

# Sounds Organised



August 2012

1/12

If this word 'music' is sacred and reserved for eighteenth and nineteenth century instruments, we can substitute a more meaningful term: organization of sound.

John Cage (1912-93) American composer and teacher

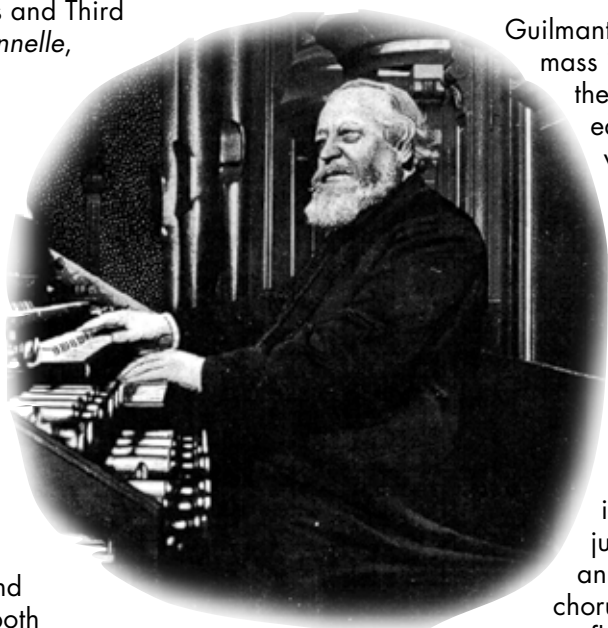
## Beguiling Guilmant

On Sunday, August 5<sup>th</sup>, St Andrews Church in Brighton played host to the Camberwell Chorale, Camerata Orchestra and organist Thomas Heywood for a stunning concert of French music. The challenging program focused particularly on composer Alexandre Guilmant, featuring his two Organ Symphonies and Third *Messe Solennelle*,

as well as the seldom-performed *Messe de Requiem* by Camille Saint-Saëns. Clearly visible to all was Douglas and Thomas Heywoods' passion for Guilmant and his works, both in conductor/director Doug's hours spent preparing new orchestral parts, and son Thomas's enthusiastic introduction to the composer. The three works chosen gave musicians and audience alike a unique insight into the development of Guilmant's compositional style.

Guilmant's first and second organ symphonies were arranged by the composer from two of his sonatas for his own instrument, the organ. While clearly a young work, the first symphony contains many beautiful melodies, with Thomas

Heywood's rendition of the opening of the slow movement particularly sublime. The outer movements required dazzling agility from both hands and feet, and though occasionally a little thin in the balance; the orchestra was used to great dramatic effect in dialogue with the soloist.



Guilmant's third mass is one of the composer's earliest works, and may never have been performed with a full orchestra during his lifetime. The music is exquisitely inspiring, juxtaposing an often joyful chorus with more reflective solo

sections. The Camberwell Chorale performed admirably, showing a love for the music and strong conviction as an ensemble. Tenor Michael Lapina's bell-like solos, as well as the guest appearance of Wesley College Elsternwick's Petit Choir to sing a segment of the Credo, were particular highlights.

Following the interval, Thomas Heywood once again showed his dazzling virtuosity in the *Second Organ Symphony*, before the concert's full forces converged (with the addition of two harps and some extra winds) for Saint-

Saëns's mighty *Requiem Mass*. The result was indeed stunning, and while not a few audience members may have jumped at the organ's entry in the *Dies Irae*, the work was nevertheless deeply reflective and majestic in its scale. Soloists Lee Abrahmsen, Kerrie Bolton, Michael Lapina and Gary Rowley performed impressively, their presence lifting the energy of choir and orchestra alike to fill the huge church. Though wind and rain attempted to add a few blustery interjections, the warmth and glow of this French music certainly won over for a truly fantastic afternoon.

**Naomi Johnson**

Our reviewer is in the Honours year of a Bachelor of Music at the University of Melbourne, where she is studying flute. In January she took part in the Australian Youth Orchestra's 'Words About Music' program in Canberra; as a result, she will take up a music presentation fellowship with Symphony Services Australia this September in Sydney. Naomi wrote for us at the suggestion of Andrew Aronowicz, who not only sang bass with the Chorale in the August concert, but also played viola in the two organ symphonies.

### Inside . . .

<b>Committee Stuff</b>	2
<b>Vale Marie and Michael</b>	3
<b>RIP Garage sale</b>	4 & 5
<b>Humour</b>	6 & 7
<b>Why we need Music</b>	8
<b>Review – Dvorak concert</b>	9
<b>Economically rational Schubert</b>	9



## COMMITTEE STUFF • COMMITTEE STUFF

### Committee changes

Sincerest thanks to Judi Graham and Bruce McLaren, both of whom stepped down from the Committee in March, and who have made major contributions to the success and smooth running of the Chorale during the period of their tenure.

Welcome to Jane Houghton who has taken over the role of Committee Secretary; Jane quickly found her feet and swung straight into action to provide ongoing support for both the Committee and the membership in general.

A new appointment arising from the AGM was of Di Camilleri to the role of Vice President

### City of Boroondara

As members will be aware, the Chorale is the recipient of an annual grant from the City of Boroondara, and 2012 is no exception with \$5,000 in grant funding having been received at end May.

What you may not realise is that in order to receive these funds, the Chorale must make a submission to Council which involves not just the completion of an Application Form, but a SWOT statement (Strengths, Weaknesses, Opportunities, Threats), Accounts and a Program Report for the prior twelve months. It is the Program Report that puts our contribution to the community into some context, ie, it is not just

a list of our performances, but an evaluation of our contribution, which makes quite interesting reading, and may be of interest to members. If you would like a copy of the Program Report, please contact Di Camilleri.

Also, for your information, in return for grant funding we are required to support three 'give back' performances for Council, which for 2012 include:

- our participation in the Dreyfus concert in March;
- our annual Nine Lesson & Carol Service, which is a free concert; and our participation in the Council's Annual Craft Xmas Market.

### Chorale Web Site

In 2011 we set about the creation of a 'new look' Chorale web site, one which will in time become the 'hub' of all choir information for members and community alike. Efforts continue to refine the site and to maintain its currency, and members are encouraged to use the web site as a source of personal information and as a promotional vehicle amongst family, friends and colleagues. The site can be found at – [www.camberwellchorale.org.au](http://www.camberwellchorale.org.au).

In addition, members will recall John Gregory has produced a History of Camberwell Chorale for publication in the Newsletter

of the Victorian Historical Society, this item to be published in two instalments with the first appearing in March, and the second instalment imminent. Overall this article is extremely good reading, and the item in its entirety has now been posted to the Chorale's web site: <http://www.camberwellchorale.org.au/?pageid=199>.

### Dates to Remember

*Salvation Army* – we have previously advised that the Chorale has committed to participate in the inaugural "Salvo Festival of Community Voices", an event being staged by the Doncaster Branch of the Salvation Army, and one which is intended to foster community partnerships and raise funds for those less fortunate within those communities. Essentially, the event will feature representatives of the choral community both within the City of Manningham and beyond, choirs ranging in size and style; it is hoped that the 2012 Festival will be the platform from which an ongoing annual event will arise.

The Chorale has committed to participate because, firstly, this is a very worthy cause, and, secondly, it's a great promotional opportunity and one that we should maximise! For these reasons, it is regarded as a full choir event within our 2012 performance calendar.

... continued on page 9 ...

### COMMITTEE, 2012-13

**President** – Adam Brown  
(Ph - 9809 4806)

**Vice-President** – Di Camilleri  
(Ph - 9855 1221)

**Music Director** – Douglas Heywood  
OAM  
(Ph - 9391 2086)

**Deputy Music Director** – Alexandra Cameron  
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**Secretary** – Jane Houghton  
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**Treasurer** – Peter FitzRoy  
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**Membership** – Marieke van de Graaff  
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**Librarians** – Dan Linsten  
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**Website Liaison** – Rodney van Cooten  
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**Fund Raising** – Margaret Keighley  
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**Church Liaison** – Isobel North  
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**Uniforms and Ticket Sales** – Helen Brown  
(Ph - 9836 9704)

**Social Secretary** – (vacant)

**Venue Bookings/Church Liaison** – Isobel North  
(Ph - 9808 1668)

### Non-Committee Positions

**Newsletter Editor** – John Gregory  
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**Newsletter Assistant** – David Dyson  
(Ph - 03 6259 5699)

## Vale

### Michael John Coles (1944-2012)

Michael, an affable stalwart of the CC basses for the past decade, died unexpectedly in January, after a short hospitalization, aged only 67. Many Chorale members will remember Michael with affection for his good humour, vigorous singing, and extensive behind-the-scenes work (organizing the annual fund-raising distribution of the Entertainment Book, printing the Newsletter, etc.). He'll be sadly missed, and our sympathies go to Michael's wife Diana and the many other members of his family.

At Michael's funeral, held at the Glen Waverley Uniting Church on 2<sup>nd</sup> February, family and friends saluted his generosity and spirit. In a series of moving tributes, the large congregation heard about many aspects of his life, from a youthful taste for hitch-hiking, an enduring enthusiasm



for sport (notably table tennis, in which he excelled), whole-hearted commitment to his career in IT and computers, and an unstinting devotion to family. Heart-broken words from his three children

and two of his grandchildren brought tears to many eyes. Son, Andrew, said his father could best be described in two words: *heart* and *inclusiveness*. And life-long friend, Barrie Jones, concluded the tributes with the words "Farewell, big guy" – a valediction that summed up everyone's feelings.

At the funeral service, some twenty-five Camberwell singers (including Doug) joined the church choir, of which Michael was a committed member. The combined choir sang John Rutter's beautiful "The Lord bless you and keep you," and Stainer's "Seven-fold Amen," a particular favourite of Michael's. Encouraged to "raise the roof" with the final crescendo of the Amen, which accompanied the coffin as it left the church, the choir rose to the occasion magnificently.

JG

## Vale

### Marie Schneider (1915-2012)

We note, also, with sadness, the passing of former CC soprano, Marie Schneider, who died in March at the grand old age of 97. Marie was a member of the Chorale for many years. We extend our sympathies in particular to her daughter Kristin, who sings tenor with us.

Marie was born in Yarram in Gippsland where her father owned a large dairy farm. She was the eldest of six children. Their cousins lived about a kilometre away, and the two families were brought up together by a governess.

However, for some years in her late teens, Marie went to school at Sacre Coeur in Melbourne. Leaving school during the depression meant that she then went home and helped out in the house and the farm. She was a



fine horsewoman in those days.

She met Vic Schneider, and in 1941 they married and moved to Camberwell. When Vic was on Bougainville during the war, as an army dentist, Marie and her new baby went back

to the farm and her sisters until 1945. Subsequently, she and Vic returned to Camberwell, and six more children arrived. She was a brunette, wore her hair in a snood, and sang beautiful songs.

As the time passed, she took up golf, and found it gave her peace and fun away from the children. Her handicap went down to 14, and even in her last decade, it was 30.

When the last child was grown, she looked to choral singing to develop her musical talents. She took immense pleasure in singing, particularly in the Concert Hall. She also was a faithful member of the St Dominics Church choir, had always been active in helping others, particularly through the church, and was a loyal friend.

KS



# RIP Garage Sale

*and some friends who are missed*



'can't help himself.  
'never could.



# Smoil' . . . just a bit . . .

## Discordant Keys

A C, an E-flat. and a G go into a bar. The bartender says, "Sorry, but we don't serve minors". So the E-flat leaves and the C and the G have an open fifth between them. After a few drinks, the fifth is diminished and the G is out flat. An F comes in and tries to augment the situation, but is not sharp enough.

A D comes into the bar and heads straight for the bathroom saying, "Excuse me. I'll just be a second". Then an A comes into the bar, but the bartender is not convinced that this relative of C is not a minor. Then the bartender notices a B-flat hiding at the end of the bar and exclaims, "Get out now. You're the seventh minor I've found in this bar tonight".

The E-flat comes back to the bar in a three-piece suit with nicely shined shoes. The bartender says, "You're looking sharp tonight, come on in! This could be a major development". This proves to be the case, as the E-flat takes off the suit and stands there au natural.

Eventually, the C sobers up, and realizes in horror that he's under a rest. The C is brought to trial, is found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of DS without Coda at an upscale correctional facility. On appeal, however, the C is found innocent of any wrong-doing, even accidental, and that all accusations to the contrary are bassless.

The bartender decides that since he's only had tenor so patrons, with the soprano out in the bathroom, and everything becoming alto much treble, he needs a rest, and closes the bar.

**p**  
**f**  
**Crescendo**  
**ff**  
**pp**

**Dim.**  
**Obbligato**  
**Rit.** and/or **Rall.**  
**Con moto**  
**Allegro**  
**Maestro**  
**Metronome**  
**Lento**

**Largo**

**Piu Animato**

**Interval**  
**Perfect interval**  
**Cantabile**  
**Con spirito**  
**Cantata**  
**Tutti**  
**Coda**  
**Codetta**  
**Chords**  
**Dischords**  
**Suspended chord**  
**Rubato**  
**Sub-dominant**  
**Tonic**  
**Syncopation**  
**Crotchet**  
**Quaver**

**Key signature**

**Time signatures**  
**Colla voce**  
**Professional**  
**Flats**  
**A tempo**  
**A tempo de cafe**  
**Improvisation**  
**Fugue**  
**Prelude**  
**Acciaccatura/**  
**appoggiatura**  
**Opus**

**Scales**  
**Trills**  
**Virtuoso**

**Antiphonal**  
**Melody**  
**Music**

piano (soft); the neighbours have complained  
forte (loud); the neighbours are out  
getting louder, testing the neighbours' tolerance level  
fortissimo (VERY loud); to hell with the neighbours  
pianissimo (VERY soft); the neighbours are at the door  
thick  
being forced to practice  
coming up to a bit you haven't practiced  
I have a car  
a little motor car  
a bigger motor car  
person small enough to fit comfortably into a Mini  
the days leading up to Easto (with eggo and choco and things)  
brewed in Germany (hence "Handel's Largo"  
reaches parts other beers cannot reach!)  
if you don't clean that rabbit cage out, it will have to go  
time to meet the players in the bar  
when drinks are on the house  
singing (that is, viz. drunk)  
drunk again  
a fizzy drink  
ice cream  
a fish-a served with chips-a  
childs portion  
things that organists play with one finger  
things that organists play with two fingers  
for lynching the soloist  
ointment for the musician's back  
"I can't play until I've asked the wife"  
a pick-me-up  
bowel condition brought on by an overdose of Jazz  
knitting  
the feeling before a lesson when you haven't practised  
silly things put there to frighten you (ignore them, they will go away, and so will your audience)  
things for drummers to ignore  
this shirt is so tight I can't talk  
anyone who can't hold down a steady job  
English apartments  
(just) in time  
ah, coffee time!  
what you do when the music falls down  
clever stuff  
warm-up session before the clever stuff  
  
insects  
exclamation made when Moggy has done a "whoopsie" on the carpet  
fishy things  
bird food  
someone who can work wonders with easy-play music  
crossed lines  
an ancient and now extinct art in song-writing  
**Happiness!**

## Nota Bene for Musicians

# Classical Quotes on Classical Music

. . . straight from the exam room



*A virtuoso is a musician with real high morals*

*Agnus Dei was a woman composer famous for her church music.*

**Refrain means, don't do it. A refrain in music is the part you better not try to sing.**

J S Bach died from 1750 to the present.

Handel was half German, half Italian and half English. He was rather large.

*Beethoven wrote music even though he was deaf. He was so deaf, he wrote loud music. He took long walks in the forest even when everyone*

*was calling him. I guess he could not hear so good. Beethoven expired in 1827 and later died from this.*

Henry Purcell is a well-known composer few people have ever heard of.

*Aaron is one of our most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.*

*An opera is a song of bigly size.*

In the last scene of Pagliacci, Canio stabs Nedda who is the one he really loves. Pretty soon, Silvio gets stabbed also and they all live happily ever after.

*Music sung by two people at the same time is called a duel.*

I know what a sextet is but I'd rather not say.

Caruso was at first an Italian. Then somebody heard his voice and said he would go a long way. And so he came to America.

**Most authorities agree that music of antiquity was written long ago.**

*Probably the most marvellous fugue was the one between the Hatfields and the McCoy's.*

My favourite composer is opus.

**A harp is a nude piano.**

*My very best-liked piece is the Bronze lullaby.*





# Why we need music

The most abstract of our arts is also one of the things that defines our humanity, writes Andrew Ford

08 May 2012

Today's managers are always wanting to "outsource" things. They talk about savings and partnerships and choice, while really they are trying to rid themselves of responsibility. If something has been outsourced, it is not the manager's fault when it fails. In seeking to find "efficiencies", whether in a hospital or a music school, the managers must recruit collaborators from within. You can spot these people fairly easily in music. They are the ones who refer cheerfully to the "music business" – even the "music industry" – and who speak of "outcomes". Real musicians don't talk like that, though sometimes, when trying to communicate with managers, they do edit themselves.

The trouble is that most managers have experience only of management, the bulk of our politicians have spent their whole lives in politics, and too many of our economists can do little more than count. When musicians talk to these people, then, we bang on about how music makes children smarter, how it generates jobs and how it boosts the economy. Now I dare say all these things are true, but we speak in such terms principally because we think we may be heard. The most important reason for the proper funding of music and music education lies elsewhere and is harder to convey.

The arts in general are how we explain ourselves to each other and to future generations. Music is a unique and fundamental element of this, because being non-verbal, non-pictorial and, to all intents and purposes, non-representational, it is the most abstract of our arts. This is its chief glory. But when it comes to people who like to weigh and measure things, and talk about

efficiencies and outcomes, it is also a weakness.

Because it is not possible to translate music into words (we can only, like Samuel Beckett, try to "fail better" in this regard), it follows that it is hard to say what music is for. Even the Harvard linguist Steven Pinker doesn't seem to get it: he listens to music and experiences "auditory cheesecake". Taken at this level, music will seem trivial, a soundtrack we can turn up or ignore at will, giving it the thumbs up or thumbs down according to how it makes us feel.

Well music is more than that. Some of history's greatest minds have expressed themselves sonically. Hildegard of Bingen and J S Bach, Haydn and Mozart, Beethoven and Wagner, Bartók and Thelonious Monk: these people didn't just serve up pleasing sounds for our amusement, they thought in music and thought deeply. When we listen to their work, we are plugging in to a form of philosophical discourse. Indeed, "plugging in" is arguably too passive a phrase, because if we are really listening to music we are participating in it. The music is being made in our imaginations.

In order to understand music, we must be able to think musically, and this is a talent that most of us can acquire at some level. With physics, you won't get on with the advanced stuff if you have failed to understand the basics, but with music you can jump in anywhere. If you find the water too chilly, you can always get out and try again later – or try somewhere else. Eventually you are likely to find something that holds your attention and this, in turn, will lead you to another piece of music and another. Most people get this far.

The next step is to find yourself listening to music you don't like or understand, reasoning that, with a little persistence on your part, the piece in question will begin to reveal its secrets. Surprisingly often, it does. If you've come this far, you are, I believe, a musical person, even a musician of sorts, engaging with music at quite a profound level, participating in musical thinking.

The next level involves playing and singing, improvising and composing. Indeed in many of the world's more musically advanced cultures – I'm thinking particularly of Africa – this comes first. Making up our own music and performing it is how we truly engage with our musical traditions, and how we preserve and critique and nurture them. These traditions are fundamental, and this is why music must be a basic part of the national curriculum, why we need properly funded music schools that put music – not the "music business" – at the centre of their activities, and why the arts are not an optional extra for governments in the good times.

Music is one of those things that defines our humanity. Indeed, it defines the best of us. In one or more of its various forms, music is present in most of our lives and, at some level, essential to our cultures. You might say that music is society's soul. So it is the job of managers, politicians and economists to ensure its health. If these people can't do their jobs, of course they should be replaced.

Composer Andrew Ford is presenter of The Music Show on ABC Radio National.

# Dvořák Requiem

It was a rare treat to hear this work performed by the Camberwell and Box Hill Chorales, in Melbourne last Sunday [22nd April].

The Eldon Hogan Performing Arts Centre at Xavier College was designed for theatrical performances, so, while the large audience enjoyed comfortable raked seating, the choir and orchestra had to adapt to a dry acoustic and a proscenium arch. However, the combined forces, directed with Douglas Heywood's usual precision, produced a sensitive interpretation of this challenging work.

The combined choirs had sufficient numbers to produce a strong sound when required, and the delightful "Quam olim" fugue had plenty of fire and spirit. Special mention must be made of the exposed *capella* sections for divided tenors and basses which were handled well with all sections secure and usually accurate, and with few if any intonation problems, particularly the tenors who performed

splendidly. The upper strings in the orchestra had some ensemble difficulties in the very beginning of the Requiem Eternum, but the winds and brass coped well with the challenges of the work.

The soprano soloist, Lee Abrahmsen, has a strong operatic voice, with an effortless higher register. Kerrie Bolton, the mezzo, had plenty of volume in her solo lines and blended well with the other soloists in their quartet work. Roy Best, tenor, was able to convey the beauty of the music along with the notes, while Gary Rowley, bass, added a rich darkness to the ensemble.

Congratulations to all the musicians involved in the presentation of this very enjoyable performance.

This review was written by Merrill Lowenstein, with contributions from her husband Peter. The Lowensteins, who perform regularly with a number of Melbourne choirs, formed part of the enthusiastic audience at our April concert. The fact that Peter is a tenor should not be understood as having influenced the review unduly!

... continued from page 2 – Committee Stuff

Please make sure you have the date in your diary: Saturday, 20<sup>th</sup> October at 7.30 pm. ("Welcome" BBQ from 6.15 - 7.15 pm ... target finish 9.45 pm).

Hawthorn Craft Christmas Market – normally held on the first Sunday in December, which this year will be 2<sup>nd</sup> December. As noted above, this is a 'give back' performance to Council for our grant funding, and we need as many members as possible participating in what is normally 2 x 10 minute morning

performances of Christmas Carols. Please put this date in your diaries.

## Donations

You will recall that due to manpower limitations, we will not be having a Garage Sale in 2012. However, an appeal was put to members for donations to help make up for the funds which, otherwise, would have been earned from the event. This initiative raised \$2,910, which is just fabulous! Sincere thanks to everyone who responded with a donation.

And for all those lovers of Schubert and his

# Unfinished Symphony . . .

A company chairman was given a ticket for a performance of the above. Since he was unable to go, he passed the invitation to the company's Quality Assurance Manager. The next morning the chairman asked how he enjoyed it, and instead of a few plausible observations he was handed a memorandum which read as follows –

For a considerable period the oboe players had nothing to do. Their number should be reduced, and their work spread over the whole orchestra, this avoiding peaks of inactivity.

All twelve violins were playing identical notes. This seems unnecessary duplication, and the staff of this section should be drastically cut. If a large volume of sound is really required, this could be obtained through the use of an amplifier.

Much effort was involved in playing the demi-semiquavers. This seems an unnecessary refinement, and it is recommended that all notes should be rounded up to the nearest semiquaver. If this were done, it would be possible to use trainees instead of craftsmen.

No useful purpose is served by repeating with horns the passage that has already been handled by the strings. If all such redundant passages were eliminated, the concert could be reduced from two hours to twenty minutes.

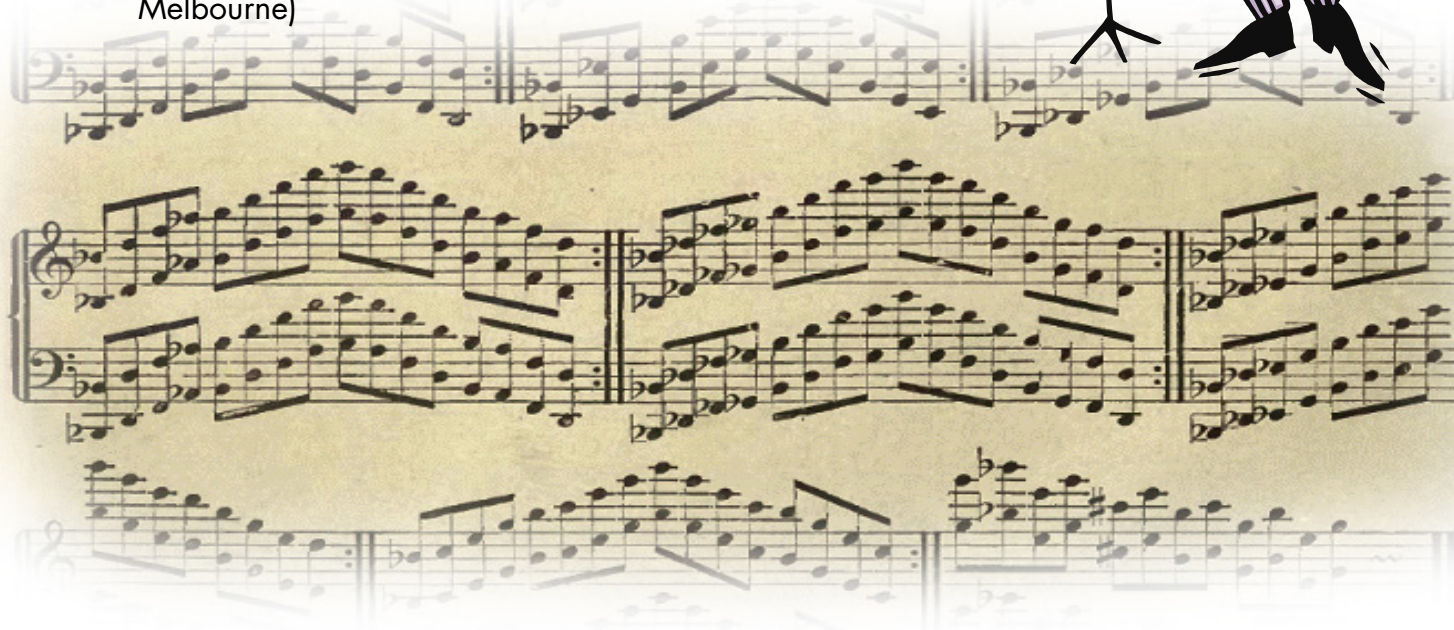
In light of the above, one can only conclude that had Mr Schubert given attention to these matters, he probably would have had the time to finish his symphony.



## More DOUGISMs

Rehearsal for the Guilmant/Saint-Saens concert in August produced some new musical profundities –

- If you're too loud on the Miserere, you've got nowhere to go on the Nobis (the perils of singing too many Masses)
- Singing a long note is like hitting a golf ball - it just keeps going
- The consonants are the springboard for the sound
- If they fall, they break their necks (the new caring, sharing choir-master of the 21st century referring to the use of risers in concerts)
- The tenors are very exposed (a chorister on the streets of Melbourne)



The Long and the Short of it all