

After the cutting and pasting spree, I then change the volumes of each recording to ensure the choir blends together. Some recordings may be louder than others depending on the sensitivity of the recorder on the phone and how close it’s held. Often, I turn the sopranos down, because there are more of them, and leave the harmonies as they are.



Once all the editing is complete, the hymns often look like a collage art project. I've included an image of what the final cut looked like for Amazing Grace, with notes to explain what each part means (see below).



Once I've played the final piece to my family for the tick of approval, I then export the file to iTunes where I can then upload the hymn to Dropbox for Bishop Ross to add into the services each week.

Virtually conducting the choir has had its share of both rewarding and sometimes alarming moments. One time after re-opening one of the hymns in GarageBand, I found that the program had somehow locked the volume and speed of the singers to ten times their original pace, making it sound as if the choir had all turned in to chipmunks.

Some pieces require more editing than others, especially if they are particularly wordy but, over the weeks, I've found that the hymns require less and less editing, due to the choir becoming more comfortable with their recordings.

One of the most interesting parts of this experience has been learning how each member of the choir sings. Some may pronounce words differently to others, some sing more fluidly and others like to sing with plenty of gusto, which sometimes accounts for what I now call 'diplomatic editing'! What goes into the editing room stays in the editing room.

Undoubtably, the most rewarding part of this project has been hearing the finished piece. It is heart-warming to imagine everyone sitting in their homes, preparing their recordings each week, to eventually be brought together in song.

It goes to show that being physically apart doesn't mean we can't be together.

The article above is reprinted with kind permission from The Parish Magazine: Epping Anglicans , Number 861, August-October 2020, pp 32-35.

A "low tech" audio and video recording process for virtual services at the Anglican Parish of Hunters Hill



Background

During the first COVID-19 lockdown in NSW, when physical church services were stopped, many churches moved their services online. The "higher-tech" churches live-stream via platforms such as YouTube and Facebook. The Anglican Parish of Hunters Hill has two heritage Church buildings. The norm for our worship has been in a gathered space, and so prior to COVID-19 there has been no need to transmit services online. As COVID-19 hit, the Parish made the decision, prior to being required to do so, to discontinue services as a face-to-face gathered congregation.

NSW Health Regulations which came into force in NSW in March initially precluded the "Church staff" from entering worship spaces. Through the advocacy of the Diocese, the regulations were changed to allow for services to be recorded albeit with significant restrictions on how and who was able to do this. The Parish of Hunters Hill did not have the technology to stream and so opted to pre-record services. The services were recorded on a phone, edited and then posted to YouTube and shared on Facebook and Instagram.

The first few weeks were a steep learning curve in seeking to understand the recording process, and importantly how the end product might engage people in worship, rather than as spectators. We produced both a service booklet for download each week, and a video to join in with.

Recording process and equipment

The very first service was quickly put together with a few hymns recorded on the organ, and a service of Morning Prayer. Recording was on an “Oppo” phone that was not up to the task together with an old computer still operating Windows 7 and using “Windows Movie Maker”. At that stage it was assumed that this would be a short-term need, and so investment in more technology was considered not necessary. However, the resulting recorded service was quite reasonable and much appreciated, and would prove essential as we sought to remain together in worship.

Services are generally filmed between three days and a week in advance. This is due to the large amount of planning required to film while meeting various important regulations, to accommodate the availability of people and to allow plenty of time for editing and uploading.

The elements of the service are filmed in separate segments and subsequently spliced together in service order. Holy Communion was celebrated on High Feast Days, and an adapted version of Morning Prayer for other Sundays. As much as possible elements were recorded in one segment, and in the same places and locations where members of our congregation would see them if they were joining us in person.

We quickly learned that seeing and being in sacred space helped people to enter into worship. Making the recordings at the same time people were normally in Church, or watching at home, was also very important as the light in the church matched that during the regular morning service. Care was also needed to ensure consistent placement of items such as flowers between segments, and that extraneous coffee cups did not occasionally appear! In our first few weeks there were some items that “magically” appeared and disappeared.

Within a couple of weeks we had invested in a tripod for the phone with an external microphone attached through a headphone jack. Unfortunately the phone and the old computer both expired with the significant amount of processing required. The Parish invested in a new Samsung phone, a computer that was able to process at higher speeds, and a new software package (Adobe Premiere Rush – indicative cost ~\$14.30/month). The new Samsung phone was not compatible with the microphone, but the quality on the phone, along with the ability to now edit sound, made it possible to go without this.

An occupational hazard is that Hunters Hill lies under the airport flight path, and even with reduced aircraft movements under COVID-19, recording has frequently been interrupted by aircraft noise! While most activities in the community had also stopped, we discovered that neighbours doing renovations had not, and that our lovely grounds had become a place in which many were “exercising”.

From the visual perspective, close-ups are generally used, focussing on the faces of the service leader / preacher / bible readers / prayer leaders. For the choir, the focus is widened somewhat to achieve a better blended choral sound without the organ dominating. As well as allowing voices to blend better, extraneous “noise” such as organ pedalboard “clatter” is minimised. Using the “low-tech” approach of the microphone and camera being embedded in the same device (i.e. mobile phone), sometimes we

shot two takes and combined the visual close-up with the audio distanced take. This explains why the Director of Music's conducting beat occasionally appears to be out of time!

Filming of four hymns takes up to a couple of hours, including rehearsal. Filming of the various readers and praying people takes many hours more. Post-production for a Morning Prayer service takes around 3 hours, while for the more complex Holy Communion service it takes about a day.

The finished product is uploaded to the church's YouTube channel, and links are also embedded in the Parish website <https://www.aphh.com.au/> each week, and then shared on Facebook and Instagram. A service booklet is also published and available. Each service is available for about a week until replaced by the recorded service for the following week, which is uploaded generally on the prior Saturday evening.

Music Selection

We keep the music relatively simple. In the first few weeks, in line with the regulations, the services included only instrumental music, including for the hymns. The words for the hymns were provided in the service booklet so that they could be followed and sung at home. We generally choose well-known hymns and tunes, which bring comfort and make participation in worship easier. Instrumentally we principally use our historic pipe organs, although we have augmented as appropriate with violins, grand piano, guitar, bass guitar, wood block and maracas.

As the regulations changed, and we were also able to ensure the safety of those who participated, we started to include singing by soloists and small groups of singers. The introduction of further singers provided a good opportunity to make musical variations as we progressed through hymns such as unison vs. harmony verses, last verse played with alternative harmony setting, and varying organ registration perhaps more so than if the organ was accompanying the full congregation.

The feedback regarding the music has been extremely positive with people expressing deep gratitude for the efforts made and telling us how they sang very loudly while watching at home. A weekly "virtual" choir practice via Zoom also enables positive conversations and feedback from choir members.

Current Situation

Looking ahead, we hope to conclude virtual services and return to physical services only, but this of course depends on the wider community's success in suppressing the virus, and the evolution of relevant social distancing requirements. It is however notable that one of the great benefits of the virtual service has been the ability of some of our very vulnerable, often frail, people to participate. Two of our local aged care facilities have been offering the service to residents on a big screen.

The Parish is exploring ways in which we might continue to offer some sort of service online, using streaming. Incorporating appropriate technology into a heritage building that will ensure quality of visual and sound is not easy, although achievable. The cost is quite significant – not only in finance, but as we return to gather again, even with various regulations and limitations, including not having communal singing at this time, we also have been reminded of how important it is to be with one another as we worship.



Rev'd Michael Armstrong

Rev'd Armstrong is the Rector of the Anglican Parish of Hunters Hill



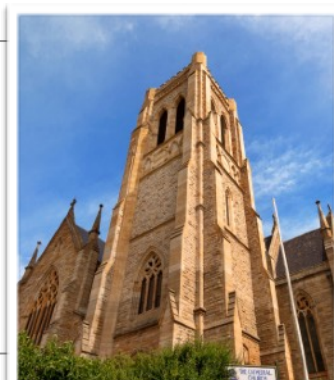
Philip Reichardt

Philip Reichardt is the Director of Music at the Anglican Parish of Hunters Hill. He is also the RSCM NSW Branch Committee Secretary.

Beautiful online services show what's possible if you have the skills!

Barb Griffin, the Director of Music at Goulburn Cathedral, has those skills and has kindly shared how she goes about producing the services you can view at

<https://www.goulburncathedral.org.au/cathedral-online-services>



Video Process

Filming the Clergy

During the COVID pandemic, we moved to online pre-recorded services. For the liturgy part, the Dean, Canon Anne and I and sometimes a guest Clergy, meet on Saturday at 10am. The order of service we film is from the Liturgy and known as 'ante-communion'.

The first shot is a wide shot of the clergy processing in, but from there I like to set up each shot fairly close to the speaker to get the best sound possible on an iPhone 7 plus, which is what I use to film the service. So, the service is recorded stop/start (it is a closed shoot) as I reposition the camera to try and get some different angles and shots to make it visually as interesting as possible as well as show different parts of our very photogenic Cathedral. A tripod is essential to get a professional steady shot. Sound-wise, having experimented with the PA system turned on and without it, the best sound for the spoken word I found was unamplified, as long as you are close enough (proximity to the sound source matters - otherwise you get too much 'room tone', heater hiss, or background noise i.e. traffic.). Sound definitely improved when I got the new Shure Motiv MV-88 a couple of weeks ago. This is tiny mike

with a really cute carry case that plugs into the iPhone's lightning port and powers itself from there - and makes a considerable improvement to the sound.

The next improvement I made as I went along was to have a second 'camera' - I used my iPad Pro and the lady who polishes the brass in the Cathedral was duly enlisted to operate that. Usually the 2nd camera captures a wide shot which is useful when editing (more about that later) or else it is on the second speaker. For example, the Psalm is read in alternate half verses by the Dean and Canon Anne. I used to get them to read it twice, first setting up close to the Dean and the second time close to Canon Anne, as they sit far apart, and the sound is not good enough if you have them both in shot. Now that we have two cameras the filming can be done simultaneously in one take - we have one camera on each clergy to capture good sound from each. I cut the two shots together in the edit or superimpose them.

The sermon is delivered from the pulpit and I put the tripod on a table to get it as high and close as I can, but I'm still not as close as I'd like to be so the sound is a wee bit more echoey for the sermon, but definitely still adequate particularly with the new Shure mike. I tend to film some 'walking from the pulpit back to the pew' shots and things like that to cut in when I later incorporate the musical offerings.

The filming takes about 40 minutes and the editing takes about 4 - 12 hours. (i.e. as long as I have energy, and I'm including the work I do during the week. I would spend an additional up to 8 hours per week recording and mixing the musical offerings, mostly done at night in my free time.)

Recording the Music

Each week I try to have one anthem, two hymns and a postlude pre-recorded and even pre-filmed and edited if I am organised enough, so that my Saturday edit doesn't take too long. During COVID I have been able to work with one chorister at a time, so I recorded each voice separately, layering up voices if I had the time and enough choristers were keen. With hymns I would always start with a 'backing track' - this could be the organ with me or our previous organist playing, or sometimes I'd just do a quick piano recording to record the choristers to, and replace the organ later. I just set the camera on a tripod and record the organ on an iPhone, then stripping the audio from the video to work with in Logic Pro X. (By the way, Michael Haydn, one of the developers of Logic, is a descendant of actual composer Haydn!)

Occasionally I will also put down a vocal guide which I may or may not use in the final mix. I often do a guide for choristers doing parts they don't usually sing and might not know i.e. when tenor Richard is going to double the bass part. I record the bass part up the octave and the chorister can usually still make that work to sing to - if not I pitch shift it down! I use Logic Pro X and a Yeti USB mike and a MacBook pro and Sennheiser headphones. I have a \$5 headphone splitter adapter I use so we can both listen. Sometimes I use my other mikes which are better quality (Rode k2000 valve mike) but they require more palaver to set up so recently I've been ditching the palaver in favour of the simpler Yeti USB mike that even has a mike stand built into it! Yeti mike quality is good enough.

When recording hymns I usually record one or two choristers, and partly due to my 'requirements' i.e. 'sing it legato!' 'don't breathe there!' 'that vowel sound was a bit strange, can we do it again?' 'oops, I



got a big pop on that 'P', I will drop you in for verse 2..' etc. – I end up with quite a few takes during my quest to try and get at least 'one good take and a spare'. However along the way I figured out if I feature the good take in the middle, pan the second take to one side and have even the out-takes in the mix but further back, it gives a good blended and full sound ('more is more!'). So I end up using 90 percent of what I record, particularly as in Logic you can do a lot of manipulation – you can fade out noisy breaths, extend notes that the singer didn't hold long enough, shorten ones that went too long, slice out a mistake momentarily, even tune notes and reduce vibrato if it's over the top, and so much more. I don't 'manipulate' for the sake of it, just so it sounds as professional and good as I can get it.

As always, the better the singer you have, the less you have to 'fix'.



I don't generally use any compression or EQ unless I am trying to fix a problem (bad mike technique/ too big dynamic range, remove a pop, etc.) however I do apply multiband EQ and a soft limiter (the 'classical music' setting, both mastering plugins included in Logic Pro X) over the final mix. I also definitely use reverb to make it 'sound like it would in a Cathedral' – the particular one I use is just the standard 'Space Designer' in Logic Pro X and I use the Ulmer Dom Lobby reverb which is about 6.3 seconds – (probably a longer reverb than we have at St Saviour's!) I put the reverb on a bus (rather than as an insert) and then send the signals to the bus, enabling me to control how much reverb each track gets. That way I can even have some voices wetter i.e. 'further back' in the mix and ditto the organ. The other great thing with multi-track recording is that you can balance the parts with each other (if i.e. SATB) and then group them to a bus and control the balance with the organ or piano backing – so unlike in real life, the organ never drowns out the singing!

I have done some cheeky things like using a favourite YouTube recording of an interpretation of an anthem (i.e. Barry Rose's version of 'God So Loved The World' on YouTube) and then I got our choristers to sing along to it for timing and then finally remove Barry's choristers, et voila! This is because when you're recording singers individually you can't really conduct the group in the same way, so you use the guide (or someone else's!!!) as a conductor track. Or I put down a piano guide for the SATB parts which does the same thing. Logic is brilliant because you can set it to 'adapt' and play without a click track and Logic will cleverly follow your tempo and rubatos.

How long does this all take?

Hymns can be recorded relatively quickly, in say an hour per chorister to record and edit and even mix two hymns each. Especially as I usually only record the hymns in unison to save time and because I only have one or two choristers due to time constraints and having to record them separately. Anthems take a bit longer as they are usually SATB and can be quite long, and or complicated, and I usually have a few anthems 'on the stove' as some take a very long time (Malcolm Archer's 'All Creatures of our God and King' is 5 and a half minutes long which I am currently working on is taking a while to put together!) and some are quick (a piano and solo vocal anthem) – and in rare cases when the singer is outstanding we can do it 'live to iPhone' and that's a wrap (like Maddy's Pie Jesu for our May 10th Mother's Day service which was recorded totally live). Nothing added apart from reverb.

Recording my organ voluntaries or some more complicated accompaniments usually takes a bit of effort/time as I'm no virtuoso, and usually have just learned the work for the recording – and often I do take after take trying to get it as good as I can and sometimes end up editing 2 or 3 takes together. However these are done live to iPhone – edited in iMovie then I blow the sound into Logic, and apply a bit of reverb, multiband compression and limiting, then bounce it out and attach it back to the movie. I cut away from the organ to other things to hide the video edits in the organ part! Also I'm not averse to overdubbing missed notes (such as during page turns) or even fixing glaring mistakes on a virtual organ – I like Milan Audio Organteq for ease of use, and I also like the Hauptwerk sampled organ – (the St Anne's Mosely free sample set sounds remarkably like our actual St Saviour's organ in terms of sound, vintage, size, and style!) for the sound, but it's clunky to use on a Mac. Being able to i.e. automate registration changes is pretty cool though.

Filming the Music

At some point, usually on a Saturday if possible because the light is much better in the daytime, I film the choristers miming to an audio track of the hymns and anthems they've recorded. This is a quick process – I usually only need to do one take. If I have to film at night I bought a \$36 LED 'work light' on a stand like you'd have in a garage from Bunnings – it's brilliant! (no pun intended).

Editing the Video

On a Saturday when I have the service footage, I retire to the Parish Office and start cutting it together. I use iMovie, free software that comes with any Mac computer. It *shouldn't* take too long to edit but it always does, because I like to make the pictures look as good as I can, i.e. cutting away to each speaker in the Psalm or superimposing one video on top of the other, fading in, cropping, Ken Burns effect to make a static shot have some movement, and so on. The other thing that takes a while is rendering the video (it is often a 5 or 6 gigabyte file) and then shrinking it down (I use handbrake – it's a great result and you can't tell any degradation, shrinks it down to say 500 meg) – and then uploading to YouTube, embedding on the website and posting to social media. Often I'm up until stupid o'clock on a Saturday night editing and uploading, but I have to say I'm getting quicker at it and more organised and we're more streamlined, confident and relaxed during the filming process these days than we were at the beginning.

Filming tips:

- Get as close to the sound source as you can to get good sound without too much background noise or echo especially if you are just using camera sound
- For camera captured audio, a natural unamplified sound sounds better for spoken word than the sound of the PA in most cases
- I usually film the person head and shoulders or perhaps only up to the waist rather than full body wide shot as usually that would mean I'm too far away to get good sound
- Second camera shot can be very useful for a second sound source or as a wide shot for cutaways – if not, just have some 'B roll' (closeups of candles, windows etc.) to use as cutaways to solve problems in the edit
- Use the ['rule of thirds'](#) compositional rule – apparently if you put the subject in the right or left hand third of the frame it looks better than in the centre. This is also useful for superimposing two shots on each other if you have one in the left third and one in the right third!
- Use hard cuts or dissolves only for a classy look – no funky transitions.
- Fix problems – once I had bad or missing audio from the Dean so I got him to record the bit I was missing and send it to me as a voice memo and used that with a wide shot – it was fine. I have also time-stretched video of choristers if they, for example, rushed words in the mime.
- Have a portable power supply on hand in case your device needs power – especially when using the Shure mike which chews up iPhone battery power

Recording equipment

I'd eventually/soon like to get a Canon PowerShot G7 X Mark II at some stage (about \$700) – all the vloggers are using one and they look great (a definite cut above iPhone footage). I stay away from PCs (non Macs) and any sort of PC freeware. I also personally stay away from iPhone or iPad apps – they are too dumbed down

Software

- Logic Pro X - \$199 (see at right)
- Handbrake – Open source
- iMovie – free with a Mac
- Organteq – 249 Euros – worth every cent
- Hauptwerk - \$599 or monthly subscription \$9.99 – but I am still on the free version with limited polyphony
- Final Cut Pro – I am currently still on the 90 day free trial, costs \$499 – I doubt I will buy though because it's too complicated to use BUT I am using it for rendering (I send the project to Final Cut once I've finished it in iMovie) as I was getting glitches exporting from iMovie, and Final Cut does a way better job of exporting reliably.
- Garritan Personal Orchestra sample library for Logic Pro X (audio units plugin) – some okay organ sounds and fantastic Steinway sampled piano sounds – worth every cent.



Hardware

- MacBook Pro – my current model cost \$2300 refurbished, mid 2017, lots of Ram and cores, big storage, fast processor + external drive for archiving past services and backing up
- Audio Hijack – for capturing internet audio i.e. Spotify, YouTube to use in Logic USD \$59
- Microphones – Blue Yeti \$198
- Controller Midi keyboard – I have several from 88 note weighted to a tiny Korg Micro that you can put in a backpack but I usually use a Yamaha PS45 - \$750 or less
- Headphones – I use Sennheiser - about \$250
- Shure Motiv MV88 Video mike (lightning connection) – about \$188
- Zoom H4n (\$399) – great live recording portable and also takes XLR mike inputs and can use as an audio interface with computer too.



Key skills required

Audio engineering is a whole subject in itself. I did it for years professionally so I'm good with it, but if starting out I would recommend GarageBand if on a Mac, or Audacity (freeware) if not.

Video editing is not that hard (even our 11 year old chorister has figured it out) but the more you do it the better you get.

How long does each service take to put together?

Hours and hours and hours! It could be a lot less but I put extra time into it freely because I enjoy it and the videos will be online 'for posterity' so it's worth it.

How much rehearsal time is there for the choir and musicians before recording?

A run through on the piano if they're lucky but usually I just chuck a pair of headphones on their heads and press record! That and choose things they already know. There's no time to learn new works and also record them + create pictures in a week.

What's the feedback from the clergy and congregation?

Good feedback from non-parishioners (via social media) and clergy but I haven't had much feedback from parishioners because I haven't seen many of them. The ones I have seen have told me they like what we have done but – let's face it – they miss physically coming to church.

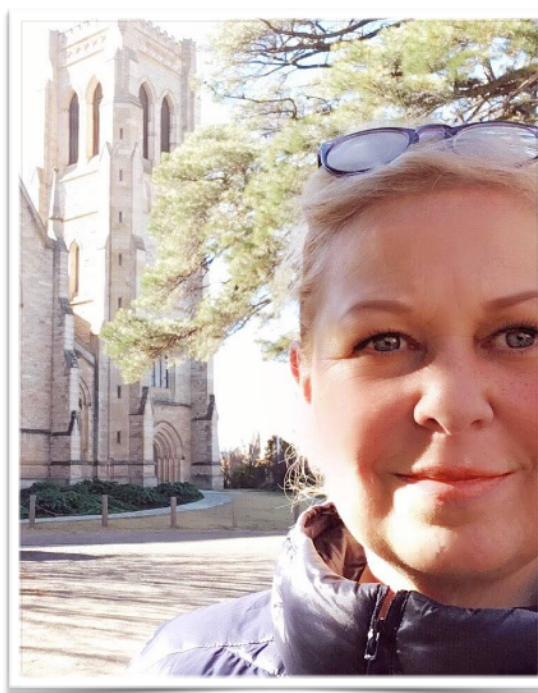
Looking ahead: virtual and physical services in parallel?

The Dean would like that, but I feel a bit like a firework that's about to burn out and I don't know if (ongoing) that would be too much work especially as I'm not just the director of music but now also organist (a challenge in itself) and videographer.

Also, once you record the 'actual choir' live, it's just not going to sound as good as a pre-record. That's cause we're just not the Tallis scholars, but a group of keen and faithful but non-auditioned singers of various levels of ability. There of course are work-arounds but all rather time-consuming as far as I can figure out.

Barbara Griffin

Barbara Griffin is the Director of Music and Organist at the Cathedral Church of St Saviour, Goulburn

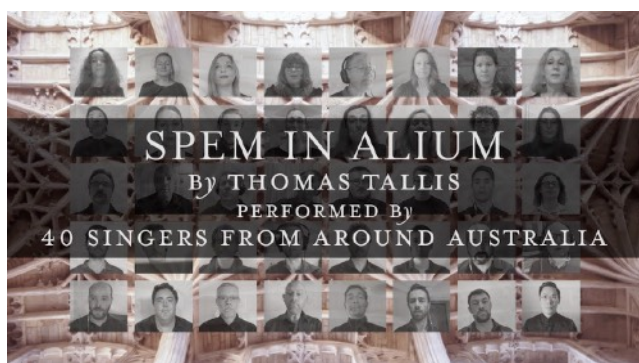


Feeling inspired? Read on as Nick Caddick shares with us the behind-the-scenes story of making a full scale virtual choir recording of “Spem in Alium”. Click on the graphic below to view on YouTube.

The Spem Method

Tips and tricks on how to create a virtual choir

“I will lift up mine eyes unto the hills, from whence cometh my help?”



Why Spem? Why a virtual choir?

I can't really the answer the question on why *Spem in Alium* as the piece with which to create a virtual choir, other than wanting to be able to involve as many of the singers that I knew, and I could possibly muster from around Australia. Also, at that time, we were all going through (and still continue to) the same experience with choral singing due to the “thing” that pervades

our choral lives. For me, I guess it was a kind of “I want to do *Spem*” moment, to take on a challenge for myself, but more importantly - to give the singers a positive outlet. Also, that it would be a way to re-connect, or in some cases make new connections with each other, and to create something beautiful. To give to the world, to provide the beautiful music that it is, to a greater audience.

Why a virtual choir? Again, for the practicalities of the situation in which we find ourselves, but ALSO it is a truly unique opportunity to do what we do as church musicians and give our gifts to a global audience (a “virtual” congregation) something more.

I'm not going to beat around the bush, creating a virtual choir is **extremely** time consuming. *Spem* took **at least** 150 hours in personal post-production time (excluding all the frustrating things like computer crashes etc. - I will get to this later).

Don't be put off by this! The reward at the end is *truly* worthwhile. Not just for you as a musician, for your singers, but most importantly to give the gifts we have to the **glory of God** and giving people a sense of hope and love should be the *primary* motivation.

How to start

1. Repertoire: What piece are you planning? *Think about your resources.*

My experience: Trying to tackle a piece that was WAY beyond how easy I thought it would be (last minute illnesses resulted in singers not being able to sing their part, a few “11th hour” replacement singers had to be organised as well) proved to be *highly* time consuming, but *truly rewarding* in the end.

My tip: Plan for the resources that are available to you. If you have 8 excellent singers, then go for an eight-part piece, if you have 8 singers of mixed abilities, why not just plan a 4-part piece and blend the voices later (this can be done in post-production)? It will be easier for both you, and the listener.

2. Sourcing your score, midi files, choir parts & how I created click/guide tracks.

The score: Once you have chosen your piece and your score, make sure you read it thoroughly for any note errors (especially for free/online editions), if you are using a score that has editorial *ficta* either above the stave or bracketed – be totally clear with your singers on what you want them to do with it. Provide your singers with easily readable editions. If you are able provide them with full choir score (with organ/piano part if accompanied, and if unaccompanied a reduction is also useful) AND if possible, the individual parts with reduction/accompaniment. This gives your singers a **choice**.

Huge tip: Source a raw score (Sibelius file, Finale file or similar), or if you are willing to create an edition from scratch – do that! I found that this is easiest way to create an .mp3 of the midi file, and a click track.

How I created a click/guide tracks: I was lucky enough to obtain the original Sibelius files from the editor. Sibelius has a feature which allows you to export your Sibelius files as an .mp3 file (you need to leave your metronome on when exporting to create the “clicks”). If your piece is unaccompanied you will need to create at least a bar at the start to establish the tempo. It is highly advisable to create click tracks for both full choir and individual parts, again this gives your singers options. Make sure you label each track in a way that is easily identifiable, e.g. *Bass-1.mp3* or *Full-choir.mp3*

3. Instructions to your singers on how to record their video

My experience: I shot myself in the foot with *Spem* and made my life just a *little* more challenging by not being clear enough from what I wanted from the singers in terms of HOW they should record their individual parts. So...

Huge tip: Be CLEAR with your singers. Help them with any technical problems where you can.

Video recording tips: Your singers will need:

- A device that can record video (smartphone, tablet, computer). Make sure their device is able to record with the following video dimensions: 720p (1280x720 pixels). Larger dimensions (1080p, 4k) are better.
- A spare device that can playback the click track/guide track.
- Make sure your singers record in a space with good lighting – this will save you time with post-production editing.
- Get them to record in LANDSCAPE (portrait is very difficult to crop in post-production).

Audio recording tips:

HUGE tip: If the piece is unaccompanied – get your singers to do a large finger click or clap on the penultimate beat of your count in. This will help you line up your audio in post-production – you can then line up ALL the finger clicks/claps and videos in one move!

- Tell your singers to record in a flat/dead acoustic, reverb can be added in post-production. I had one or two singers that recorded in their bathrooms! This is difficult when you go to “blend” the voices later, it can also result in unwanted pitch harmonics. Your singers should record at a quiet time of the day, free from any outside noise or distraction.
- If possible, get your singers to use a good quality microphone. If a good quality microphone is not available on-board microphones are fine.
- Make sure they record in STEREO. They can check this through the microphone settings on their computer.
- Have your singers listen to the click track on one headphone only – this way they can hear both themselves and the track. As mentioned, make sure you have a lead in/count in. If the piece is unaccompanied, establishing the key is also very useful, whether through a chord or the tonic.

4. Post-production - “Behold, he that keepeth Israel, shall neither slumber nor sleep”.

The most difficult part of the whole virtual choir process is post-production. In a professional editing context, post-production involves a lot of people (producers, editors, sound engineers, designers, video colourists, the list goes on...), however, you are only ONE person, so how is all of this achievable?! Sadly, the reality boils down to only 3 options:

1. Do everything yourself.
2. Find willing volunteers with expertise in their field.
3. Pay others.

My experience: My experience is a combination of all three of the above. I did all of the video editing, and audio cutting myself – with *Spem* the singers sang their entire part front to back and I had to slice and chop each voice entry. A very time-consuming process. If you want to tackle a virtual choir and don’t drink caffeine – I suggest you start! I was lucky enough to have someone volunteer to do the audio mixing to blend the voices, following that the mastering was done at Abbey Road (which was paid for).

Software: For *Spem in Alium* all video editing was done in *Adobe Premiere*. Adobe software is all subscription based and is quite costly. All the pre-mixing was done in *Adobe Audition*, and post-mixing was done in *ProTools*. However, there are also some fantastic free alternatives (there is a list at the end of this article).

Hardware: If you are video editing, make sure your hardware (the stuff that runs your computer) is up to the task. You need at least 32GB of RAM (I recommend 64GB), and a quality video card (with at least an 8GB video processor or more). My current computer *just* got through *Spem*. 40 videos playing at once resulted in frequent crashes, and myself falling asleep at the computer while the final “*respite*” was rendering!

HUGE tip: There is a VAST amount of information available on the internet about video editing and audio editing. Find help where and when you can. But above all – be patient.

Spem in Alium by Thomas Tallis (c.1505-1585) is a *tour de force* of polyphonic writing. It is written for eight choirs of five voices, there are numerous editions available in various keys. The version sung by the "40 singers from around Australia" is in a modal key of G (scored for Soprano, Alto, Tenor, Baritone and Bass in each choir). The piece starts with choir 1 (on the left) and gradually moves through each choir. The first time all 40 parts come together is (perhaps, unsurprisingly) in bar 40 on the text "...*praeter in te Deus Israel*" – an affirmation of not requiring any hope "...in any other than you, O God of Israel." The musical texture of the piece ebbs and flows throughout, dialogues are passed between choirs and Tallis finally ends the piece with all 40 voices singing in a glorious polyphonic invocation: "...*respice humilitatem nostram*" – "...be mindful of our humiliation." – I'm certain that Tallis would think that this text is quite befitting of the times in which we live.

Resources

Video editing:

Adobe Premiere (paid): <https://www.adobe.com/au/products/premiere.html>

iMovie (FREE/paid):
<https://www.apple.com/au/imovie/>

Filmora (FREE): <https://www.iskyssoft.us/lp/filmora-video-editor/>

Hitfilm (FREE): <https://www.movavi.com/>

DaVinci Resolve (FREE): <https://www.blackmagicdesign.com/products/davinciresolve/>

Audio editing:

Audacity (FREE): <https://www.audacityteam.org/download/>

Adobe Audition (paid): <https://www.adobe.com/au/products/audition.html>

Pro Tools (paid): <https://www.avid.com/pro-tools>

Melodyne (30-day trial, then paid):

<https://www.celemony.com/en/trial>

Nick Caddick

Nick Caddick is a freelance graphic and front-end web designer. He has had a long and varied involvement in choral music in Victoria and Tasmania, from Cathedral chorister to operatic soloist, and member/director of several well known vocal ensembles. He has a passion for Renaissance sacred music and currently directs the All Saints Compline Choir in Hobart.

Nick is available for a free first-time consultation regarding your virtual choir project. Nick is also available to produce your video with a one-time offer of a 15% discount for RSCM NSW members for a 4-voice piece with or without accompaniment less than 4 minutes in duration (offer lasts until the 25th September). Contact Nick on 0450 315 228 or via email – ntcaddick@gmail.com.



Denominational Report

Uniting Church in Australia

Electronics have helped us to connect during the pandemic, but the benefit has been selective. It's been especially hard for many senior folk who may have avoided internet connectivity to date. With a good dose of resolve and the help of friends or family, some may equip themselves and learn the ropes to engage via Zoom or YouTube. For others, all this is a bridge too far.

It was one of those determined seniors who provided the insight shared here. While I learned about it through her sharing on Zoom, she had discovered it from the printed pages of our state church magazine. (Pause for thought: who is more connected here?) <https://www.insights.uca.org.au/a-memorylink-to-the-past/>

MemoryLink was an initiative of a member of a Sydney suburban congregation, Pennant Hills Uniting Church. It came about from a realisation of the power of music to assist people with dementia. As the MemoryLink website says, "memories from younger days are often retained, especially music memories, even when a person suffers dementia. They can be reawakened using music and other material from those days. These memories often provide comfort, joy and hope to people with memory loss, and give encouragement to their carers." <http://www.memorylink.org.au/>

The late Dr Fenton Sharpe led a group from Pennant Hills Uniting to produce a compilation of devotional material – largely hymns and songs that would have been well-known and loved by older people in their younger days. This was not done by guesswork or informal chats: an Australia-wide survey was actually conducted to find out what was most likely to work. The result was "a collection of 30 Hymns, 30 Children's Songs and 40 short meditations".

You might expect the standard way to package this project for general distribution might be a DVD or CD, given that internet streaming or download would be largely inaccessible for the people they wanted to reach. But DVDs and CDs present their own accessibility challenges.

The MemoryLink people chose to pre-load their work onto a portable, solar-chargeable device that doesn't depend on removable media. An internet search reveals that the Envoy unit was devised as an audio bible reader that could be sent to diverse parts of the world and for people with diverse needs, including blind people. The panel has navigation buttons but no LCD display. <https://megavoice.com/>

The project showed co-operation across denominational boundaries. While the children's songs were performed mainly by a Uniting Church 'scripture' class at Pennant Hills Public School, the hymns were recorded at the local Anglican Church, St Mark's. The choristers were a community choir directed by Dr Paul Whiting. I liked two areas of initiative with MemoryLink: identifying the potential of the Envoy unit to serve a new purpose, and the involvement of the wider local inter-church community. Envoy's bible reader itself was an interesting enterprise, in its quest to harness technology for accessibility and evangelism.

More importantly than the technology involved in MemoryLink, impressive as that solution is, the testimonials on the website give a glimpse into the profound spiritual and emotional benefits of the music to the elderly and infirm, particularly those with dementia.

When last I had a choir, I searched the internet for cheap, all-in-one players of TF/micro-SD cards. While most of my members were internet-connected and could download my practice sound files, one lady, previously connected, was no longer so, and getting back sounded like a difficult journey. She had no mobile phone. Burning CDs was cumbersome and inconvenient for post. I did buy a capable unit with an integrated speaker but, in the end, it was a bit over-featured. With the Envoy unit series, simplicity has clearly been an objective, although personally for a chorister's tool, I would want to have an LCD screen to display the current item playing. However, it may well be that the person using MemoryLink will be less concerned with navigation and happy simply to enjoy the journey.



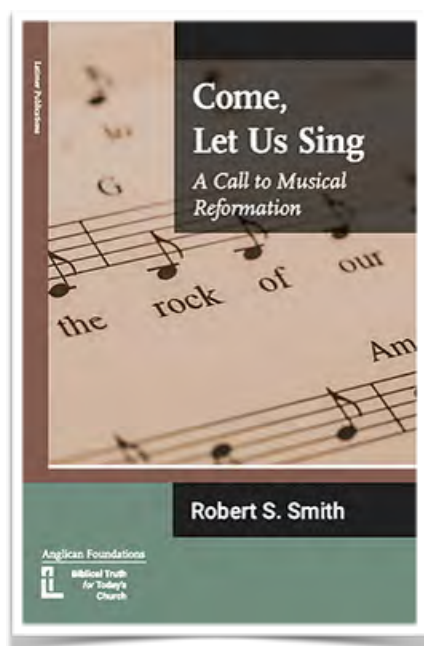
David Powell

David Powell is a member of the Uniting Church in Australia Church Music Committee and UCA Representative on the RSCM Branch Committee since 2011

Articles

Book Review

This article first appeared in the July issue of the *Southern Cross* magazine of the Sydney Anglican Diocese, and is reprinted here by kind permission of Anglican Media Sydney.



Musical reformation

Tara Sing

Come, Let Us Sing

By Rob Smith (Latimer Trust)

It's a weird time for singing as Christians.

Social distancing laws have changed the way we sing at church, and singing along to a livestream service

in your living room doesn't have quite the same impact as being surrounded by the saints while belting "Amazing Grace", "Man of Sorrows" or "Jesus Loves Me".

If you're also longing to sing with the saints, it's a good time to consider why singing is such a vital part of how we do church. Rob Smith's new book *Come, Let Us Sing* helps us do just that. This book is a call to musical reformation. It reminds us why worship in song form is regarded as a crucial part of our gathering – as a way of offering praise to God, as a form of corporate prayer, and as an act of preaching the truths of God to our brothers and sisters.

The book is published in a series called Anglican Foundations, which is produced by the Latimer Trust in the UK. The purpose of this series is to provide "practical guidance on Church of England services". With this in mind, Smith explores in depth the historical path that has led us here, from the Reformation to the early 2000s. He unpacks the theological reasons behind why we sing in the way we do, where we have come from and how we might continue on.

In particular, he highlights the need for multiple people to be instigators of this musical reformation within the service. He calls pastors and leaders of churches to be educated about the place of music in the service and to convey why we sing to the congregation.

Singing is not simply the time we stand up and stretch in order to concentrate on the coming sermon! Rather, it is part of the teaching that occurs within a service. Smith calls musicians to resist the urge to be swayed by popular trends. Instead they should, with wisdom, humility and the skilful handling of their instruments, thoughtfully select songs that will serve the people of God well. All of this is within the context of singing being a support for the reading and teaching of the word.

However, he says the book is not just for leaders and musicians but also the congregations themselves. An understanding of the place of song in our services equips every member of the church to praise, pray and preach through singing.

Why another book on music in church? *Come, Let Us Sing* serves the Christian who wants to understand the place of music in the service, and is a solid offering of musical advice and wisdom rooted in Scripture. For Christians who have already read several evangelical books on music ministry, this makes some helpful additions to discussions around choice of song, leading a congregation well and how to shape your church's understanding of musical worship as a tool for edification – the goal of our gatherings. The concepts explored are beneficial to all those who participate in the ministry of singing to God and one another.



Part of the teaching: Rob Smith discusses the future of singing as part of a panel on *The Pastor's Heart*.

Simply singing the Psalms

- John Bunyan

Biblical scholars such as **Andrew Gelston**, in *The Psalms in Christian Worship*, and **N P Wright** in *The Case for the Psalms* are just two writers who rightly urge substantially more use of psalms in Sunday services and I suggest we could well follow the traditional Presbyterian pattern with no service devoid of a psalm or substantial part of a psalm, or a psalm-based hymn! The Psalms were so well-known to our Lord and for those of my Anglican tradition, the Orthodox, and the Roman Catholic, they are should be part of Sunday worship and daily devotion.

On Anglican Sundays they will be part of Evensong but since that service is much less common at present, except in English cathedrals, it is the inclusion of psalms in **Matins** that is one strong reason for my writing *Morning Prayer: Long-time Old but New Again*, putting a case for Matins at least sometimes on Sundays, either separately or in place of the Ante Communion.

1	<i>Delight in the Law</i>	85	<i>Seeking of renewal</i>
4	<i>Evening</i>	87	<i>Sion, city of God</i>
8	<u>God, son of man, creation</u>	90	<i>God our help</i>
15	<u>Self-examination</u>	93	<i>The kingship of God</i>
16	<i>Communion with God</i>	95	<u>Venite</u>
19	<i>Nature and Law</i>	96	<i>Praising the one God</i>
22	<i>Good Friday</i>	98	<u>Cantate Domino</u>
23	<u>Good Shepherd Sunday</u>	99	<i>God the king of justice</i>
24	<i>The Coming of the King</i>	100	<u>Jubilate Deo</u>
27	<u>Trust and Lament</u>	102	<i>Seeking salvation</i>
31	<i>Trust</i>	103	<i>Thanksgiving for pardon</i>
32	<i>Penitence and Thanksgiving</i>	104	<i>Praise of the Creator</i>
37	<i>Fret not (chant 86)</i>	114	<u>Eastertide</u>
40	<i>Passiontide</i>	115	<i>Not unto us – Non nobis</i>
42	<i>Desire for God</i>	116	<i>The Cup of Salvation</i>
43	<u>Preparing for Communion</u>	117	<u>Praise</u>
46	<u>Trust</u>	119	<u>The Law</u> (chants 197, 201, &c)
47	<i>Ascension, &c</i>	121	<u>Devotional</u>
48	<u>The City of God</u>	122	<u>Coming to Worship</u>
51	<i>Penitence (esp.chant 102)</i>	124	<i>Thanksgiving for salvation</i>
53	<i>Trust in God (= c. Ps 14)</i>	126	<u>Trust</u>
62	<i>Waiting upon God</i>	128	<i>The Family</i>
63	<i>Seeking God</i>	129	<i>Confidence in God</i>
65	<i>Harvest</i>	130	<u>De Profundis</u> - Lament
67	<u>Deus misereatur</u>	134	<u>Ecce Nunc</u> -Evening
69	<i>Passiontide</i>	137	<i>Exile (vv.1-6)</i>
70	<i>Seeking God's help</i>	139	<i>God's Omnipresence</i>
80	<i>The Vine</i>	146	<i>God's Justice</i>
81	<u>Salvation</u> (chant 142)	148	<i>Creation (chant 240)</i>
84	<i>Coming to Worship</i>	150	<u>Praise</u>

Of course, the psalms are meant to be sung and I hope they can be, even if, in the present COVID situation, only by a few. However, if a normal situation returns, I should want to say that it is quite possible for ordinary congregations to learn those simplest Anglican chants indicated in the Table above with the key to it below. (The suggestions are my own but were prepared only with the help of Mrs Angela Helps, then Organist of St Peter's Parish Church, Campbelltown, now Organist of St

Andrew's Presbyterian Church, Newcastle, who kindly played for me every chant in the Parish Psalter !)

1. Psalms in the table with numbers *and words* underlined and in bold are highly recommended for their simple chants in the *Parish Psalter*.

i.e. Chants for Psalms 8, 15, 23, 27, 43, 46, 48, 67, 81 (ch 142), 95, 98, 100, 114, 117, 119 (ch 197, 201), 121, 122, 126, 130, 134, 150

2. Psalms with only *numbers* underlined and in bold have chants well worth considering :

i.e. Chants for Psalms 19, 22, 24, 37 (ch 86), 42, 51, 63, 65, 84, 87, 90, 93, 96, 103, 115, 116, 129, and 148.

3. Other easy *Parish Psalter* chants are those set e.g. for Psalms 37, 65, and 86. (The chant for Psalm 117 is used for 81 and 99.)

4. Some more difficult chants are set in the *Parish Psalter* for important Psalms (such as those for Psalms 1, 4, and 104). However, one can use other chants for these if the chant chosen fits the meaning of the words.

5. Some chants set for some psalms can be used for other psalms, e.g. *Parish Psalter* chants set for Psalms 23, 42, 119 (no 197) and 122.

6. Some Parish Psalter chants not listed above are worth learning,

e.g. Psalms 18 (chant 58), 33 (and 144), 35, 73, 75, 76, 89 (chant 151), 91, 108 (chant 179), 132 (chants 222 and 223), and 145.

One could add Barnby's good old chant for Psalm 24, Wesley's for Psalm 46, and the Luther-based chant for Psalm 46.

Well-trained choirs of course may be able to sing more complex chants, making use of *The Anglican Psalter* or *The Wessex Psalter* and perhaps some of the amazing treasury that Peter Hamilton told us of in his wonderful report from Adelaide in the last issue. A return to Matins would also allow the return of simple Parish Psalter chants for the **morning canticles** and also for those choirs some of the richer settings - not very elaborate ones such as Handel's Dettingen and Utrecht and Byrd's majestic Great Service (with 10 parts !), more suitable for special services, but, for example, Purcell's Te Deum in D, a glorious example of song offered to God, or Orlando Gibbons' Second Service Te Deum that suggests to me something of the one, multi-coloured Divine Reality in whom we live and move and have our being.

May I add a note about the daily psalms? I found the *Book of Common Prayer's* daily "diet" a bit too much, and the language occasionally obscure, and so wrote ***Sing Heart and Mind: A Coverdale Daily Psalm-Book***.

Sing Heart and Mind has just 112 psalms or psalm portions for 31 days of the month, but with unobtrusive annotations and corrections within the unchanged classical 16th century text, as well as various notes and appendices. I should be happy to send anyone **a free copy**. Although certainly the least musical member of the RSCM, I find I am helped to slow down at home when I attempt to *sing* a psalm to whatever chant comes into my head ! With the annotations, these psalms have proved helpful at our little local monthly Sunday Evensong.

The Rev'd Dr John Bunyan is the Hon. C of E Chaplain at Bankstown/Lidcombe Hospital

How to access downloadable RSCM Centre member resources

- a helpful guide by David Powell

I'm a member of RSCM NSW Branch. What can I download from the RSCM UK websites at no extra cost?

Church Music Quarterly (CMQ), Sunday by Sunday, Members' Music Books and resources such as COVID-19 risk management sheets can all be had as PDFs for no extra cost, depending on your membership grade.

(Note: for member-only materials on the RSCM Australia website, members have recently been individually advised of the latest password.)

Accessing Church Music Quarterly

CMQ should be available to everyone in your member church or school. You can download it as a PDF from the main RSCM UK website at <https://rscm.org.uk/magazines>. You will need

- your RSCM member key (it can be found on the back of the cover sheet to the hard copy magazine that comes in the mail) and
- the email address of the person by which the membership is registered.

With those two pieces of information, you can download any of the last three quarterly issues. Personal and Premium members can also access this by the same means. We suggest that whoever is responsible for the electronic distribution of Newsclaf to your choir could also download and distribute the PDF file for CMQ.

Accessing Sunday by Sunday & other UK-supplied members' resources

These are available via the RSCM webshop: <https://rscmshop.com> which is run for RSCM by *Hymns Ancient & Modern*.

RSCM has arranged this to ensure that member entitlements are protected and accessible only after proper authentication.

If you have previously used the RSCM webshop as a Premium (Individual) or Corporate (Affiliate) member, it's important to **Retrieve your account** to use your entitlement to shop discounts on RSCM publications or the RSCM Members' Music Books. Equally, Personal (Friend) members will want to retrieve their account if they have been previous webshop customers because some members' resources (though not *Sunday by Sunday* nor most Music Books) will be available at no extra cost.

Choose the link **Retrieve your account**.

Sign in to RSCM

Please Note: The log-in procedure for the RSCM web shop has changed.

1: If you have used the RSCM web shop before, please click on 'Retrieve your account' below.

2: Fill in the form, with your RSCM Member Key, or User Name in the first field. For the remaining fields, please enter your own details, not those of your church. Create your own password.

3: When you click on the 'Retrieve Account' button, you will be given your new username and password. Use these to log in.

If you are a Member of the RSCM, and have not been able to log in using these steps, or you don't know your Member Key, please contact the RSCM Membership department: membership@rscm.com

Email address

Password

[Retrieve your account](#) [Forgotten password?](#)

[Sign in](#)

On the page that follows, you need to enter some information currently held about you on the membership database:

- your initial and surname (or that of the 'primary correspondent' for corporates)
- the member key and postcode.

Warning! The UK database stores our state in the postcode field as well! If you have a NSW address, you must precede your postcode with "NSW" and a space. An address in Kempsey, for example, would be "NSW 2440" (without the quotes). In the mock-up at right, Jo Bloggs of Kempsey has entered her Member Key (taken from the back of the address sheet of CMQ), MBR.KEY.4U, her given name initial and family name as well as the postcode preceded by "NSW" and a space. Finally, she has entered a new password to use henceforth. Then she will push the **Retrieve Account** button.

Don't choose the link "Don't have an account?".

Instead, if you are stuck, get in touch with me

(nsw.membership@rscmaustralia.org.au) and I can confirm the details held for your membership by RSCM Centre. RSCM Centre can also assist, but their response may be delayed.

Troubleshooting

When you have negotiated access to the site, you may sometimes find that it seems to deny your status, with the message that a resource is for RSCM Members only. Refresh your browser (F5 on a Windows PC), or re-click the menu item that identifies the page you're on. This will often fix the problem.

To get access to members' resources, including (if entitled), *Sunday by Sunday*, you must still work through the motions of a purchase through the online shop. Select each resource and add it to your "shopping basket". The items will be billed at £0.00.

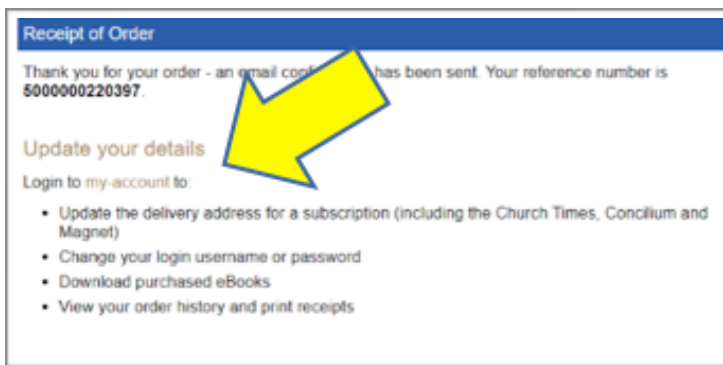
When "ADD TO BASKET" is clicked, an alert window shows the result (see at left).

Next view the basket and then click "Go to checkout".

You will be redirected to the Hymns Ancient and Modern checkout. Select "Existing user".

Enter your details for delivery even though you are only downloading!

Ignore any reference to charges and click "Place my Order".

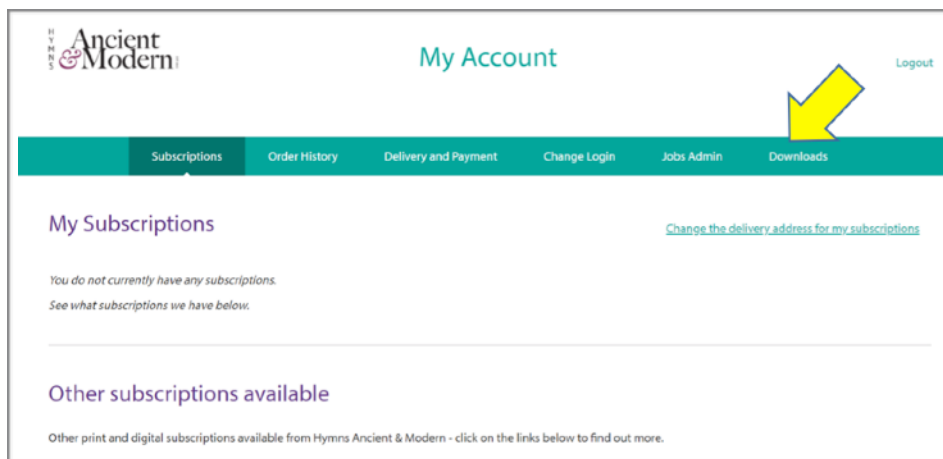


The 'order complete' tells you then to login to **my-account** for downloads.

Click the **my-account** link and you end up here. You need to log in

again:

The screen that comes up is focused on tab "Subscriptions" – not relevant (even if you're after *Sunday by Sunday*). The digital resources in your 'basket' are held for download. Click the top tab "Downloads".



My Account

Please sign in below:

Email:

nsw.membership@rscmaustralia.

Password:

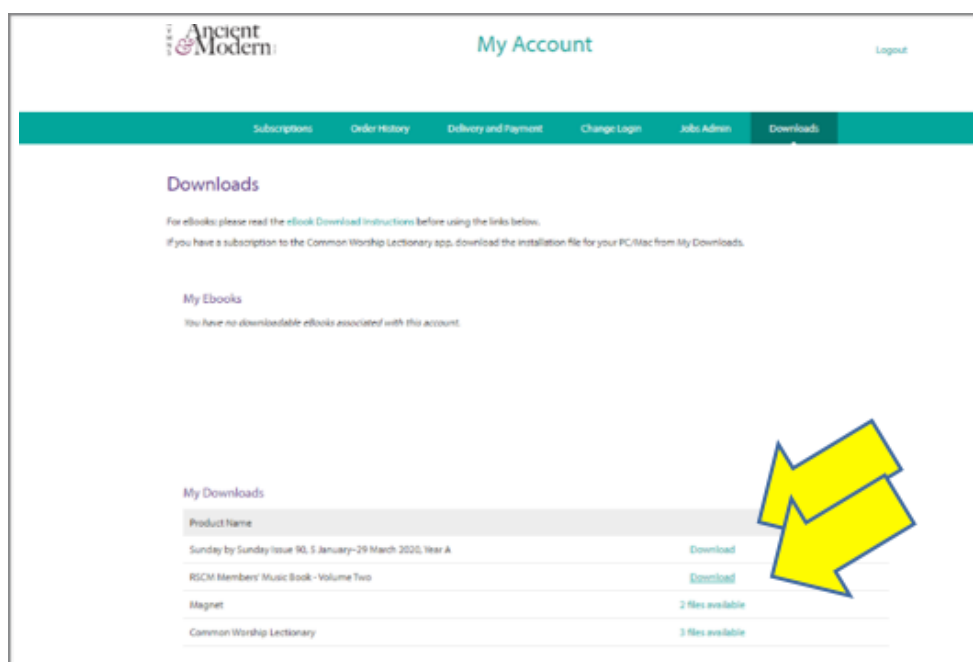
Login

[Forgot password? Click here](#)

Troubleshooting

The downloads may not be immediately obvious. You may need to scroll down the page.

The screenshot below has been 'zoomed out' to let you see the items selected (in this case, Volume 2 of the *Members' Music Book*, and an issue of *Sunday by Sunday*). Right-clicking on the associated "Download" link allows the file to be saved to a device. Typically, it will be a PDF.



Comparing the pandemics

What happened to the Church during that other great pandemic a century ago?

Would I be right in thinking that no-one alive today would personally remember the Spanish or Pneumonic Influenza epidemic of 1918/1919?

My father, who passed away in mid-2016 having reached his 100th birthday earlier that year, could definitely remember it.

We have a photo of him aged three years old with his mother and baby sister in quarantine camp on Albury Showground (see at right) when they were travelling from Melbourne to Sydney by train.

From late January 1919, medical patrols were established in Albury to examine all train passengers arriving from Victoria. By 4 March 1919, there were 260 persons in the camp on the Showground.

"There are 118 tents for 'boarders' and 8 marquees for dining, recreation, etc. About 120 more visitors are expected in today... There are three compounds now in use. One of these is occupied by the visitors from Adelaide and two by those from Melbourne. Another compound will be tenanted today. A refreshment stall has been established at which the inmates can procure fruits, etc., by sending a messenger. This convenience is greatly appreciated. In order to while away the monotonous hours, concerts are held nightly. A great array of talent is to be found in the camp, there being three members of the Fuller Vaudeville Co., the Allen Doone Co., and other accomplished persons."²



And here's another photo from the family album of a 'flu patient being transported by stretcher in the camp. Those who were ill were taken to the Albury District hospital. Those who remained well after the quarantine period were released to continue their train journey.

A photo in the Daily Telegraph of 25 February 1919 shows a group being

discharged from the camp that day. The caption reads, humorously, "Before leaving, they were addressed by the Board of Health representatives. They survived even this."

²Border Morning Mail and Riverina Times (Albury, NSW : 1903 - 1920), Tuesday 4 March 1919, page 2

Reading newspaper articles from the time (on the National Library of Australia's "Trove" database) I was amazed at how many issues familiar to us in the present pandemic were also features of life then: the danger of infection from ship arrivals, border closures, economic impacts, the seemingly greater risk of infection in Victoria than NSW, public policy on whether or not masks should be worn, and Trump-like attempts to disinfect people by spraying them with chemicals and swabbing their throats and noses.

Reading the newspaper reports chronologically, one can see the spreading infection and the increasing public alarm, which was not surprising considering the epidemic ended up killing 6,387 people in NSW and infected as many as 290,000 in Sydney metropolitan area alone between January and September 1919³. It is also easy to see the growing concern over the impact of border closures on the economy. The Tamworth Daily Observer newspaper reported on Friday 31 January 1919 that:

"The developments of the past few days have intensified the feeling of public alarm at the outbreak of Spanish influenza, which is now declared to be the genuine kill-quick article which swept so disastrously through New Zealand, the South Sea Islands and South Africa. Victoria and New South Wales are the only two States in the Commonwealth so far infected; but the remainder of the States will be fortunate if they escape... The dislocation to the interstate traffic is quite unavoidable, as naturally the clean States could not be expected to continue communications with the infected. The dislocation will continue while the epidemic remains; so that there is plenty of reason for a united, public effort to stamp out the scourge as quickly as possible. Every day it is here will be costly to the community, not only in life but in money. If there is any relaxation in the campaign it may be months before interstate traffic is resumed and personal security returns."

Sound familiar?

And there were many horror stories from overseas where the infection had already wreaked havoc. This account from an Australian Staff Sergeant who was returning to Europe in November 1918 from furlough in Australia, is an extract from a newspaper report entitled - with good reason - "Hell Afloat". I had no idea! The Staff Sergeant wrote to his mother in Sydney of conditions on the troop ship:

"The troop-decks below, where the men sleep and eat, were a sight I shall never forget. They were lying everywhere on the floor in their dirty blankets, a number suffering from bleeding from nose, ears, and mouth, with perhaps an empty fruit tin to bleed into, sometimes nothing. Seated at our wooden table, trying to eat, one could put a foot out and touch the dying. Out of the fourteen Anzacs at my table, only two of us were left standing and my little job was to feed (or try to) 270 sick men. I had only four men to help me, and as I fed all the serious cases with condensed milk myself, you can imagine the job it was, and as I had to hold their heads in the crook of my arm, and feed them like a baby, it is marvellous how I escaped catching the disease, and yet here I am just as well as when I left, just a bit thinner, but I could easily spare that.

The poor old ship was in a nice state now, only a few soldiers fit for work, and the commanding officer, four engineers, and nearly all the stokers, down with the disease, it became doubtful whether we could ever work her into port. But, as usual, the men were found, a private soldier took charge of the engine-room as chief engineer, and the troops took over the stoking, trimming, &c and when we staggered into Sierra Leone, three weeks later, the troops were practically running the ship. There, instead of getting help, we found every ship in port in a similar state to ourselves, and 3000 natives and others dead ashore. Two men stood out – the chief officer of the ship, a brave sailorman; and the

³records.nsw.gov.au

Church of England padre, who was the hero of the day. An inexperienced soul, he rose wonderfully to the occasion, always cheery, comforting the dying, and doing in between the most menial duties (no matter how filthy). The whole thing was a terrible shock to him...

Now at Sierra Leone we learn that the correct treatment is two grains of quinine three times a day, washed down with two tablespoonfuls of rum, and pills or salts taken daily. This is prevention as well as cure, so remember it if it comes to Sydney...

We are now sailing north for England in a convoy of 10 ships, and conditions are gradually becoming normal again. I am fit and well and jolly thankful to get through safely...Another 12 days and I shall be in Blighty, that is, if they don't quarantine us too long. It looks as if I wouldn't see much more of France, but I won't be sorry now to see the end of all the wretched business. Later.— A destroyer has just come alongside and roared to us the news about the armistice. The sailors were singing and laughing like a lot of children."⁴

And this from a lady who had just returned in February 1919 from a visit to her daughter in Los Angeles. She wrote that what she saw in Los Angeles, “during the height of the scourge was too horrible for words:

The people were dying like flies. Thousands were taken off, including no less than 99 doctors and a large number of nurses. I have known whole families of eight, from the parents to the baby, to succumb to it, and the task of burying the dead was a terrible one.

All gatherings of a public nature were forbidden, and even churches were closed, and no one was allowed to attend funerals. Priests said masses from the doorsteps of their churches.”⁵

Various newspaper articles from early in the epidemic dealt with the furore over clergymen initially being denied entry to the Sydney quarantine station at Manly even when they had been requested to administer last rites to the dying. The Tribune newspaper in Melbourne reported on Thursday 12 December 1918 that the Customs Ministry had just decided that clergy could be admitted

“only on notification by the quarantine officer that a patient belonging to the Church in question was likely to die in quarantine and had requested the attendance of the clergyman. He would not be allowed to attend any patients other than those who were believed to be approaching death. The clergyman would be conducted direct to the bedside of the patient, and would be allowed to remain there as long only as was necessary for him to complete his ministrations. He would then be taken to an isolated portion of the quarantine area, where he would not come in contact with other persons, and he would have to remain there as long as the quarantine officer considered necessary.”⁶

With death rates rising, restrictions were implemented in NSW in February 1919, including the closure of churches, and then other public venues, following protests by churchmen that they were prohibited from conducting services whereas hotels were still open.⁷

In March 1919, restrictions started to be eased including churches being allowed to open again subject to time limits imposed by Government regulation on the length of services, at first half hour services

⁴The Sun (Sydney, NSW), Monday 13 January 1919, page 2

⁵ Grafton Argus and Clarence River General Advertiser, Monday 10 February 1919, page 2

⁶Daily Observer (Tamworth, NSW), Friday 31 January 1919, page 2

⁷ Greenwell, J., The Pneumonic Influenza Epidemic of 1919 in NSW with Special Reference to Newcastle

then 45 minutes with “spacing and masking”⁸. The Roman Catholic church looked at arrangements for open air masses such as on the steps of St Mary’s Cathedral and in Hyde Park.

By April, the second wave of infections had started and restrictions were reimposed. This particularly hit the business community hard, as at present where a heavy toll has been paid by the retail and hospitality sectors. The reimposition of drastic restrictions was reported as throwing “a heavy pall of depression over the whole community” :

People had hoped that even if the scourge did bob up again there would be no necessity to plunge into the primeval conditions of a month, or six weeks ago. In those dark days Sydney was like a cemetery. One could walk down King-street and feel that the main thoroughfare of a second-rate country town was interesting by comparison. As nobody was dying from the ‘flu at that time the unhappy shopkeepers were the chief sufferers. They were compelled to keep their stalls idle while the purchasing public remained carefully away. The theatres, picture shows and public houses were shut. Even the churches were closed. ⁹

And yet in May 1919, most of the restrictions had again been removed and were not thereafter reimposed except in localised ‘hotspots’. Infection rates were still high in June but by late July 1919 the epidemic was all but over. It had come and gone within a six month period leaving few after effects, unlike COVID-19 which is likely to be with us for some time yet and appears to be leaving some sufferers with possibly permanent health after effects.

The relatively brief closure of the churches in 1919 may have caused some congregants to leave the fold as in the extract below from a poem written by a person (I won’t say poet!) called “Kookaburra”.

“ They’ve closed the pubs, they’ve closed	And some who’ve lately been engaged
the schools, they’ll close the churches too;	For other haunts may search.
And children will know less than fools,	
All through the blooming flu...	Perhaps they’ll go on Sunday
	To some breezy mountain top,
A parson bold enough to preach	Far away from Mrs Grundy,
That kissing now should stop;	And where parsons are de trop,
But some he would hygienics teach,	
Think that he’s shook on top.	And then they’ll smooze, and bill and coo,
	All day and half the night ;
Young gents and flappers are enraged,	So if perchance they catch the flu,
Perhaps they’ll leave the Church ;	They’ll find that he was right.” ¹⁰

Our much longer cessation of face to face services which occurred or is occurring in 2020 will to an extent be offset by the ability we have to stay connected through technology and attend church virtually.

We pray to the Lord that he will slow the spread of this virus and protect the vulnerable from its deadly touch.

Pamela Summers is a RSCM NSW Committee Member & chorister at St Swithun’s Anglican Church Pymble

⁸ Sydney Daily Telegraph , Saturday 5 April 1919, page 1

⁹ Daily Observer (Tamworth, NSW), Thursday 3 April 1919, page 3

¹⁰ The Eltham and Whittlesea Shires Advertiser and Diamond Creek Valley Advocate, Friday 21 February 1919

Introducing our newest Committee Member

RSCM NSW Branch Committee is pleased to welcome Dr David Hood who has joined the Committee as the representative for the Central West region.



David has been Director of Music at All Saints' Anglican Cathedral, Bathurst, since February 2019. Before that, he held organist and/or choir director positions at St Jude's Anglican Church Randwick, All Souls' Anglican Church Leichhardt, St Mary's Anglican Church Waverley and St Stephen's Uniting Church Macquarie Street.



David has a Masters degree in conducting from The Pennsylvania State University, and Bachelor of Music and Doctor of Philosophy degrees from the University of Adelaide.

He studied voice at Penn State under Richard Kennedy and has extensive experience as a choral director.

As a trumpet player (his undergraduate major), he has played with the Canberra Symphony Orchestra and the Australian Opera and Ballet Orchestra.

David teaches classical, musical theatre and popular singing, as well as brass and piano, at the Mitchell Conservatorium of Music in Bathurst. His students comprise all levels of age and experience.

Reader's Letters

Have your say...

We value your comments and views by letter or email on any issue relating to church music or the activities of RSCM NSW. Letters may be edited or shortened for publication. Please write to newsclaf@rscmaustralia.org.au.

The copy deadline for the next issue of Newsclaf is **25 September 2020**

Dear Newsclaf Editor,

Roy Massey, who was then the Director of Music at Hereford Cathedral, conducted the 1985 Sydney Summer School.

He is currently writing his memoirs and has written to me asking for any memories people may have of that week.

Does anyone have any recollections? Please send any contribution you may have to me at mdeasey47@hotmail.com and I will pass it on to Roy.

Regards

Michael Deasey

News of Members



St Paul's Anglican Church Burwood, Sydney
Music @ St Paul's

ST PAUL'S CHOIR

St Paul's Anglican Church, Burwood, is currently recruiting to fill a small number of vacancies in the choir.

The choir has played an integral part in the worship of the church since soon after the foundation of the parish in 1871 and draws from its extensive music library performing repertoire which ranges from 10th century Gregorian chant through to the works of contemporary 20th and 21st century composers.

The choir sings every Sunday at the 9:30am Choral Eucharist.

(subject to current restrictions and physical distancing requirements)

For further information please contact the Director of Music,

David Russell (music@stpaulsburwood.org.au)



The Cathedral Singers

The Cathedral Singers are of course affected in a major way by the Coronavirus but we have been meeting regularly by Zoom, even though not everyone is able to join us.

We have been assisted with warm-up and singing technique exercises via the internet by such people as Roger Hale as well as the RSCM warm-ups. We have been singing pieces that we plan to do in future, as well as others that we sing for enjoyment. This has been a fun time and it is a good way to keep connected and keep motivated until we are able to meet again in person.

We have been very cautious about singing together, having read so much about the dangers of singing as a way of spreading the virus, especially by aerosol transmission. We have also been intrigued by the many articles both for and against the danger.

As with many others, this has been a time of acquiring new skills, from virtual rehearsals on. We are also now recording a hymn a week, with most people recording their part and sending to Jim Abraham so he can collate them into a performable whole. This is a new skill for all of us and there have been mixed thoughts about the challenge! We hope that in this way, we may be able to assist churches where there is no choir and maybe no adequate music.

We have also been making the most of the generous grant from Ku-ring-gai Council to have individual singing lessons online with reputed singing teachers. This is a good opportunity to increase our skills and much appreciated by those who have taken part.

We hope that we will soon be able to start rehearsing together but are not so confident about being able to sing in the churches we visit. It may be some months off yet!

All this is in God's hands and we are grateful that we can do as much as we are doing now. We hope other choirs are doing as well as we are! Anyone who would like to join us, please get in touch!!!

Best wishes to all,

Jan Kneeshaw
Secretary/Chair
9144 4915

Jim Abraham
Director
0405 817 276



Contacts

Office holders

Mr Ross Cobb *Chairman*
nsw.chair@rscmaustralia.org.au

Mr Philip Reichardt *Secretary*
nsw.secretary@rscmaustralia.org.au

Mr Gerald Hayes *Treasurer*
nsw.treasurer@rscmaustralia.org.au

Mr David Powell *Membership Secretary*
nsw.membership@rscmaustralia.org.au

Mrs Pamela Summers *Newsclaf editor*
newsclaf@rscmaustralia.org.au

Branch Committee Members

Mr Peter Black

Mrs Michelle Lee

Mr Jack Stephens

Mrs Pamela Summers

Mr Justin Sweeting

Denominational Representatives

Rev. Dr Roger Chilton OAM (Anglican)
nsw.anglican@rscmaustralia.org.au

Ms Heather Moen-Boyd (Presbyterian)
nsw.presbyterian@rscmaustralia.org.au

Ms Josie Ryan (Roman Catholic)
nsw.catholic@rscmaustralia.org.au

Mr David Powell (Uniting)
nsw.uniting@rscmaustralia.org.au

Regional Representatives

Mr Peter Guy (Hunter)
nsw.hunter@rscmaustralia.org.au

Ms Naomi Spencer (South Coast)
nsw.southcoast@rscmaustralia.org.au

Ms Megan Ainsworth (Northern)
nsw.northern@rscmaustralia.org.au

Dr David Hood (Central West)
nsw.centralwest@rscmaustralia.org.au

RSCM Choristers' Prayer

*Bless, O Lord, us Thy servants
who minister in Thy temple.
Grant that what we sing with our
lips, we may believe in our hearts,
and what we believe in our hearts,
we may show forth in our lives.
Through Jesus Christ our Lord.
Amen.*

VISIT US ONLINE: www.rscmaustralia.org.au

FIND US on Facebook: RSCM NSW

PLEASE SEND CONTRIBUTIONS TO:

newsclaf@rscmaustralia.org.au

COPY DEADLINE FOR NEXT EDITION:

Friday 23 October 2020

Newsclaf is the bi-monthly publication of RSCM Australia (NSW Branch)

A National Church Music Association

ABN 59 975 879 742

Copyright 2020. All Rights Reserved.

www.rscmaustralia.org

