

Sounds Organised

August, 2008



1/08

I recommend you to think when at work, not only of the musical but also of the unmusical public. You know that for ten true connoisseurs there are a hundred ignoramuses!

Leopold Mozart's (1719-87) advice to his son Wolfgang Amadeus

Two Sides of the Sacred

Former CC member, Elaine Cockburn, tells us all about it.

I arrived at MLC's James Tartouli auditorium looking forward to hearing the Chorale's performance of the Mozart Requiem and Bloch's Sacred Service. As a past member of the choir, I had performed both of these works before, and was interested to experience them as a member of the audience, rather than an involved chorister.

Doug Heywood's introduction created the mood for a relaxed and responsive audience, and under his expert guidance, both choir and orchestra embarked upon the Requiem with the confidence of familiarity, maintaining a good balance and animation through the Kyrie and showing strong attack in the Dies Irae, with dynamics bringing out the darker colours well.

Each of the four soloists sang with clarity and precision, and created a pleasing blend of voices. The trumpet solo of Tuba Mirum, always a favourite, was well executed, and both choir and soloists maintained a good overall balance throughout the remainder of the work, although there were occasional lapses of strong attack on the male entries, and some ragged soprano passages, for example, in the Domine. The Lacrimosa was movingly sung, and a strong sense of affirmation

and joy was evident in the Sanctus, followed by a lovely rendition of the Benedictus. It was a mostly secure and sensitive performance, reflecting the choir's affection for the work, and the excellent playing of the orchestra.

Then came the second offering, Bloch's Sacred Service, with its wonderful colour and passion. Again, Doug's introductory remarks prepared us for the pleasures to come, and there were a number in this performance. The choir moved confidently into Part I, with stirring support from the orchestra in the exciting passages of

Borechu. Ian Cousins, stalwart soloist of Chorale performances over many years, has a voice well-suited to this work, and sang throughout with sensitivity and authority. The choir seemed less confident in Part 2, with some ragged entries and occasional flat passages. A work of this complexity requires the choristers' attention to be focussed on the conductor – on Sunday, it was often the case that heads

were bowed over scores rather than watching Doug for entries. The lovely orchestral interlude for silent devotion led us into Part 3, where the drama and majesty was effectively conveyed. In Part 4, however, a few insecurities were again apparent. Part 5 gave us the opportunity to hear one of the soloists from the Requiem, the exciting young bass, Laurence Meikle, providing

the Recitations, clearly and movingly spoken over the dynamic orchestral score, while the lovely Middle Eastern melodies of the Kaddish were lyrically performed. As the work moved to its close, the choir again appeared hesitant and uncertain in some passages, but came together well to conclude the Benediction.

The orchestral score for this work is so strong and colourful that at times I felt it overwhelmed the choir – perhaps because there were fewer choristers than in the last performance with the Victorian Concert Choir in 1995 at the Concert Hall.

The program was most enjoyable, as evidenced by the warm applause at its conclusion – it was much more than just "a pleasant Sunday afternoon"!

EC

Elaine says of herself – Since school-days I have been involved at various times of my life as a pianist/accompanist, singing in choral groups, church choirs, G & S and musical comedy productions, dabbling in jazz singing in the 1950s, and an ardent "folkie" in the 1960s.

As a (non-music) teacher, I trained choral groups and directed school musical productions.

Presently I am involved with community choirs and workshops and a U3A a capella group.



Ernest Bloch

Inside . . .

Social Swirl & Committee	2
Garage Sale	3
Blue Ladies	4, 5
Prayer Tree	6
Two Jesus Children	7
Pen Pictures	8-10



THE SOCIAL SWIRL

BLUE LADIES

Our 'Blue Ladies Evening' is reported fully on pages 4-5. But the bottom line was a profit of \$697.

CELEBRATION of HANDEL – Saturday, 16th August, Arts Center

We have ten tickets with one remaining. It'll be a good night.

CHRISTMAS FARE

Order forms for this worthwhile fundraiser are coming soon: puddings, cakes, hampers, etc. Orders must be in by the end of September. Pay on delivery in December.

CHRISTMAS in JULY

It was a great success with more than fifty enjoying delectable food and company. The raffle for the wonderful baskets of goodies arranged by Margaret Hill netted \$150, and donations reached \$50. It was a splendid evening; Many thanks to the providers of the marvellous food.

MK

COMMITTEE STUFF • COMMITTEE STUFF

Highlights of recent Committee Decisions and Activity

– Secretary, Levi Orenstein reports . . .

Pilgrim's Progress – Doug and Simon are currently holding auditions for soloists on Tuesdays while Alex and Jeanette are leading the choir rehearsals.

You will have noticed an influx of new singers. They are Carols by Candlelight choristers whom Doug has invited for Pilgrim's Progress which requires greater choral resources. They will pay a \$50 fee and receive two complimentary tickets. We hope this will attract some younger singers to stay with us.

Sponsorship – we are hoping to recruit an enthusiastic, enterprising person – perhaps a keen marketing student or graduate – to be paid

a fee and commission to convince local businesses to sponsor a soloist (of which we need about thirty) for the Pilgrim's Progress concert in September. Each sponsor will be acknowledged in the printed program.

Do you fit the bill, or know anyone who does?

Fundraising – The Slice Drive raised \$58, pies, \$159; lipstick, \$60, and Pilgrim's Progress CDs, \$64. Your participation is appreciated.

Garage Sale – this will take place on Saturday, 4th October, as usual, at the Ashburton Scout Hall.

Set-up will happen on the Friday evening.

There will be one difference: no bulky items like furniture, etc. Any donated items are to be brought on the Friday or Saturday – preferably Friday – to save Sean from the burden of transporting and storing the goods.

Another free Event: in return for our Council grant, one of our obligations is to provide three free events, annually, to the public. Our participation at the last Citizenship ceremony was cancelled so as a substitute, we may have an open rehearsal in October and/or a small Tuesday concert.

COMMITTEE, 2008

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Dan Linsten (Ph – 9890 5545)

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Janet Ooi (Ph – 9890 5545)

General Committee Member

Adam Brown

Non-Committee Positions

Stage Manager – Chris Murray

Website and Newsletter Assistant –

David Dyson

Auditor – Max Latham

Garage Sale

Garage Sale

Yes, the annual Camberwell Chorale **Monster Garage Sale and Sausage Sizzle** is on again on Saturday, October 4th, at the Scout Hall, in High Street, Ashburton! (corner of High Street and Vears Road, Ashburton).

Starting time for the sale is 8am sharp, although we workers will be there from around 7 o'clock.

This is a fun time for both the people involved and also the punters who come along. Some are regulars now! There are those searching for something in particular, and many just browsing on a PSM.

The range of stuff is extraordinary, ranging from books of all types, through fine china and glassware (a favourite of the dealers), clothes of various types, household goods and fittings, to sports stuff – and all is priced ridiculously cheaply.

There will, of course, be the traditional Sausage Sizzle which provides a pleasant snack for those around the venue. It also produces delightful smells to attract the hungry

hordes from around the district!

This year we are not collecting furniture and the bigger items. It was found previously that they were very cumbersome to handle, usually requiring the use of a truck, storage, and they returned almost nothing. We felt that our efforts could be much better directed at smaller, more popular things such as household items.

What we want is books, sporting goods, china, glassware, kitchenware, CDs, magazines, toys, manchester, fashion accessories, artwork, etc. Electrical goods must be relatively new and in working order.

SO, we are requesting your donations of these types of items. It will benefit both the Chorale and the person who buys it – and also relieve you of clutter (which you don't admit to having)! This is real recycling, and we can be proud of it!

We would also be very grateful for any help you could give on the day to organise, price, carry and sell the

items we collect. We also do a quick clean-up on the Sunday, and with many people present, the time and work-load disappear rapidly!

Usually we load a lot of the goods for sale into the Scout Hall on the Friday afternoon before the event, doing most of the pricing and organising on that day. This leaves us free to concentrate on our game when the bell goes at 8 sharp on Saturday morning! Help with the Friday activities is essential too.

Hopefully we'll see you and your family at the Scout Hall over this weekend – you never know, that item you have been looking for for years may turn up!

SD



"Never staying, never drawing rein . . ."

Stockriders' Song

A few of us spend every first Sunday in the month at Hawthorn Craft Market promoting the Choral and handing out flyers for the coming performance. We encourage anyone who looks slightly interested in music to come and join us, or at least, attend a performance. This is a very worthwhile exercise, and could account for the large audience we had at MLC. It also accounts for some of the increase in our numbers.

' just a little more of what our ever-active Committee does for us all . . .

Models Three –
Janet and the two Margarets

Our Blue Ladies

Blue Illusion Fundraising Night

Malvern fashion outlet, "Blue Illusion", hosted the Chorale's annual fundraising event on Thursday 17th April. For those who took part, the evening provided an opportunity to upgrade their winter wardrobe, while enjoying a variety of supper delights and a glass of champagne.

Thanks must go to Esta and her colleagues from Blue Illusion, Margaret Hill and Margaret Keighley for organising evening. Experienced mannequins, Janet Ooi, the Misses Hill and Keighley just love to strut their stuff before an enthusiastic audience.

The best part of the evening was reporting the amount raised. Thanks must go to Camberwell Chorale members and friends who contributed a very generous \$200. In addition, Blue Illusion donated 20% of all sales made on the evening, amounting to \$497. So, in total we raised a total of \$697 – a great effort by everyone concerned!

We all agreed that raising money can be enormous fun!

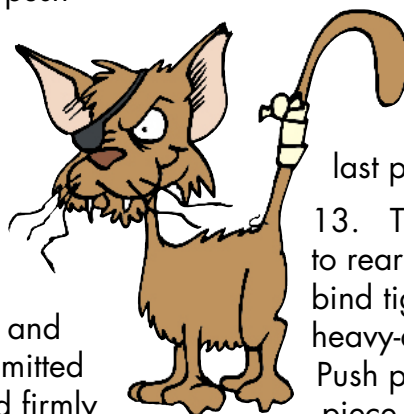


Oh – all that effort, and they might not buy

Some serious veterinary Advice . . .

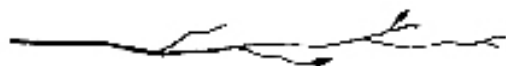
How to give a Cat a Pill

1. Pick up cat and cradle it in the crook of your left arm as if holding a baby. Position right forefinger and thumb on either side of cat's mouth and gently apply pressure to cheeks while holding pill in right hand. As cat opens mouth, pop pill into mouth. Allow cat to close mouth and swallow.
2. Retrieve pill from floor and cat from behind sofa. Cradle cat in left arm and repeat process.
3. Retrieve cat from bedroom, and throw soggy pill away.
4. Take new pill from foil wrap, cradle cat in left arm, holding rear paws tightly with left hand. Force jaws open and push pill to back of mouth with right forefinger. Hold mouth shut for a count of ten.
5. Retrieve pill from goldfish bowl and cat from top of wardrobe. Call spouse from garden.
6. Kneel on floor with cat wedged firmly between knees, hold front and rear paws. Ignore low growls emitted by cat. Get spouse to hold head firmly with one hand while forcing wooden ruler into mouth. Drop pill down ruler and rub cat's throat vigorously.
7. Retrieve cat from curtain rail, get another pill from foil wrap. Make note to buy new ruler and repair curtains. Carefully sweep shattered figurines and vases from hearth and set to one side for glueing later.
8. Wrap cat in large towel and get spouse to lie on cat with head just visible from below armpit. Put pill in end of drinking straw, force mouth open with pencil and blow down drinking straw.
9. Check label to make sure pill not harmful to humans, drink one beer to take taste away. Apply Band-Aid to spouse's forearm and remove blood from carpet with cold water and soap.
10. Retrieve cat from neighbor's shed. Get another pill. Open another beer. Place cat in cupboard, and close door on neck, leave head showing. Force mouth open with dessert spoon. Flick pill down throat with elastic band.
11. Fetch screwdriver from garage and put cupboard door back on hinges. Drink beer. Fetch bottle of scotch. Pour shot, drink. Apply cold compress to cheek and check records for date of last tetanus shot. Apply whiskey compress to cheek to disinfect. Toss back another shot. Throw tee shirt away and fetch new one from bedroom.
12. Call fire department to retrieve the damn cat from across the road. Apologise to neighbor who crashed into fence while swerving to avoid cat. Take last pill from foil wrap.
13. Tie the little bastard's front paws to rear paws with garden twine and bind tightly to leg of dining table, find heavy-duty pruning gloves from shed. Push pill into mouth followed by large piece of filet steak. Be rough about it. Hold head vertically and pour two pints of water down throat to wash pill down.
14. Consume remainder of scotch. Get spouse to drive you to the emergency room, sit quietly while doctor stitches fingers and forearm and removes pill remnants from right eye. Call furniture shop on way home to order new table.
15. Arrange for RSPCA to collect mutant cat from hell and call local pet shop to see if they have any guinea pigs.



How to give a Dog a Pill

1. Wrap it in bacon.
2. Toss it in the air.



We give thanks for singers.

All types of singers.

Popular, concert singers and tuneless
singers in the bath.

Whistlers, hummers and those who sing
while they work.

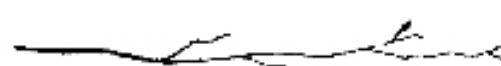
Singers of lullabies; singers of nonsense and
small scraps of melody.

Singers on branches and rooftops.

Morning yodellers and evening warblers.

Singers in seedy nightclubs, singers in the
street;

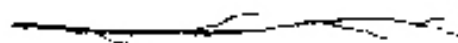
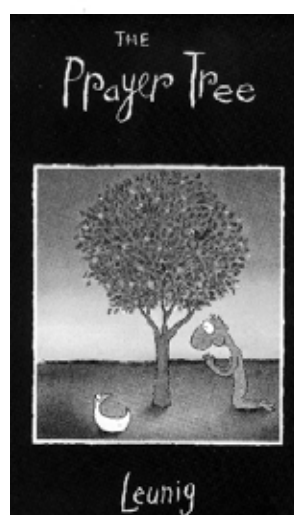
Singers in cathedrals, school halls,
grandstands, back yards, paddocks,
bedrooms, corridors, stairwells and
places of echo and resonance.



We give praise to all those who give some
small voice

To the everyday joy of the soul.

Amen



We give thanks for the life and work of
Wolfgang Amadeus Mozart. Let us celebrate
and praise all those musicians and
composers who give their hands and hearts
and voices to the expression of life's mystery
and joy.

Who nourish our heart in its yearning.

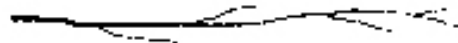
Who dignify our soul in its struggling.

Who harmonise our grief and gladness.

Who make melody from the fragments
of chaos.

Who align our spirit with creation.

Who reveal to us the grace of God.



Who calm us and delight us and set us free
to love and forgive.

Let us give thanks and rejoice.

Amen



The Two Jesus Children

Response to Rev Helen Granowski and Fr Paul Castley

When I read Steiner's story of the Two Jesus Children, the choir was being asked for an article on the Messiah, and I felt that to relate this story, which had caught my interest, may be a way of putting forward a fascinating story about Jesus. It nudged me so to speak. I immediately read the two accounts in the Luke and Matthew Gospels, and found that they agreed with Steiner's theory.

Dr Rudolf Steiner was gifted in many ways, and his research into Spiritual matters came about because of his ability to see, clairvoyantly, into realms beyond our senses. To quote him – "That is what is so extraordinary about all we have on the earth: the spiritual must always have a physical carrier. The materialists consider only the physical carrier and forget what is spiritual". He found the Spiritual world teeming with life and ideas, and spent a great deal of time researching what he saw, before daring to express it publicly. This, together with his dedication to truth and his huge ability and grounding in earthly matters, for example, education, economics and agriculture, make him a preferable source of spiritual information to me. It is rare to find theologians – or scholars – who have Steiner's insight, and I rank the work of most theologians and scholars as educated opinions.

Dr Steiner gave a lecture series on agriculture shortly before his death, and in this he gave instruction on the procedures which these days are used by Biodynamic Farmers. As I came to Steiner's work through agriculture, my profession, I asked a practising anthroposo-

pher for her opinion on how to comment on the two articles relating to mine. I quote from her answer –

The whole of Dr Steiner's philosophy is based on the insistence upon seeking answers for ourselves and not just on authority – he states continuously in his works – 'Do not take what I say on authority but put it to the test'. If after honest striving and diligent research, one could prove him incorrect, then his soul hungrily awaited honest debate – and my

impression, as a scholar of his teachings, is that even after his death this 'testing' still applies. So I would put out the same challenge to those who condemn, criticize, mock or show indifference to new ideas

without researching them and testing them: PROVE these ideas to be wrong and delve into what you have been conditioned to believe – only then can one be discerning. Most of the population of the world thought that the world was flat once, but it took the inspiration of the individual in the group consciousness to change long held beliefs.

I still reserve judgement on the "correctness" of the "Two Jesus Children" theory for, although I have found through personal experience and spiritual research, that I can personally

confirm many of Dr Steiner's insights, I must remain open on this theory.

Fr Castley suggests that we could read the Gospels "meditatively", "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". I absolutely agree, and I suggest that these could also have been Dr Steiner's words to his students. However, this is where freedom can be activated, to leave the person reading meditatively

to come to their own discoveries – be that in the form of 'imaginings, or however else, these Gospels speak to the individual'. It is not for anyone else to determine – otherwise what is the point of such

reflection and meditation? We might as well just read what scholars have said and believe on their authority.

I wished to bring forward some new ideas which although they may be confronting, nevertheless give opportunity for new thinking and reassessment of long-held beliefs. Some may choose to investigate, whilst others may choose to stay with what they believe. I hope that, whatever choice is made, the individual comes to his/her choice of belief in absolute freedom.



PEN PICTURES

Sean Dillon, long-time Tenor and major help in many guises

Probably the major driver of interest in music in his family was the many experiences, as a child, of being in the back of a station wagon full of kids, going on a trip to somewhere. The trip would be filled with either games of "I spy", or singing any and all songs that came to mind. This kept the kids occupied and ensured only minimal mayhem occurred. Casualties were reduced and people learned to sing "A Capella"!

Sean believes that singing is both an intrinsic and a learned behaviour, and the more it is practised, the better the long term result.

Life has been very busy over the last few years, with involvement in approximately four choirs. (We say approximately because the number of choirs that one is involved in varies from time to time during the year, with the Christmas season being frantic for choristers).

The first choir Sean sings with is, of course, the Camberwell Chorale. Sean came to join this about twenty-two years ago via his involvement with Doug Heywood's Victorian Concert Choir. Whilst singing with the choir, Sean was very impressed with Doug and his ability to inspire the choir members while still demanding musical rigour. He spoke to Doug, and was accepted for Camberwell on the spot. (We might add that Sean is still impressed by Doug a couple of decades later!).

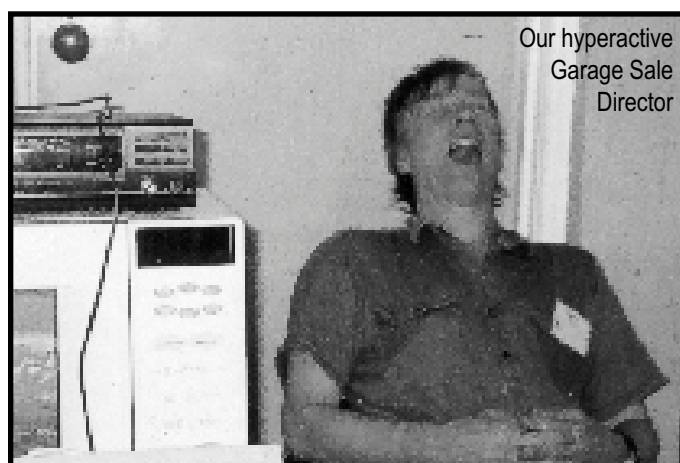
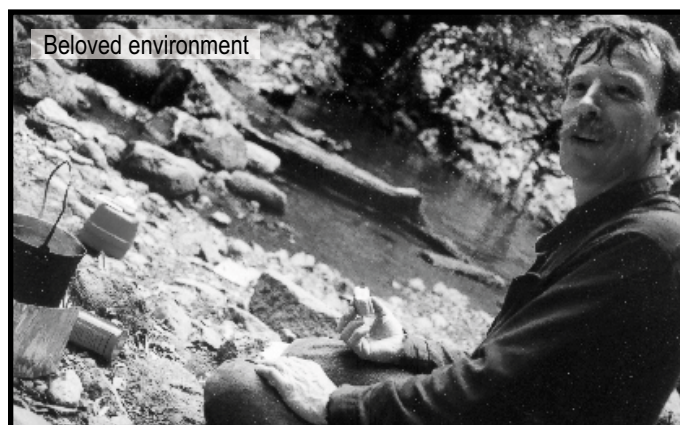
The second choir in Sean's life is a French-only choir, La La La! They rehearse in Northcote on Wednesdays, and usually perform a capella. The material performed is mostly French, and all sung in French. The numbers have grown recently from about eight members to about twenty-four within a couple of years.

The third choir is a small Anglican Church choir in Surrey Hills – the Holy Trinity Anglican Church Choir. This meets on Thursday nights to rehearse beautiful English church music (Palestrina, Stanford, Bach, and the famous anon) for both Sunday services and also a 17th Century Evensong Service held once a month. Sean has found this music to be some of the most beautiful he has ever sung.

The fourth choir is an offshoot from La La La, consisting of about nine singers in a small a capella group called "Damask". This group performs very early music reeking of incense and the blood of battle. Some of the translations are very violent when they are looked at closely! This group often performs at the Fine Arts Museum in Ballarat, where one of the choristers is the Curator! This group is also improving rapidly.

The interesting thing about all these groups is that they demand some effort to manage a variety of different languages. Sean's last count of the number of languages he regularly sings in was eleven.

As aforementioned, at Christmas time things get very busy for choristers, with Sean being involved in the



Carols by Candlelight event, and usually one or two other extras at this time of year.

Another part of Sean's choir experience is the storage of Camberwell Chorale's music library in his backyard shed. (This is a shed approximately the size of Moorabin, and occupies a good portion of the backyard at Sean's place in Blackburn. Stable mates with the music is a vast variety of junk, equipment, old truck

PEN PICTURES

parts, spare parts, two old trucks in pieces, one very low-mileage old truck, and an "A" model Ford).

Having these acres, of course, has meant that Sean is now the de-facto choir librarian. The Camberwell Chorale library is a music library which is part of a lending scheme providing music for a nominal hiring fee to groups all over Australia. This scheme enables choirs to perform works which they may not otherwise be able to afford, and also provides a small income for the Camberwell Chorale. Naturally, running the library involves sending music all over the nation and dealing with other librarians in various places. The Chorale also benefits from this scheme, often making use of the vast database of music available thereby.

The shed is useful for other things too, such as the storage of all sorts of items for sale in the annual Camberwell Chorale Monster Garage Sale. This sale has been very useful for the choir, bringing in some welcome cash and also providing a further venue to meet and interact with other people. It is an intense couple of days and usually goes very quickly.

One of the things that run in the background of all this is the business that Sean and his brother, Christopher, run in Ringwood. It is a mechanical repair business bearing the name Dillon's Motors, and there the similarity with other businesses ends! While Sean is interested in, and enjoys repairing and driving old trucks, Christopher is involved in using and repairing very old "T" Model Ford cars (the famous "Tin Lizzies"). He is a member of the T Model Ford Club of Victoria, and has been the President, Secretary and Treasurer at various times over the years. This of course means that both brothers are heavily involved in the repair and restoration of these and other very old vehicles, as well as the maintenance of modern state of the art motor cars.

Life is interesting at Dillon's Motors, where you may be working on a 1918 T Model one minute and then on a 2008 "drive-by-wire" Japanese creation, the next. This variability of work experience gives a great sense of perspective in one's working life!

This working life also involves relationships with the customers of the business, and these relationships are one of the rewarding features of having your own business. The customers of the business appreciate the fact that the people working on their cars are people who actually want to be in the industry, not just people who couldn't get any other type of work!

Sean and Christopher have found that this leads to a long term relationship with their customers, and that most of them become advocates for the business. Part of this is probably because the customers are pleased to have found somebody they can trust, and someone who will explain everything to them.

Sean is quite regularly late for rehearsals. Some of the activities previously explained usually will be the reason for this!

Rosie Leslie, relatively new Alto, tells us about herself and her impressions of the Centre . . .

Last July, I joined the CC. I enlisted the web in a search for a suitable choir. My criteria were as you might imagine – geography, number of concerts per year, rehearsal night, items performed in previous concerts, etc. I may also have asked Levi (who responded to my initial enquiry) whether the altos were the most valued and talented members of the choir. I can't quite remember his answer! Only joshing – I actually enquired whether there was room for another humble Alto. That the conductor had the name Douglas Heywood was of interest – the name rang a bell. Rightly so – as my son, in 2002, had become involved with 'Join the Chorus' (JTC), in Doug's final year as director of the JTC choir. Doug, I am now aware, is rather well known, but I don't get out much!

My father, when he was in his mid-fifties, nurtured a love of classical music in me. On special nights he would wake me up from sleep at about 9:30pm (I was about 4 or 5 at the time), and take me downstairs amongst his dinner guests. By that stage, they were relaxing into the cognac-coffee-and-chocolate stage of the evening, accompanied by Beethoven, Brahms or Bach.

"Spell phenolphthalein", my father, an industrial chemist, would demand! Obediently I would comply – followed by similar requests to spell 'geriatric' (eliciting many guffaws), 'Popacatapetal' and the like. I was enthralled, and did not mind being a puppet. I was permitted to smell the cognac, eat the chocolate, and the music surrounded me in waves, lulling me off to sleep long after I was put back into bed. What followed were school choirs, church choirs, some years of learning ballet and watching many Australian Ballet performances, Melbourne Uni Choral Society, and so on. At uni I studied genetics and biochemistry, and eventually, audiology.

I married Peter, an Arts graduate, and a Led Zeppelin and Deep Purple fan, and began to introduce him to the joys of classical and choral music. We live in Macleod and have two children who are now both at uni.

Recently, I had the opportunity to visit beautiful Central Australia in a professional capacity which, apart from missing out on our last concert, was a really stimulating time for me.

• • • • •

It was a Saturday – 18th May, this year – and I was laid up in my motel in Alice Springs. Nursing my bronchitis, I found myself doubting that I would have been performing with CC even if I were in Melbourne! I had returned the previous day from "Utopia", the collective name of small residential groups of aboriginals (speaking the same tongue or language) living north-east of

PEN PICTURES

'The Alice'. The community of Utopia boasts a number of aspiring small singing bands and many young artists. I stayed in Utopia over four days, and with my colleague, tested the hearing levels of twenty-five children suffering chronic and acute middle ear disease.

It was my love of music that inspired my interest in a career in Audiology, twenty-six years ago. "How terrible", I thought, "to be deaf and unable to hear music". Before long I judged this thought to be somewhat naïve. I explain . . .

To be hearing-impaired is to experience a disruption to the most basic in day-to-day communication, and as such, is devastating. Arguably it is more overwhelming than the loss of being able to hear (or hear at a premium) music, precious as the latter is to the readers of this newsletter. To travel through one's earliest years with undiagnosed (or untreated) hearing loss, and to experience the resulting problems with language development and learning, is a costly way to start out on life's journey. Extremely costly if you are aboriginal, living remotely, and learning English as a second language, in the context of attendance at a single classroom school catering for thirty-five-plus children, of all ages!

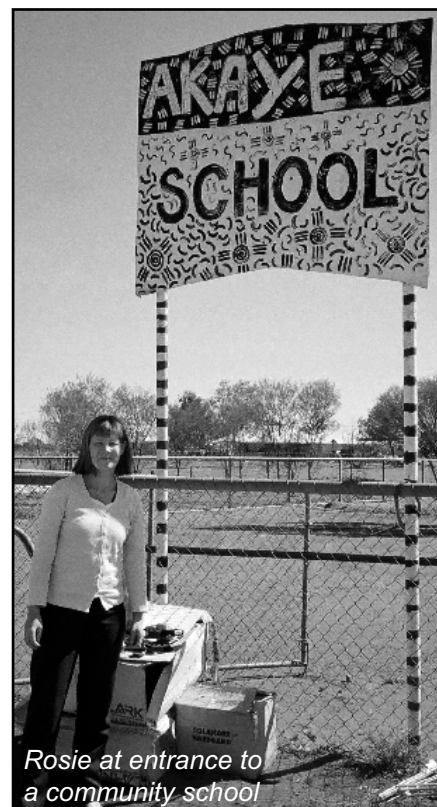
Since I returned from my trip to central Australia, many have asked me why it is, that hearing loss is so prevalent amongst the children in aboriginal town and rural communities. It is a good question! Ask me sometime! Another good question one might reflect upon is the following: why is it that something like 50% of aboriginal people who are incarcerated have hearing loss, as distinct from their non-aboriginal counterparts?

I did do some singing while I was in Alice Springs. On Sunday I attended a small indigenous church. Although the pastor was one of four non-aboriginal people there, all the rest – maybe twenty-five – were aboriginal. A taste of heaven for me. However, the singing itself was less than heavenly; our voices were accompanied by a CD version of the songs in order to boost the overall output of sound, and to provide instrumentation! Whilst I and two others sang out loudly, the situation of poor literacy was obvious. Despite straightforward wording, the songs were still a challenge for many parishioners. The talk was delivered in a way that made allowance for both hearing loss, and for those believers – young in their faith and knowledge – and challenged with limited literacy.

Staying in the township of Alice Springs, and visiting remote communities has raised many questions for me to mull over in the next few months and years. These are in addition to the questions I already had about pervasive hearing problems for these people. All being well, I will, later in the year, visit additional families of aboriginals living in remote communities surrounding Darwin.

This time, however, I plan not to be absent for our next concert, so as to sing the Vaughan Williams, while being galvanized to pray for aboriginal pilgrims!

RL



Rosie at entrance to a community school



Children waiting for audiology testing



Bush accommodation!