

Sounds Organised

July, 2003



1/03

Great music is that which penetrates the ear with facility and leaves the memory with difficulty. Magical music never leaves the memory.
Sir Thomas Beecham (1879–1961)

Three-in-One

Sunday, June 22nd, was in fact a triple-burger – a pre-concert talk, the concert itself, and a post-concert dinner. John Gregory's illustrated primer was an excellent introduction to the concert, and more such, would be good. The concert, itself, was, in your Editor's view, one of our better recent performances, but our 'official' reviewer – relatively new to the Chorale, but with a wealth of experience – had some constructive comment. Dinner, for twenty, afterwards, was a great get-together, but an attendance of eighty would have been better.

Creationary Art

The idea of giving a talk about visual images of the Biblical creation story before our performance of Haydn's Creation on 22 June, arose from a personal interest in the parallels between music and my own area of specialization, visual art. More specifically, it came from the sense that Haydn's oratorio could be understood as a collection of musical pictures of the rich variety of nature – from nightingales, lions and whales, to rivers, forests, rain and hail. The main purpose of the talk was to show some of the many fascinating visual images of the creation story created over the centuries – from early Jewish and Christian examples, and Michelangelo's Sistine Ceiling, to recent Australian paintings – and to raise some stimulating ideas about the tradition, and to complement the enjoyment of Haydn's music, for both performers and audience members.

Many thanks to Doug and the Com-

mittee for allowing me the opportunity to speak on this fascinating topic, and to the choir and orchestra members who came to support the talk. Hopefully, we can build on this precedent in the future with other 'value-added' talks, readings, etc, before selected concerts.

I'd also like to thank those who gave me interesting feedback afterwards. For instance, several people have asked me about my use of the word 'myth' in discussing the Judaeo-Christian creation story. I suppose my main explanation is that the account of the 'Seven Days' of creation in the book of Genesis, like other creation stories arising in various different cultures and religions, originated as a way of trying to explain the nature

continued on back page . . . 

Jesam Stewart, our repetiteur, has something important to say to us all – on the bottom of page 3

Dear Chorale Members,

"An organisation that communicates also flourishes".



Within the Chorale, we all communicate with each other in many ways. But what is important is that we *do* communicate. This and earlier newsletters are just another part of our choir's communications.

In truth, I've actually composed only a small proportion of the content of this newsletter – the majority has been contributed by choir members and, as you'll see, by others with a significant association with the Chorale.

What I'm working up to is that this is *our* newsletter, and the Chorale, *our* choir – which we all 'own'. I hope that, when you see the contributions, you, also, will be encouraged to write something. We're not seeking masterpieces – rather, pieces of general interest, musical relevance, or even a bit of fun. Or, tell us about your passions in life, interesting work, or write a provocative letter to the editor about Chorale issues – and so on.

Welcome to this edition of *SOUNDS ORGANISED*. If you give me or a Committee Member feedback, it can only improve. The next edition is planned for November!

Cheers,



Correspondence: David Dyson (Editor), 10/821 Punt Road, Victoria, 3141. Phone: 03 9867 6000 (h)

THINGS to NOTE in the Diary

★ **Garage Sale**

Probably in October or November. Start collecting (almost) anything – except clothes. This is an important event for the Chorale, so involve your family, friends and neighbours in saving goods, and getting them along to the Sale!

★ **Sing-Along and Trivia Quiz Afternoon**

Probably a Sunday in August.

★ **Next Concert – 'Music of the Theatre'**

Friday, 5th September. Hawthorn Town Hall.

COMMITTEE STUFF

As you are aware, your Committee for the year was elected in March –

President – Lionel Marks (Ph – 03 9803 3931)

Vice-President – Margaret Hill (Ph – 03 9500 0542)

Musical Director – Douglas Heywood OAM (Ph – 03 9391 2086)

Secretary – Levi Orenstein (Ph – 03 9523 6970)

Treasurer – Adam Brown (Ph – 03 9809 4806)

Social Secretary – Marie Wilkinson (Ph – 03 9807 8273)

Publicity and Marketing – Michael Coles (Ph – 03 9874 6457)

Ticket Co-ordinators – Margaret Keighley (Ph – 03 9561 2531); Liz Moore (Ph – 03 9898 6354)

Membership Secretary – Levi Orenstein (Ph – 03 9523 6970)

Librarian – Marie Wilkinson (Ph – 03 9807 8273)

Friends of the Chorale Co-ordinator – Marieke van de Graaff (Ph – 03 9872 4077)

Uniforms Co-ordinator – Helen Brown (Ph – 03 9836 9704)

Newsletter Editor/Webmaster – David Dyson (Ph – 03 9867 6000)

Committee Member – Janet Ooi (Ph – 9890 5545).

They are all very happy to talk about Chorale issues which you particularly like and don't like. For all in between, it's probably a case of, 'If it ain't broke . . .'

General

- *Concert Tickets* – our next Concert is 'lighter' than most – and this probably means, potentially, a greater attendance. Please start planning your list of invitees, now.
- *Parking at St Mary's* – on the Church grounds, themselves, parking is permitted *only* at the back of the Church. Parking is not permitted at the Centre in Bowen Street, opposite the Church.
- *Uniform survey* – in the near future, we will be giving the women a say on uniforms. You will be asked to participate in a survey.

MY MUSICAL JOURNEY

Vice-President, Margaret Hill,
divulges . . .

Music has always been an integral part of my life, not necessarily as a student or as a performer – but as a person with a love of melody.

I was born to the sounds of the gramophone and 78s playing the dulcet tones of Al Bowley and the big-band music of the 40s. Sadly, there was no appreciation for classical, choral, or operatic works in our home, nor a history of learning music or a musical instrument. Playing Nana's pianola was my introduction and my only exposure to the piano in my early life. However, that did not mean that I was denied the delights of listening to joyful sounds. Later attempts at learning the recorder and the acoustic guitar broadened my understanding of musical composition.

The 50s brought great changes with the new state-of-the-art HMV Record Player! 78s gave way to wonderful vinyl editions bringing us non-stop offerings such as *Kismet*, *Carousel*, *Oklahoma*, *My Fair Lady*, *The King and I*, etc. I swear I knew every word of every song, and love them just as much today, as I did then. The Melbourne Football Club theme-song, *It's a Grand Old Flag*, became another favourite at a very early age; the passion is still with me today.

In the 60s, I said goodbye to Gordon McCrae and Mario Lanza, and embraced the wonderful era of rock, pop, and blues. Our music and singing teachers at my school, Korowa, were battling against the hotbed of lust for our idols, The Beatles and The Rolling Stones. Our generation embraced the 'rock concert', and one was the envy of peers if we could boast a ticket to Festival Hall or The Palais, to see Mick Jagger or John Lennon. It certainly beat a seat at the The Black and White Minstrels (a great favourite of my father's)!

After wayward teen years at Korowa, my life moved on to further study at RMIT in 1969 – to study accounting and business. (My real love and passion was for art, but it didn't make sense as a career move at that time). This led to a lifelong career in stockbroking – one that I have never regretted.

As a working girl in the 70s, I made every attempt to go to as many concerts as I could. Peter, Paul and Mary now mixed it with Handel's *Messiah*, *Tosca* and Stefan Grapelli. My tastes in music had blossomed over time, and I so enjoyed exploring new musical experiences with new friends.

My musical life really changed in the late 70s when I met Marj Marks, who came to work for Ord Minnett as a Girl Friday. It was Marj who enthused me about choral singing, and invited me to participate in the first concert held by The Victorian Concert Choir – performing 'Elijah' at the Concert Hall. It was a truly wonderful experience that I repeated every year for the life of the VCC.

It was, therefore, a natural progression to join the Camberwell Chorale in the late 80s, and after fifteen years as a member, I still love it – the friendships, challenges, and most of all, the music.

My personal life with my partner, Peter FitzRoy, a Monash University Emeritus Professor, is also very fulfilling. We enjoy travel, both local and overseas, and try to fit in a concert or two if time allows. Our musical highlights in 2002 were *The Tales of Hoffman*, starring Bryn Terfel at the Paris Opera, and a delightful production of *La Traviata* at the Munich Opera House.

May the music continue!



Helen Granowski, alto, describes herself as a humble science teacher, turned sociologist, turned priest. Creation inspired in her this . . .



WORM STORY

'In long dimension creeps with sinuous trace, the worm' – The Creation.

I'd never had much to do with earthworms before I settled into my little house in Hawthorn. Certainly I had dug up fat, juicy ones in our Sydney backyard to practice dissections for Zoology I. And I had managed to get the attention of my Biology students by discussing their fascinating hermaphroditic habits. But I had never really taken them seriously. Not as fellow human beings – well, beings anyway. I dare not insult them by calling them 'pets'!



It started when I noticed that the property I'd moved into had two black bins down the side near the clothes line. Investigation showed they were full of old dog bones, plastic bags, garden remnants such as twine and plant labels, and an earthy-looking substance that I identified as COMPOST. These were my very own compost bins! (You'll understand when I mention that most of my adult life had been spent in school or church accommodation which only had compost heaps, guarded by gardeners).

I cleaned out the plastic, string and bones, added my peelings and banana skins, and hopefully looked for signs of annelidic habitation. But nary a worm took up residence. I deduced that experience of this section of garden as being worm-unfriendly, had become part of the collective unconscious of its wriggly inhabitants. They would continually decline my offer. I must acquire worms elsewhere.

Letting my fingers do the walking, I discovered a nearby source, aptly

named Worms-R-Us, and acquired a small cardboard box which held, I was told, 40,000 young specimens. I also received strict instructions for their care and upbringing, together with a feeding chart that rivalled what I'd received with my last pedigreed puppy.

I visited them each day with my offerings – no citrus or onions of course – in a pail labelled 'worm food'. And I dosed them as instructed with dollops of dolomite from time to time. They were mostly appreciative – although somewhat faddy – when it came to their greens. But how they loved rock melon! Turning back the covering leaves one day, I came across what I can only describe as an orgy in an upturned melon skin. It made me blush, but I delighted in their joy.

We cohabited happily until last January when I left them without a worm sitter and went off to Sydney. Whether they sadly left home or went to join their worthy wormy ancestors I know not. But there were no worms on my return – simply dry and dead organic matter. I watered and I fed but once more, no native worms arrived. I searched in vain for my erstwhile supplier but they had shut up shop. And then I found 'Mr Worm'. Found him under a car in his Flemington workshop in his mechanic's disguise. I tried to wriggle out of blame, but had to accept his rebuke along with a bucket of worms and pages of written instructions. I felt contrite. I really shall try to do better this time!



Our infinitely patient repetiteur, Jesam, wants us to know that she is going to marry Marco, at Butleigh Wootton, in March next year.

Jesam's Mother hasn't seen her out of black in years, and is a tad worried about the colour of the wedding dress!

CONGRATULATIONS!

Liz Moore, soprano and Committee member, has gone to Europe. And, the biggest question is –

WILL SHE GET A STEP TO SIT ON?

Hi Everyone,

I'm off to Europe for ten weeks. First stop is good old London-town – then I jump on some 'hop-on-off' buses to Ireland and around Britain.

My Continental 'loop' is next, starting with a cruise down the Rhine, and a visit to a famous German castle – if all goes to plan. And, then it's on to gay Paris to soak up the atmosphere for several days.

After Paris, I visit Lucerne in Switzerland, and, hopefully, fight my way on to a scenic alpine rail trip depositing me somewhere near northern Italy. In between Lake Como and Venice is the highlight of my trip, if I can successfully arrange it: I plan to attend a performance of *Turandot* at the famous old open-air arena in Verona – I will be sitting on 'unreserved stone steps' – but I don't care!

Rome, Florence, and the spectacular coastline of the Riviera di Levante are also on my Italian agenda.

After Italy, it's back, briefly, to France around the sunny Côte d'Azur – maybe, I'll drop in on the 'beautiful people' of Cannes or St Tropez!

And then, it's down deep into the heart of southern Spain where I hope to steep myself in Moorish architecture, flamenco dancing, and whatever else takes my fancy.

Finally, I will collapse at a villa for two weeks in Mallorca (courtesy of an old friend) for some sun, sand and sea (and rest!).

Then, it's back to London to jump on a flight home to reality.

'see you in August!

Liz



'OUR' STARS

We have a number of outstanding professional musicians who, happily, perform with us regularly. Here's a little about three of them.

THOMAS HEYWOOD Organist

Thomas, Douglas' son has, clearly, been impressing the Americans. Below, reproduction of a review in the *Dallas Morning Review*, of a performance in November last year.

Heywood re-tools Classics Masterful organist interprets with deft ear

Imagine TV crocodile hunter, Steve Irwin, as a virtuoso organist, and you'll have some idea of Thomas Heywood. Mr Heywood, who played a bang-up recital Tuesday evening at Church of the Incarnation, as part of the *Music at Incarnation* series, has the Aussie accent and ebullience. (His spoken comments were delightful). And he tamed the church's beefy Aeolian-Skinner/Noack organ as breathtakingly as his countryman subdues those toothy reptiles.

Mr Heywood, who really is from Down Under, specializes in organ transcriptions of orchestral works, and these represented the majority of his program. Such arrangements were popular in days before every suburb had a symphony orchestra, and every home a CD-player. They fell out of favor in the baroque revival of the '60s and '70s, but now seem to be enjoying a new vogue.

Making Beethoven's Fifth Symphony not just amusing on the organ, but really compelling, requires almost superhuman gifts. And Mr Heywood has them all: brilliant manual and pedal technique, riveting rhythm, an amazing ear for color, and the virtuosity to manage myriad registration changes and subtle pumping of volume-controlling swell pedals. All that, and he paid more attention to the composer's metronome markings than most orchestra conductors.

There are two basic approaches to playing orchestral works on the organ: either trying to synthesize every possible orchestral color, or else making the music as convincing as possible as organ



music. Mr Heywood favored the latter approach, and brought it off magnificently. In fact, this was some of the most compelling music making of any kind I've heard in ages.

The Beethoven was done in Mr Heywood's own dazzling arrangement, as was Rossini's Overture to *The Barber of Seville*. The other transcriptions were by celebrated English concert organists of the last two centuries.

The great 19th-century virtuoso, W T Best, was represented by his transcription of the Coronation March from Meyerbeer's *Le Prophète*. Best's early-20th-century successor, Edwin H. Lemare, was responsible for an arrangement of an Elgar gavotte (originally for violin and piano) and a dazzling Concert Fantasia on themes from Bizet's *Carmen*.

From Arthur Eaglefield Hull came an electrifying arrangement of Rachmaninoff's Prelude in C-sharp Minor for piano. The evening's one work – actually conceived for organ – was a luscious *Spring Song* by the blind organist Alfred Hollins. For an encore, Mr Heywood played the "Va, pensiero" chorus from Verdi's *Nabucco*.

Start to finish, this was drop-dead music making, with flair and expressivity to burn. If Mr Heywood comes back to town, even if you think you don't like organ recitals, don't even think of missing him.

MARY JOHNSTON Concert Master, Camberwell Camerata (etc)

Mary was born and educated in England. With an Austrian mother and an English father, she was exposed to a combination of Wagner, Elgar, Gilbert and Sullivan, and Viennese Waltzes from an early age. Living on a farm in a tiny Somerset village, chance had it that the head of music from Downside Abbey lived around the corner. Her music lessons began on the recorder at the age of 3. The family relocated to Bristol, and Mary started the piano at the age of 6, and the violin at 9. At the ripe old age of 10, she began her orchestral journey, and has never looked back. After majoring in performance and composition at Sheffield University in 1979, she completed a postgraduate diploma at the prestigious National Centre for Orchestral Studies, Goldsmith's College, University of London. This was a fabulous twelve months of intensive orchestral training with conductors at the forefront of the world stage. Lorin Maazel, Sir Simon Rattle, Sir Charles Groves, Sir Charles Mackerras, Gennadi Rozhdestvensky, Vernon Handley and Sir John Elliot Gardiner were a few.

Her first orchestral appointments were with the Rome Opera and the Iceland Symphony Orchestra. She chose to go to Iceland. Why, you might ask. Because no-one ever goes there! It was an opportunity and an adventure not to



be missed.

Arriving in the middle of winter at -35°C, twenty four hour darkness, geysers, undulating pink and green skies, and a diet of fish and local delicacies (boiled sheeps heads) was bizarre. Departing at the end of summer with twenty four hours daylight and a sunny 12°C was equally disturbing. It was a weird and wonderful place with beautiful and gentle natives. To her family's chagrin, Mary decided not to go to the audition for the Graz Opera, but rather, to join friends in a travelling adventure to Asia. This brought her to Australia in 1982, kind-of by accident. With \$40 in her pocket and her old school violin on her back, she couldn't afford to leave the country, so set out to find work. There is a HUGE story here, however . . . six months later, Mary auditioned for the West Australian Symphony Orchestra and played first violin with them for five years. She then came to Melbourne to join the Melbourne Symphony Orchestra for their National tour with Elton John in 1986. Mary continued to play with the MSO and many major ensembles, including The Pro-Arte Ensemble, The Academy of Melbourne, La Romanesca, The Victorian Philharmonic, and the Melbourne Symphony Orchestra String Quartet for a further six years. The next changes were to ABC Concert Music as Artist Liaison Officer for one year, and then as Marketing and Development Officer for three years.

In 1996 Mary returned to music performance and threw herself into CD-production, music arranging and conducting. She established her private teaching studio in her humble abode in Richmond, and commenced teaching at The MacRobertson Girls' High School as Chamber Music Director. Highlights of her teaching career have been her involvement as the organizer and joint conductor of the highly successful UK Performance Tour in 1999, performances at the Melbourne Concert Hall for the Morning Melodies Series, and the production of two CDs for the school, one of which has been broadcast regularly on ABC radio.

Mary is currently Musical Director / Concert Master of the Concertante String Ensemble, the Take Two String Duo with cellist, Willem van der Vis, Concert Master of the Camberwell Camerata Orchestra, Concert Master of the Loughlin Chamber Orchestra,

JENNIFER TURNER Soloist Soprano

Jennifer can remember singing 'Away in a Manger' at the age of three at the Buckley Park Methodist Church which she and her family attended for about sixteen years. Methodists didn't have anything to do except sing, so this side of church life she enjoyed very much, and went on to become Sunday School pianist and occasionally church organist – having received piano lessons for her seventh birthday.

Early years saw her move through Aberfeldie State School and Keilor State School before progressing to Niddrie High School. There she had the marvellous music teacher, John Cowan, now deceased, who was the organist at the Collins St Congregational Church. At a young age, she was inspired by Gilbert and Sullivan's *Ruddigore* which she saw with her favourite Grandpa who was a friend of the conductor. She adored the relatives coming to life out of their picture frames, and her father's infectious enjoyment of the music. At Niddrie High, thanks to a girl who wanted to play hockey rather than rehearse, she got to take over the role of Cousin Hebe in *Pinafore*. In Year 8, she had the role of Yum Yum in *The Mikado*, in Year 9 was assistant to Mr Cowan as there wasn't a suitable role in *Oliver*, and in Year 10, played Maria in *West Side Story*.

At 16 she went to Courtenay, Vancouver Island, British Columbia, as a Rotary Exchange Student for a year. At Courtenay's Georges P Vanier Senior Secondary School (Years 11, 12 and 13 – pre-university), sang in the 80+ voice choir and learned clarinet in two weeks so that she could tour with the school band. Choir and Band were part of the daily curriculum, so she made music for an hour every day, plus lunchtime jam sessions on piano, double bass and guitars.

Concert Master and String Tutor for the Victorian State School Spectacular (Joining the Chorus), Violin Tutor for the Melbourne Youth Orchestra, and



On returning to Australia she attended Lowther Hall CEGGS so she could learn piano and theory as school subjects. Subsequently, four years at Melbourne University saw a Bachelor of Music (Vocal Performance) behind her, and immediately after, her Dip.Ed. at Melbourne State College.

During this time she sang in Uni operas and undertook a lot of solo Oratorio work. In 1982 she joined the Victoria State Opera and sang solos, understudies and chorus for fourteen years. Concurrently, she taught singing for the Education Department at various schools.

She was a finalist in the Melbourne Sun Aria, gaining equal marks with Suzanne Johnston and Christine Douglas, who also didn't win, but went on to great operatic careers! Jennifer also won the Lieder and other sections at Royal South Street competitions as well as at other eistedfodds. Her favourite solo genre is Oratorio; this suits her voice best.

For many years now she has enjoyed an exclusive relationship with Camberwell Chorale, singing with them only twice a year, just to keep her hand in.

Currently she teaches singing 4½ days a week at MacRobertson Girls' High School, Blackburn High, and her favourite, Ringwood Secondary College, where there is a lot of competition to get into singing lessons.

She is divorced, has no children and is currently very happy with her boyfriend and life!

adjudicator for the Warrigul Eisteddfod. Importantly, she has two cats – Lavender (grey-white and 20) and Boswell (5 and FAT).

COOK UP A STORM

of adulation from family and friends

BEEF ROMANO

This is a wonderful winter-warming recipe – a personal favourite –

You'll need –

- 2 tablespoons butter
- 750g stewing steak
- 2 rashers bacon cut into 3cm pieces
- 12 small, whole onions (pickling onions)
- 250g small mushrooms
- 2 medium carrots cut into 3cm pieces
- 1 tablespoon chopped parsley
- 1 x 140g container tomato paste
- 1 bay leaf
- 1½ cups water
- half a cup of red wine (use 2 cups of water if wine is omitted)
- salt and pepper
- 2 tablespoons cornflour blended with a little water or red wine.

Preparation –

1. Cut steak into 3cm cubes, then brown in heated butter. Remove and set aside.
2. To the same pan, add bacon rashers, onions, mushrooms and carrots. Then fry the lot for 6 mins.
3. Return meat to pan and add chopped parsley and tomato paste.
4. Pour in water and a bay leaf (or 1.5 cups water and half a cup of red wine).
5. Season with salt and pepper, bring to the boil, cover, then simmer for 1½ hours (or longer if necessary).
6. Just before serving, add the cornflour blended with a little water or red wine, and boil for 3 mins.

Serves six delighted people. Looks and tastes good dished up with boiled baby potatoes tossed in butter and topped with chopped parsley.

(Tastes great when just cooked, but is even better the next day when flavours have had time to mature).

The Chorale Chef

GLÜHWEIN

A spicy, hot mulled wine, especially popular in ski lodges – but why go to the snow for this delight? Glühwein means 'glowing wine', and the drink was traditionally heated with a red-hot poker until it glowed.

You'll need –

- 1 bottle dry red wine
- 3 tablespoons sugar
- 2 slices orange
- 2 slices lemon
- generous shake of powdered

nutmeg

- cinnamon stick
- orange slices studded with cloves for garnish

Preparation –

Heat wine, fruit and spices in a saucepan until hot, but not boiling. Stir until the sugar dissolves. Serve hot in mugs or toddy glasses, with a slice of orange in each glass. Serves four.

Some versions add a generous dash of brandy.

WELL, do y' really know y' onions?

1. Timbre is synonymous with
 - A) sound
 - B) vibrations
 - C) tone color
 - D) dynamic accent
2. The pitch of a sound is decided by the _____ of its vibrations.
 - A) amplitude
 - B) timbre
 - C) frequency
 - D) dynamics
3. The frequency of vibrations is measured in
 - A) cycles per minute
 - B) cycles per second
 - C) dynamic levels
 - D) Italian words
4. The lowest instrument in the orchestra is the
 - A) piccolo
 - B) tuba
 - C) double bass
 - D) contrabassoon
5. A part of an instrument's total range is called a
 - A) mute
 - B) register
 - C) pizzicato
 - D) range
6. The highest woodwind instrument in the orchestra is the
 - A) piccolo
 - B) flute
 - C) oboe
 - D) clarinet
7. The very high-pitched tones that are produced when a string player lightly touches certain points on a string are called
 - A) harmonics
 - B) vibrato
 - C) pizzicato
 - D) tremolo
8. The main tool of composers of electronic music during the 1950s was the
 - A) synthesizer
 - B) tape studio
 - C) piano
 - D) sampler
9. A melodic phrase ending that sets up expectations for continuation is known as a(n)
 - A) incomplete cadence
 - B) complete cadence
 - C) sentence
 - D) theme
10. The repetition of a melodic pattern at a higher or lower pitch is called a
 - A) climax
 - B) sequence
 - C) cadence
 - D) phrase

Acknowledgements to McGraw-Hill
Online Learning Centre.

1C, 2C, 3B, 4D, 5B, 6A, 7A, 8B,
9A, 10B

Garage Sale – Flash-back – and -Forward



The Garage sale, last year, was many things – above all, a great (necessary) money-maker for the Chorale. It was also hard work – but plenty of fun, gossip, outrageous bargaining, and great-value goods, to mention a few.

It's happening again this year – probably October or November. Venue – TBA.

Start putting treasures aside and collecting from friends, rels and neighbours. And, please, tell them that it's happening again.

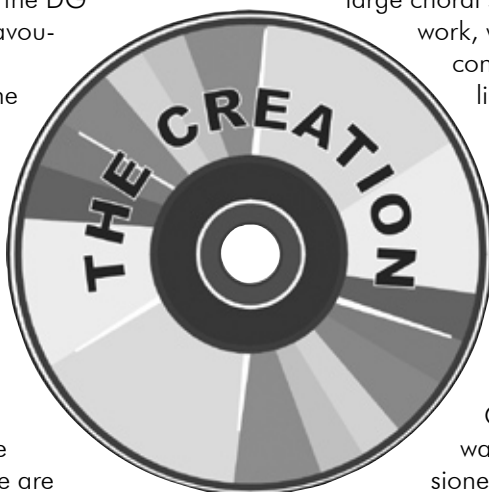


Creations 1, 2 and 3 (not a religious polemic!)

Haydn's supreme masterpiece, *Die Schöpfung/The Creation*, was conceived from the start as a bilingual work.

Of the versions in German, Gardiner's version on the DG Archiv label is a favourite among period performances. The expressive singing of the outstanding soloists – Sylvia McNair, Michael Schade, Donna Brown, Gerald Finley and Rodney Gilfry – helps to highlight the story-telling nature of the work. There are moments of breathtaking beauty from the Monteverdi Choir and the English Baroque Soloists, and the clarity and youthful quality of the voices creates an atmosphere of jubilation and inspiration, and a feeling of spontaneity throughout.

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ing of spontaneity throughout. Bernstein's DG version, recorded at a live performance in Munich, employs larger forces which provides great excitement, particularly in the large choral sections of the work, where the sharp, contrasts are highlighted to dramatic effect. There is splendid singing from the five soloists – Judith Blegen, Thomas Moser, Kurt Moll, Lucia Popp and Kurt Ollmann – in this warm and impassioned reading, which captures the spirit of a live performance.

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The English version on EMI, conducted by Simon Rattle is based on the English edition by Nicholas Temperley. The singing from the trio

of soloists – Arleen Auger, Philip Langridge and David Thomas – is lyrical and full of character and particularly effective in the more contemplative moments, and is highly recommended for the fine diction and agility of Arleen Auger's performance. There is impressive singing from the chorus, and the playing of the Birmingham Symphony Orchestra is virtuosic and spirited in an imaginative reading by Rattle.

DG Archiv: 4492172 Gardiner

DG: 4530312 Bernstein

EMI: 7541592 Rattle

Jeannie Vandeveld

Discurio

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Art of Creation

... continued from front page



An attentive audience

of the world and its beginnings. Of course, whether we call it a myth, or a story, or even the truth, depends on our individual beliefs and views of the world. One interesting fact I noted in preparing the talk was that the year Haydn died, 1809, also saw the birth of Charles Darwin, the father of the modern theory of evolution. Effectively, he turned all previous creation stories into myths. But modern scientific accounts usually lack the poetry of the Genesis story and other creation myths, something Haydn's oratorio still preserves, thanks in part to the origins of its libretto in Milton's *Paradise Lost*.

People interested in doing further reading on some of this fascinating material might like to track down some of the following (a longer list can be provided if needed!): on mythology, anything by Joseph Campbell, eg, *The Power of Myth* (New York: Doubleday, 1988). Rosemary Crumlin, in her *Images of Religion in Australian Art* (Sydney: Bay Books, 1988), includes good reproductions of several works shown in my talk, including Leonard French's *Seven Days of Creation* (1964-65). She has also written or edited several other books on Aboriginal and modern art and spirituality; for the scientifically-minded, Stephen Jay Gould, *The Narthex of San Marco and the Pangenetic Paradigm*, is available on the web (at http://www.findarticles.com/cf_0/m1134/6_109/63290984/p1/article.jhtml?term=gould); first published in *Natural History*, July 2000); and John Milton's *Paradise Lost* (first published 1667).

Rewards

Twenty-odd choristers unwound, in due style, at Pinocchio's Pizza Restaurant, a short walk from Christchurch, after the performance.



"Yes, the men did sing brilliantly . . ."

Comment

Haydn's, *The Creation*, was unfamiliar to me and, therefore, a brilliant challenge!

- As a new member, of the Camberwell Chorale, I noticed that all the choristers have an intense passion for their singing, for the group and for the performance. However, whilst rehearsing and performing *The Creation*, I felt there were a few areas where we could 'lift our game'.
- If a performance is strong on passion, team work, professionalism, and presentation, then there is a good chance it will be close to the 'Perfect Performance'. There is room for improvement in all of those.
- In the past, I have been accustomed to a pre-performance warm up. Regardless of the choir's collective years of experience, every rehearsal and performance should start with warm-up exercises. A much warmer and complete sound results, with a lesser risk of breaking voices in the middle of a note – those High As can be a killer!!
- We are very lucky to be able to use the music scores during performances, however, our audiences would love to see our faces – to say nothing of Douglas!
- When performing, it's always useful to continually remind ourselves that we are developing relationships with –
 - the audience,
 - the conductor,
 - other members of the choir,
 - the orchestra and the soloists.
- Part of that is that all chorale members pay attention to the conductor and listen to every single person on the stage. If this doesn't happen, then entries or cut-offs can be missed – with inevitable 'solo'. These lapses of concentration always stand out – just watch the expressions of the audience!
- The Camberwell Chorale has the privilege of a fantastic conductor in Doug, and we all share the same love of music and performance of these wonderful pieces. If we can improve in the above issues, we will become the best chorale in the game.
- And, yes, it can be achieved!

Thank you for the opportunity to join and perform with the Camberwell Chorale. Performing Haydn's, *The Creation* was an experience I won't forget, and I am now looking forward to our next venture with equal enthusiasm.

by Sarah Miller (soprano)

Sarah took a leading role in the in the Australian Girls Choir for nine years, and joined CC for it's reputation as a professional choir, and Doug Heywood's outstanding reputation and contribution to the world of music. More about her (and other members) in the next Newsletter.

Slowing down

