

Sounds Organised

December, 2007



3/07

Music and women I cannot but give way to, whatever my business is.
Samuel Pepys, (1633-1703) English diarist

More Messiaeh

Williamstown

Tenor, Ray Abbott, gives his view from within the Choir

As there was no one available – or willing – to review this performance, I was ‘volunteered’ just in time to collect pen and paper before walking on stage.

A small audience greeted us warmly. Its enthusiasm grew as the performance progressed, until, by the end of the evening, it showed real appreciation of the orchestra, soloists and choir.

Having been in the choir, I cannot review this performance overall, nor from the point of view of a member of the audience, nor perhaps, even objectively. So I will confine myself to general impressions and observations.

The Williamstown Town Hall is a very pleasant venue with quite good acoustics, the orchestra and soloists sounding excellent throughout. I was impressed with the Sinfonia (overture), particularly the oboe passages.

Tenor, Matthew Davine, then delivered a beautiful and intelligent ‘Comfort Ye’ and maintained this standard throughout the evening. Matt just keeps getting better, such free, accurate delivery, and now more colour.

We are also fortunate to have Laurence Meikle among our soloists as he is in much demand for both opera (a principal artist with Victorian Opera and others) as well as oratorio. His very resonant and bright voice is a joy; he produces a good line and hits every note right in the middle.

Contralto (sometimes described as

a Mezzo soprano) Christina Ruth Panaccio is yet another popular and talented artist who is always in demand. She produces a beautiful tone, and is such a fine singer and musician. ‘Mellifluous’ comes to mind. She did a wonderful job in this year’s Messiah.



Right from her years at the Victorian College of the Arts, Lauren Oldham has been a rising star. She has performed as a soprano soloist with Melbourne Chorale (now integrated with the MSO), various other groups, and has won important competitions. A strong voice, Lauren sings delightfully, and added considerably to the overall performance.

The Chorale has always had some of the finest soloists of their time, and as a choir, we need to work hard to keep artists of high calibre performing with us.

Being located at the front of the choir, to some extent I could hear

much of what was happening, and it did sound quite good. Doug gave excellent direction, and most entries were together and seemed to be on the note. However, the choir does overly rely on the those members who really know their work and have the vocal ability to deliver it. Take away those dedicated singers (oh to be one of them), and the choir standard would drop dramatically. If we really want to be worthy of top soloists, more work needs to be done on both words and music, especially in lengthy works such as The Messiah. This means regular home practice for the majority of us.

Among the Camerata musicians, I’ve noticed that those who practice the most are nearly always those who need it the least; that’s why those individuals are so good. As a choir we should aim to be as competent as the body of our orchestra: the top players are high calibre like our soloists, and they deserve the best that we can deliver.

There are always highlights in a performance, and in this year’s Messiah, it was yet again Number 48, ‘The Trumpet Shall Sound’. It was a thrilling combination of voice and Ian Cooper’s outstanding trumpet contribution. Ian plays a D trumpet.

RA

For the review of the Messiah at St John’s, see the back page.

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Editorial

The contributions from choir members continue to come in, for which I – and all members of the choir – are thankful. They are varied and interesting.

However, this time, we are the beneficiaries of some religious ideas and comment from Kristin Schneider, Helen Granowski and Paul Castley. It's almost like 'Letters to the Editor'.

. . . speaking of which, I and my successor – I hope there is one – would welcome some 'Letters to the Editor' about any issue relating directly or vaguely to the choir and its activities. What are you happy or unhappy about? What turns you on intellectually or emotionally? Letters which 'demand' a response would be particularly welcome.

Turn those pens free, and spray me with contentious opinion!

DD

THE SOCIAL SWIRL

FUNDRAISING

Now that we have come to the end of our fundraising year of 2007, it is time to congratulate all members who contributed to RAFFLES, LEMON PRODUCTS, PIES, CHOCOLATE and purchases of FASHION items etc, etc. We raised the princely sum of \$3,000 plus. Quite a lot of this money has gone to subsidise the Christmas Dinner – for a cost of \$53 per head, we have had to pay only \$25. In 2008 we will have quite a few extra expenses, so, please, keep up your support for my endeavours. Many thanks. *[and many thanks from us all, also, Margaret and Pauline]*

SOCIAL

How would you like to see four Operas in rehearsal for \$20 each??? Join the Opera Society for \$50 a year – if you would like to accompany me, let me know – I have membership-forms and all information.

MK

COMMITTEE STUFF • COMMITTEE STUFF

Highlights of recent Committee Decisions and Activity

– Secretary, Levi Orenstein reports . . .

The most relevant points from a Committee Meeting held on 26th November were –

Financially, there was a healthy \$5,500 surplus for the year.

Recruitment – there was debate about whether to reduce membership fees to attract more choristers, especially younger singers. It was felt that it would be better to invest any surplus in better publicity and adding value (any suggestions?).

Treasurer, Peter Fitzroy has designed a new recruiting pamphlet.

The Charity Basket is overflowing with gifts from members.

Program for 2008 –

- **May 18th** – Ernest Bloch's "Sacred Service" and Mozart's "Requiem" at MLC auditorium.
- **July 27th** – Vaughan Williams "Pilgrim's Progress". Venue to be confirmed. This is a very major, expensive undertaking, requiring many soloists. We applied to Council for a grant for this without success, but we still plan to proceed.
- **September/October** – planned but details TBA; free concert at Baptist Church
- **November** – two "Messiahs"
- **December** – Christmas concert with carols.

Timpanies – purchase of two of these, new or second hand, is being considered. Hiring and transporting them without damage is very onerous.

Resume 2008 – rehearsals recommence on Tuesday, 5th February.

Next Committee Meeting

– 20th January. Feel free to suggest any items for consideration.

Committee members – with some members planning to 'retire' from duty, any talent is welcome to make itself available. If you don't have talent, enthusiasm is just as good!

COMMITTEE

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David Dyson (Ph – 9867 6000)

Garage Sale

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Pauline Lynch (Ph – 9572 2252)

Non-Committee Positions

Stage Manager – Chris Murray

Website – David Dyson

Auditor – Max Latham

Review

Harmony Across the Waves

Tenor, Ray Abbott, gives his opinions, this time as an audience-member at Hawthorn Town Hall.

I attended this event as a paying member of the public and, like most audiences, I intended to enjoy it.

The National Male Choir of New Zealand demonstrated what can be achieved when a choir is determined to overcome hurdles that to many, may seem too great a barrier to successful performances. The choir is really two choirs, one from the South Island and one from the North Island. They travel great distances to rehearse with each other just once a month, but from their work you would think they rehearsed twice a week.

Their repertoire of about thirty items is, with an odd exception, performed from memory. The programme listed everything from folk songs and spirituals, to popular, sacred music and selections from musicals – plus NZ Waiata works. The selections for performance are only announced on the night (a printed slip would be nice), but bet your boots, they've finessed them and honed them during mid-show rehearsals.

The *a cappella* works were their best, 'Mill Mud', etc. I think this is because of the level of concentration and practice that *a cappella* takes to perform well. And, without the distraction of books, they looked as if they were enjoying it too.

Conversely, the least pleasing (in my purely personal assessment), were such things as 'Poata Rau' (Now is the Hour), which lacked the application of other less frequently sung songs. Overall, the evening was enjoyable though not inspirational. However, the choir is to be commended for being able to perform at a standard acceptable in any part of the world. At times diction was average, and on occasions some choristers appeared to lose touch with the conductor. As would be expected, most members were of an older generation, and this shows the need for more younger blood if the choir is to continue at its current level.

The conductor was Robert Aburn and Sylvia Watson the accompanist.

Coming now the to the Camberwell Chorale contribution, I'm pleased to be able to say this was a bright, and enjoyable performance by the Chorale.

I hadn't expected much from Mrs Beeton's Book even with a name like Michael Hurd behind it. But, surprise, surprise it excelled. The ladies in their aprons added colour and interest, and reduced the boring formality of the usual chorister line up. Sometimes you see some costume at the ANCA Choral Festival (also at the Hawthorn Town Hall around August), so Mrs Beeton was off to a good start.

The narrator, Louise Dorat, was perhaps a little fast in her delivery at times, but at least she did not drag, maintaining interest and attention. Pianist, Simon Stone, did a terrific job with the bridging; it fairly twinkled, capturing the mood of the piece.

Vocally, the ladies were lovely; it is such a good-fun piece, and lends itself to Doug's light-hearted interpretation. Some choristers knew their job well, and kept good contact with Doug while acting out the role. But generally, it was case of not enough eyes up. Remember, this is easy music in simple language. Had this piece been performed without the books, it would have been the highlight of the night, especially visually.

A few minutes regular study is all it takes to memorise the words of short works; a few rehearsals, and the music is absorbed. Trust yourself (and conductor)! Would you really enjoy a musical or opera performance if everyone sang their part from the score? With a top musical director and conductor like Douglas Heywood, the choir should pull out the stops and meet his standard.

The small contingent of men had very little to do in Mrs Beeton, but acquitted itself well.

The four Bs appeared to be a warm up for a later concert (cancelled);

but, did they fit in with the general programme? Every choir needs a repertoire to suit the occasion, and Camberwell Chorale certainly has the ability to build one.

RA

Vale Helen Martin



In Helen, the choir lost a very enthusiastic and dedicated soprano and member. Whenever her health allowed her (and, by her standards, that was more often than not), Helen came back to singing, also bringing in new members and, to concerts, a lot of friends in the audience.

When she was not able to come to rehearsals, she was still very interested, and always willing to think about what would be good for the choir, and how she could help.

You would think that was all she had energy for, until you realised she was still very active in her old field of work, Mental Health, organising courses and listening to people.

Last but not least, she was dedicated to her family, her husband, John, her sons Robert and Nigel, and granddaughter Sarah. To the end of her life Helen remained courageous and optimistic, and radiated strength to those around her.

MvdG

Music – a Wonderful Inheritance

Alto, Judy Ward, reflects on family and other influences in her musical life.

They had a terrible decision to make – whether or not my Grandfather (Papa) would accept the invitation to sing at the Milan Opera. My Grandmother said, “Certainly not”! And so they migrated to Australia in 1911. He was soon happily accepted into the Melbourne music world by a young Bernard Heinze, the Amadios and Madame Florence Austral. Moving later to Adelaide for employment, my Papa continued concert performances, was a baritone soloist for fourteen years with the Adelaide Philharmonic Orchestra and Choir, and taught singing.

Earliest memories for me are of piano music being played in the house – Brahms, Liszt, Chopin, Grieg. My mother, a gifted pianist and pipe organist, was much in demand to perform, accompany, or teach, so we had visitors constantly, always making music. Instrumentalists and vocalists preparing for performance would fill the air waves of our house. I particularly remember one beautiful soprano who’d just returned from performing in London with Sir Malcolm Sargent – as a small child I was mesmerised by the glorious sound she made with her voice. Musical evenings were a way of life – I’m told that prior to World War II, officers of a visiting German barque would be invited, relishing the wonderful music and indulging in magnificent suppers.

How fortunate for me when my Mother and I (aged five) went to live with my Grandparents in Adelaide. Retired from the concert platform, Papa still had his wonderful Male Voice choir of over twenty-five years. They mostly performed gospel music *a capella*. There was always singing in the house – “Why do the nations” resounding from the bathroom (I knew and waited for the forty-eight-note run), negro

spirituals, opera excerpts, and beautiful solo renditions of sacred works at church. Singing was such a natural and normal part of life, I thought everyone sang.

Earliest choir singing for me was at primary school where performing on the big stage, and winning the State championship were exciting. The composer, Lindley Evans, adjudicated, as the song was his composition. Discipline was the order of the day – no talking on the bus on the way to the Town Hall. Then each child was given a piece of fresh pineapple (to clear the throat) backstage just before our item. Our Welsh choir mistress demanded all eyes be on her – what good training! Choral and madrigal singing continued at secondary school, where serious works became the norm.



To celebrate our new Queen, we learned and performed the coronation music, then the Elijah.

Living in country-SA after marriage meant separation from concert-going and church-choir singing – so we became involved in the local Music Club which provided an opportunity to showcase local talent and host visiting artists.

Here we also joined an associated choir of fifty singers, and under the baton of the Head of Music from the local High School, learned Messiah choruses (gradually increasing our repertoire over three years). I remember one dear old Scottish tenor gentleman still singing from his boyhood copy written in Tonic Solfa. All of this was dependent on finding an organist capable of playing the accompaniment! The Port Pirie Catholic Cathedral was packed for performances using local soloists. The audience came from far and near – there was always a real sense of celebration.

Arriving to live in Melbourne in the late 80s, I enquired about joining a choir and was told that the Camberwell Chorale had a waiting list, but if I could bring a Tenor I could join immediately. Fortunately I was married to a tenor so we came the next week (and stayed).

Singing with the Chorale has been a wonderful experience. The music is life-giving, performing is exciting, the friendships are rewarding and sustaining, and as I sing the Messiah this year from my Papa’s well worn performance copy, I’m so grateful for the reminders of my wonderful inheritance

JW

Addition of CDs to our Library

Writes John Gregory (tenor) –

Dear Doug and Levi,

I would like to donate a set of choral CDs to the Chorale, in memory of my father, who died in March 2006.

Amongst his effects was a collection of CDs, including quite a number of choral works. I've attached a list, which also includes a few extras from my own collection.

I mentioned this idea at a committee meeting a year or so ago, and it received a generally enthusiastic response . . . I thought it might provide a good basis for a collection that members of the choir could borrow for study purposes.

By the same token, I thought members of the Chorale might like to add to the collection from time to time with donations of their own, helping to give the Chorale a really valuable additional resource.

I should add that my father was a great fan of good music, and in fact I can honestly say he provided my real introduction to classical music when I was a kid, and was strongly behind my joining the choir of St Andrew's Church of England in Brighton, way back in about 1960 . . . In those days, of course, he had LPs and I remember him commuting from time to time with Bach, Beethoven, etc, in his study. My mum thought it was all a bit of a racket, but somehow it clicked with me. Later on, after my father was ordained as an Anglican minister, he became more and more attached to choral music, especially after he and our family spent time living in Canterbury in England in 1966, and visited many other English cathedral cities and churches.

So I see this gift as a nice tribute to him, and I hope the Chorale is happy to accept it.

Bach: Mass in B minor. Slovak Philharmonic Choir, Capella Istropolitana/Christian Brembeck (Naxos 1992, 2 CDs in case)

Bach: St John Passion (highlights only). Peter Pears etc., Wandsworth Boys' Choir, English Chamber Orchestra/Benjamin Britten (Decca/Belart 1972/1993)

Bach: St Matthew Passion. Hungarian Festival Choir, Hungarian State Symphony Orchestra/Geza Oberfrank (Naxos 1993, 3 CDs in case)

Bach: Christmas Oratorio. Vienna Boys' Choir, Chorus Viennensis, Concentus Musicus Wien/Nikolaus Hanoncourt (Teldec 1973/1992, 2 CDs in case)

Bach: Magnificat and Vivaldi: Gloria. Ensemble Vocale de Lausanne, Orchestre de Chambre de Lausanne/Michel Corboz (Erato 1974/1979)

Brahms: A German Requiem, Op.45. Slovak Philharmonic Choir, Czecho-Slovakia Radio Symphony Orchestra/Alexander Rahbari (Naxos 1992)

Dvorak: Stabat Mater, Op.58. Radio-Television Ljubljana Choir etc., Radio Symphony Orchestra/Marko Munih (Pilz 1989)

Haydn: The Creation; & Salve Regina in G minor. Brighton Festival Chorus, Royal Philharmonic Orchestra/Antal Dorati (Decca 1977/1989; 2 CDs in case)

Mozart: Exultate, Jubilate (KV 165); Vesperae solennes de confessore (KV 339); Kyrie in D minor (KV.341); Ave verum corpus (KV.618). Kiri Te Kanawa, London Symphony Orchestra & Chorus/Colin Davis (Award 1991)

Mozart: Requiem. Slovak Philharmonic Orchestra & Chorus/Zdenek Kosler (Naxos 1991)

Palestrina: Missa sine nomine; Missa L'homme armé; and 3 Motets. Soloists of the Cappella Musicale di S.Petronio di Bologna/Sergio Vartolo (Naxos 1996)

Palestrina: Missa Brevis & Missa Tu es Petrus; Monteverdi: Missa in Illo Tempore. Chor des Österreichischen Rundfunks/Gottfried Preinfalk (Digital Concerto 1990)

Pergolesi: Stabat Mater; and Vivaldi: Stabat Mater. Stuttgart Pro Musica Chorus & Orchestra/Marcel Couraud (Moss Music Group 1993)

Schubert: Mass in E flat (D.950); Tantum Ergo (D.962); Offertorium (D.963). Chor & Orchester des Bayerischen Rundfunks/Wolfgang Sawallisch (EMI 1982/83)

Verdi: Requiem. Soloists, Konzertvereinigung Wiener Staatsopernchor, Chor der Nationaloper Sofia, Vienna Philharmonic/Herbert von Karajan (Deutsche Grammophon 1985, 2 CDs in case).

An Introduction to Early Music (18 works by **Hildegard** of Bingen, **Byrd**, **Palestrina** etc., and Anon.). Various performers (Naxos 1992-4)

British Choral Masterpieces: works by **Vaughan Williams** (inc. Benedicite) and **William Walton** (Orb and Sceptre, Coronation Te Deum etc.). Choir of Winchester Cathedral, Bournemouth Symphony Orchestra/David Hill (Decca 1992/2001)

English Choral Music (32 works by **Stanford**, **Elgar**, **Britten**, **Tavener** etc.etc.). Choir of St John's College Cambridge/Christopher Robinson (Naxos 1999-2004; 2 CDs in case)

Gregorian Chant: 13th-century Chant from Salisbury Cathedral. Schola Gregoriana of Cambridge/Mary Berry (Herald 1992)

All works performed are complete (unless noted), and in stereo.

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The Two Jesus Children

Through the ideas of Rudolf Steiner, Kristin Schneider (tenor) presents a not well-known view, that there was more than one Jesus child. Comment on this view follows on the next page.

Whilst singing the Messiah, I like to contemplate what I have heard of the life of Jesus. I recently came upon information about Jesus and the Mystery of his death on Golgotha which has a new resonance for the earth today and our society. I draw upon Rudolf Steiner's 'The Fifth Gospel' to tell this to you.

The Mystery of Golgotha began long before Jesus came to earth, in order to prepare the body of Jesus to receive the Christ.

When reading the beginning of Luke's gospel we are told the traditional story of Mary and Joseph journeying to Bethlehem, of the infant being born in a stable, and of the visit by angels and three shepherds. After the birth the family returned to their home in Nazareth. The genealogy of Jesus from Adam, through King David and his son Nathan down to Joseph is also given. There is no mention of the three wise men or the flight into Egypt. I shall refer to this Jesus as the Nathan Jesus.

In Matthew's gospel we are first given Jesus' genealogy from Abraham to David (identical with the Luke sequence at this point) and then a different series of ancestors through David's son, Solomon, to Joseph and Jesus (called here the Solomon Jesus). Then comes a description of his conception through the Holy Spirit, his birth and the visit of the Magi. The flight into Egypt follows. After their return from Egypt, Joseph is told by angels to move to Gallilee, and they live in Nazareth. Steiner, a great seer, realized that the Solomon Jesus was a year or so older than the Nathan Jesus, and this was why only this family had to flee Herod's massacre of the innocents, as the Nathan Jesus had not been born yet.

In those days Nazareth was a small village, and the two families got to know each other. The Nathan Jesus was a child filled with love, a true heart child, but with no experience of earth life, and these days would have been thought a little backward. The Solomon Jesus on the other hand was a gifted child. He was filled with the innate wisdom of Zarathustra, and used this to gain an understanding all the inner workings of people and the society.

Jesus in the Temple



When Nathan Jesus was twelve, both families travelled to Jerusalem for the Passover, and when they began the journey home, both lads stayed on in the temple. But here a remarkable thing happened, which was part of the Divine plan for Jesus of Nazareth's later role. The personality, the "I" of the Solomon Jesus, left his physical body and flowed into the Nathan Jesus, thus imbuing this child of love with the wisdom of the Solomon Jesus. The Nathan Jesus was then found by his parents teaching the Doctors in the temple, and hence their surprise at his sudden change of personality. The Solomon Jesus then faded away and died soon after. This is shown in the picture.

The two families came further together, when the Nathan Jesus' mother and the Solomon Jesus' father died, and the remaining parents remarried.

Jesus of Nazareth grew and worked as a carpenter and travelled. He could perceive how society had fallen away from the teachings of the prophets of old, and felt isolated and alone. There was no one to whom he could confide his understanding of the old wisdom, and did not know how to teach the people. This caused him great sorrow, which was repeated twice before his thirtieth year. He loved all of humanity, and wished to bring them out of their ignorance.

When he was 30 he confided in Mary, all the sorrow he had felt, and his words became his substance, as the personality of the Solomon Jesus now passed into Mary as she listened to him.

Jesus now had no personality, he walked in a dreamlike state, heading for John the Baptist at the Jordan River. There he was baptized by John, and the Sun Spirit of the Christ descended into him.

There follows the Gospel stories we are familiar with, until Jesus Christ's death on the cross.

After death it is said, "He descended into Hell". Steiner saw that, whilst in the tomb, that earthquakes opened a fissure under where Jesus' body lay in the tomb, pulled the grave cloths this way and that so that they were found as John's Gospel describes, but the body was swallowed up by the earth, and the fissure closed again. This was because the Christ had to become one with the Earth. His Resurrection was shared by the Earth, in the ongoing evolution of the Earth and Humanity. This is a part of what Steiner calls the Mystery of Golgotha.

These days, Christ has returned and lives in the hearts of every human being who welcomes him in the spirit of universal love. To gain ascendancy over the many problems of the earth and society, for example, drought, pollution, the drug-taking of our children, health, we need to acknowledge the Christ within our hearts, and within the Earth, asking for guidance, and acting on it.

Two Jesus Children?

In the interests of ecumenism, here are responses to the article from an Anglican minister and a Catholic Priest.

Helen Granowski, Anglican Minister (and alto) has her own views of the Christ children.

The view on the previous page comes from the very creative mind of Rudolph Steiner whose educational work with disabled people is universally acclaimed.

He was a most original thinker, and a man of deep spirituality. I have visited several of his schools, and have been most attracted by the atmosphere of the loving calm, acceptance, and happiness shown in the faces of the students.

When he reflects upon the Christian gospels, however, he does so as a creative thinker and an imaginative philosopher – but not as a theologian. So this article needs to be accepted in this light. Steiner's reflections are just that – personal reflections. His approach to the gospels is in direct contrast to the understanding of New Testament scholars who see these writings in relation to the purpose of the gospel writers, and to the communities for which they were written.

There is nothing wrong with imaginative reinterpretations, as long as readers do not think they are getting some new evidence, some new explanation of events. When it comes to the final paragraph of the article, which puts aside conjecture, and emphasizes the spiritual reality of the Christ who lives in our hearts, I am fully in accord with Steiner's reflections.

HG

Fr Paul Castley, Catholic Priest (and former CC bass), offers a more discursive response.

"I hope the attached meets your needs. I hope, too, it's not too heavy handed. If you read between the lines, I think you will guess that the sorts of imaginings of people like Rudolf Steiner – was he the famous educationalist? If so, he should have put as much effort into his scriptural research as he

would have into his educational theories – don't appeal to me as they are so removed from the best scholarship available today. I hope I don't hurt feelings here.

I've tried to condense into a page or so what has been expressed in volumes. Not an easy task".

A Comment on Christmas Stories in the Gospels

As Christmas approaches, and we start to hear and sing again the familiar carols, and indeed the more spectacular works like Messiah, our minds and imaginations are filled again with those delightful Gospel stories of the birth and infancy of Christ. There's a lot of folk lore attached to these over the centuries that may distort their message, and there is also a lot of rigorous scholarship in modern times that has given us new understandings of the texts of the Gospels but have not changed the substance of traditional Christian belief.

One of the important contributions of rigorous modern scholarship has been to show us what exactly a Gospel is. A Gospel is not a history book of the sort we have become used to since the Enlightenment. Modern histories demand a lot of research. They aim to get all the facts right, and to make sure every detail is accurate and in the proper chronological order. Gospels are not histories in this sense, and they were never intended by their authors to be such. They are theological treatises. They are grounded on the existence of an historical character, Jesus Christ, who had a significant impact in his day, and whose influence grew after his execution as a common criminal on Golgotha. They are reflections on the meaning and significance he had for the early communities of his followers, and they are directed at answering questions that rose in their communities as these communities tried to understand the implications of his life and teaching for them in their often different circumstances. A Gospel is

'Good News.' Good News is what the word, Gospel, means. And the Good News is what God has done for us through the life, death and resurrection of Jesus. Each Gospel sets out to explain and teach this to the communities in which they appeared, and out of whose memories, stories and reflections they arose. To present this teaching they used many stories, some based in fact, some, it seems, not so based but all 'true' in the sense that they tell a truth about this amazing person Jesus Christ. But, as I said above, they are not histories in the sense we use the word since the time of the Enlightenment.

For example, Matthew wrote for a community of Jewish Christians at a time when people were beginning to experience the tensions between being a devout Jew who followed the law and accepting Jesus as the Messiah – the long hoped-for rescuer, 'saviour', who would rescue and save the people from the difficulties that oppressed them. Matthew was attempting to reassure his community that being faithful to the traditions of the Jewish people and its law was quite compatible with accepting Jesus as the fulfilment of those traditions and of their law. This, of course, others could not accept. So in his genealogy we are taken back to Abraham. Jesus is truly a 'son of Abraham'; he is a true Jew. He and those in Matthew's community are not alienated from their race and religious traditions. We waste a lot of time and energy if we try to demonstrate the historical and astronomical accuracy – eg, The Star of Bethlehem – in the infancy narratives in Matthew. Matthew is trying to draw a parallel between Moses and Jesus. In the stories about each of them, both were saved from a wicked king. There was a massacre of infants at the birth of each. Both had to flee for their lives at some stage. A pagan prophet and wise man, Balaam, prophesies good things for Israel, and that a star will

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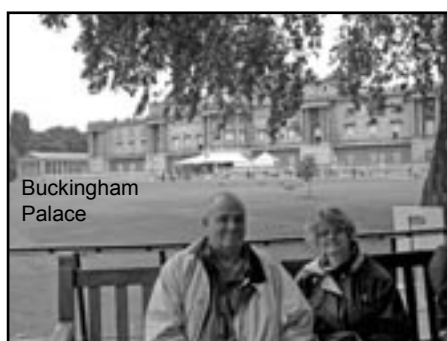
Two Jesus Children?

24.17) – despite being ordered by a wicked king to curse them. Matthew introduces into the story of Christ's infancy three pagan wise men – 'magi' not kings as in later traditions and stories. They follow a star and recognise the fulfilment of Jewish history – Jesus Christ. Israel, God's son, was called out of Egypt – and led out by Moses, the saviour. Jesus was called out of Egypt after the danger had passed. These are great stories. They may not be history, in our sense of the word, but they are 'true' – very true – in that they tell us who Jesus Christ really is. They do relate to an historically real person who had a significant – indeed an extraordinary – impact and influence on these peoples' lives.

To show one slight variation, Luke presents a different genealogy from Matthew. In his, Matthew tries to show Jesus' intimate connection with the life of the Jewish nation and people. So he mentions Abraham as the ancestor of Jesus. Luke is trying to tell a gentile – non Jewish – Christian community that Jesus is the son of God. So his genealogy goes back to Adam, the figure at the start of the human race in the biblical story, and who was a 'son of God'. Luke is teaching us that Jesus is, truly, the Son of God. In his account of Jesus' baptism at the hands of John the Baptist, he inserts into the story the voice of the Father saying, "You are my son; this day have I fathered you." These are words from Psalm 2. v7. His infancy narratives line up Joseph and Mary with the poor of the land. It is the outcasts, the shepherds, who were almost the dregs of society, and not idyllic characters by any means, who acknowledge the birth of the saviour and are welcomed at his crib. Matthew has at Christ's birth the pagan Magi, and not the court of the Jewish King Herod from whom the Magi ask directions. Again we have stories told to teach a truth about this extraordinary per-

For the first Time The Coles charge through Europe

After many months of planning we left for our tour of Europe and the UK on 20th August this year. Twenty-four hours later we were landing at Heathrow Airport where we went by bus to the Clifton Ford hotel in Welbeck Street, which is just north of Oxford Street in London.



son. The 'Son of God' is indeed one who comes from the heart of the Jewish people, is faithful to its religion and rites, and is securely placed in its tradition and history. And the son of God is one who comes to recall the outcast and the oppressed back into the community of God's people.

I'd urge everyone to take the Gospel text, read it and enjoy the delightful but challenging stories. Read them slowly so that they can suggest their truth to us, and so that we can discover for ourselves their flavour and their spirit. As a very good help to this it's worth while getting hold of some simple but scholarly commentary on them – not so much the expression of the imaginations of people who are not grounded in real scholarship. Any mainstream Christian bookshop would be able to recommend some of these sorts of commentary. Again, read them meditatively. Take time to let them sink in. They will nourish our spirits, and truly enable us to face the challenges we all experience in the modern world.

PC

Over the next four days we saw some of the sites of London. Buckingham Palace was open, and we went on a tour inside the Palace. The rooms were absolutely stunning and the gardens were very beautiful. Although the day was overcast, it was a wonderful experience.



The next day we went for a walk through Hyde Park for a couple of hours followed by morning tea at Harrods (very disappointing). In the afternoon we took an Evans and Evans bus tour that included a trip down the Thames in the pouring rain, and entry into the Tower of London to see the Crown Jewels which were magnificent. The bus then did a drive-past tour of the city to see the Houses of Parliament, Trafalgar Square and St Paul's Cathedral. We were eventually dropped off in Oxford Street where we had a short walk back to the hotel.



The next day we were fortunate enough to go to Westminster Abbey for evensong, and sat in the choir stalls while the Choir sang *The Magnificat*. We returned through St James Park where there were squirrels running everywhere, through Piccadilly Circus and all the way up Regent Street (over a mile) and along Oxford Street through Oxford Circus and back to the Hotel.

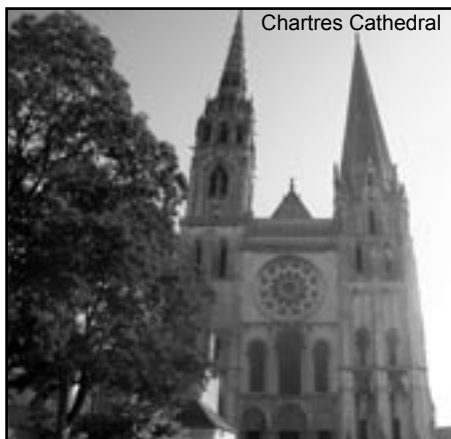
The next day we were up at 4.30am for a 5.00am start on our European Tour. The bus drove all around London picking up people from the various hotels that were going on the Trafalgar Tour.

Around 8.00 we headed for Dover, where we boarded the ferry and arrived in Calais at 1.00pm. We picked up the official tour, and then proceeded to Paris where we booked into the Renaissance Hotel, and freshened up before going into Paris for dinner to a restaurant on the Champs Elysees. After dinner we went on a night tour around Paris and saw the Eiffel Tower lit up with fairy lights. The next day we visited the Luxembourg Gardens



Luxembourg Gardens

The tour was very busy and varied. We had dinner at the Moulin Rouge and saw the Can Can. The next day we visited the Chartres Cathedral, on our way to Madrid in Spain where we saw the Prado Museum and then on to the Valley of the Fallen where Franco built a magnificent Cathedral where he is now buried.



Chartres Cathedral

Twenty-seven days is a long tour but the best places we visited were Austria, Germany and Switzerland where we visited Vienna, Salzburg, Innsbruck, Oberammergau, Liechtenstein, Lucerne, Freiburg, Heidelberg and Koblenz.

In these countries we traveled across the great Alpine highways en route to the Danube Plains. ' took a guided tour around Salzburg where the guide showed us all the areas where the Sound of Music was filmed, and we saw where the von Trap family actually lived. We then went to the Eagle's Nest which was built for Adolf Hitler's 50th birthday. There were spectacular views from the mountain.



Eagle's Nest

At Innsbruck we went to Swarovski's where we bought some crystals. Then, on to Oberammergau where we went for a nice walk around the town and saw houses painted with pictures and scenes from the nativity, the

story of Hansel and Gretel, and Little Red Riding Hood.

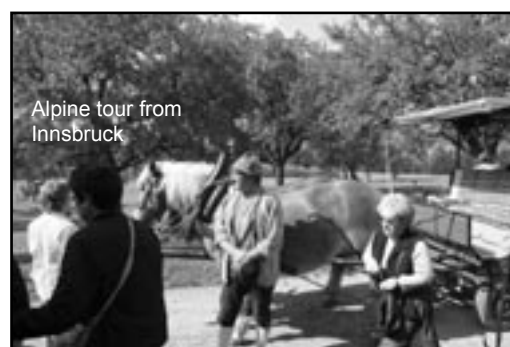


Oberammergau

The cruise down the Rhine was beautiful. We went from Saint Goar and ended at Boppard. This was a little over an hour-and-a-half, in a beautiful cruise boat, with floor-to-ceiling windows and extremely clean. The scenery was spectacular.



Castle on Rhine



Alpine tour from Innsbruck

We then returned to the UK for 6½ – weeks but that's for another time.

M&DC



Wiltren Parish Church, Innsbruck

More Messiaeh

The same Cast at a Different Time and Place Messiah at St John's, Camberwell

In the midst of the cauldron of setting up her own business, Emily Bayford found time to make these observations.

In 'Comfort Ye my People', Matthew Davine sang in a beautifully controlled manner, yet imparted the emotion of the piece to the listener not only through technical prowess, but also pure enjoyment – a feature of Matthew's performance that thrilled me when it was his turn to sing.

My only criticism of the Chorale would be a shrillness in the extreme high register, and a lack of precision in the running passages,

which needed to be attacked more accurately.

Part Two engaged my imagination the most, with the mass hysteria, the feeling of the time that Jesus was betrayed, and ending with the Hallelujah Chorus. I found the choir sang those pieces in a very joyous and uplifting way.

Having being the third of my visits to a performance by the Chorale, it became clear that this is a work well known and well loved, as both the quality of performance and passion were markedly higher than the previous concert.

Although the church was hot and sticky, a good crowd enjoyed the

afternoon. The acoustics of the venue were ideal, and did justice to the great job by soloists, Chorale and orchestra, alike.

I enjoyed the concert thoroughly. It was most professionally executed, and a great and honest tribute to the life of Christ.

Emily Bayford, daughter of soprano, Jennifer Bayford, has a Diploma of Music, was in The Australian Children's Choir for five years (including overseas trips), has produced a CD of her own blues singing, has considerable experience as a jazz singer and keyboardist, and ran a music school for underprivileged people in Heidelberg.

*Camberwell Chorale, and its
Families, Friends and Supporters
wish
Doug and Alex
all the best for a long, happy,
healthy, fulfilling Life together.*

All members of the Chorale, etc, are welcome to attend the Wedding Ceremony
3pm, Saturday 29th December, at Christ Church,
cnr Punt and Toorak Roads, South Yarra

And again . . . very Successful



They kept us well fed



Don't be fooled, girls – he can't even spell 'domestic', and he's looking MUCH more dapper than usual . . . !



Well, two of them are happy in their work



Four hard-nosed sales-women



A right royal spread

Nett - \$2,700



Money, money, money
– I think they passed it on to CC

