

Sounds Organised



February 2013

1/13

There is nothing to it. You have only to hit the right note at the right time, and the instrument plays itself.

Johann Sebastian Bach (1685-1750)

Sam 'n' Tom 'n' Georg

Committee member, Rod Van Cooten has twin thirteen-year-old sons, Sam and Tom. They have just started high school.

Tom learns the trumpet, likes reading, op shopping, and steampunk. His favourite music at the moment is the Beatles, Coldplay, ELO, and Crowded House. Sam learns percussion, likes sleeping, eating and reading. His favourite music at the moment is The Beatles. Both have both been to four or five performances of Messiah performed by Camberwell Chorale. Previously they have sat towards the back of the audience and read books and tuned in to the music occasionally.

This time they paid extra attention. Because he is learning the trumpet, Tom really enjoyed "The trumpet shall sound" as well as the "Hallelujah Chorus". Sam enjoyed the timpani in the "Hallelujah Chorus". They both found the choruses more enjoyable than the solo pieces in which it's harder to make sense of the words. Tom enjoyed the variation of the pieces and liked the "Amen" chorus. Sam said that he liked "All we, like sheep". Listening to the Messiah made them both feel happier. Tom liked listening to the brass section of the orchestra.

They both thought that it might be hard for other children their age to enjoy listening to the Messiah, but it would be good to introduce it to them by performing excerpts and explaining the words and the meaning and also how the music was structured and how the different elements worked together.

RVC

Messiahs Past

As we know, Handel wrote the *Messiah* in an amazingly short time from August to September in 1741. It was first performed in Dublin on 13 April, 1742, and the first London performance took place the following year. Many performances followed, of course – in fact, it has been performed at least once every year since 1742, and after 1750, it became Handel's best known and most popular work. After the composer's death, the choir and orchestra involved in performances of *Messiah* grew to enormous proportions, and various changes were made to the score, before the "authentic" movement, beginning in the 1960s, returned it to something like its original form, the form in which we usually hear it today.

Two examples of older, very grand performances can be singled out in particular (for details of what follows, and the illustrations, I'm indebted to the fascinating book by Richard Lockett, *Handel's Messiah: a Celebration*, New York: Harcourt Brace & Co., 1992, chs.9 & 10):

1784

In May 1784, a splendid celebration of the centenary of Handel's birth

took place in Westminster Abbey, London (Handel was actually born in 1685, but this event followed the incorrect citation of his birth as given on his memorial in Westminster Abbey). Three concerts were



Choir and Orchestra, Westminster 1784

planned, with proceeds to go to the deliciously-named Society for Decayed Musicians, and the Westminster Infirmary. Temporary structures for performers and royalty were built to the design of the surveyor, James Wyatt. *Messiah* was performed on 29 May 1784, to an audience of over 4,000, including King George III and Queen Charlotte, by a chorus of 257 (53 trebles, 45 altos, 80 tenors and 79 basses; all the altos

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CHRISTMAS DOINGS • CHRISTMAS DOINGS



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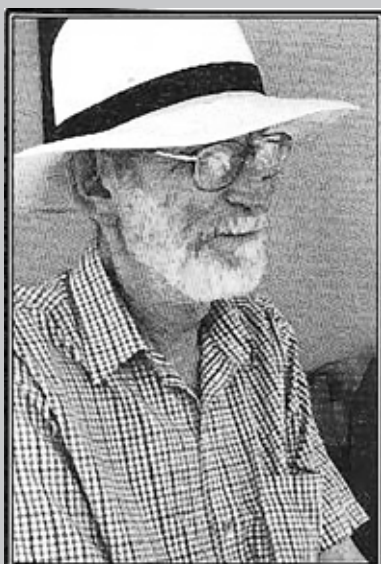
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Bridging cultural gaps with Music

Vale John Fitzgerald Lynch (1942-2013)



We record, with sadness,
the passing on 11th
January of long-term
Chorale member, John
Lynch

A full obituary follows in the next
newsletter.

While most media coverage around Islam focuses on wars or terrorism, two female singers, Falguni Shah and Emel Aykanat, are using music to show a fuller picture.

They do not know each other – one lives in the United States, the other in Switzerland – but for years they have each used Oriental instruments and rhythms to speak out against racism and try to overcome prejudices.

"If there is anything that brings together people and not divide them, it is music", said Mrs Shah, who goes by the name Falu. "When people of different backgrounds become united by valuing the same ideas, I think it is very easy to fight anything. Radicalism and racism can be fought with a message of peace through beautiful music and inspiring lyrics".

She was born in India and raised a Hindu, but early in life she encountered Islam through a Muslim, Sultan Khan, who taught her classical Indian music.

Mr Khan not only influenced her music, he introduced Falu to her husband, an oncologist, who also studied music and is now a member of her band.

Halfway through a recent interview at her New York apartment, the singer stooped to pick up her 11-month-old son Nishaad. planting a kiss on his cheek.

"Bringing a child into this world also increases your responsibility to save the best things on the planet", she said, saying that had inspired a recent song, "A Prayer for the Planet".

She and her band mix Hindustani classical – a fusion of Arabic and South Indian music – with pop and Oriental styles. It is East and West, ancient and modern.

Falu said she often collaborated with Arabic musicians, absorbing Islamic culture as she went. Increasingly well known in India and America, she performed at the White House in 2009.

New York's openness and multiculturalism made the city her chosen home, although she professed shock at certain moments: for example, the protests last year against building an Islamic community center and mosque near the World Trade Center. "I thought this was driven by a lack of knowledge, and by generalizations that can be countered through education", she said. "I am planning to write a song about it".

Half a world away in Switzerland, where in November, 2009, voters approved a ban on the construction of minarets for mosques, Emel Aykanat spoke – in German with a Swiss accent – of her feeling that the country where she was born was becoming openly anti-Muslim.

"I remember how I was marching, advanced in pregnancy, against the ban", she said. Her boyfriend, who is also the father of her 22-month-old daughter, Ayleen, was even more active in fighting the minaret ban, she said. He is half-Jewish, half-Christian.

Ms Aykanat is the daughter of Turkish immigrants and grew up in a mainly immigrant neighbourhood in Zurich with workers from Turkey, the former Yugoslavia, and Arab countries.

Her mother taught her prayers, and she attended Koran school; her family welcomed friends of all cultural backgrounds. "I was also influenced by Christianity since I grew up with many Christians. For all of us, it is clear there is one god, and it is the same god for all monotheist religions. And all human people have been made by god".

In the 1990s, she performed with the musicians Xavier Naidoo and Sabrina Setlur and the band Fettes Brot, well-known in German-speaking countries. She hopes to reach the finals to represent Switzerland in a European song contest.

In the late 1990s, she moved to Los Angeles with her then husband, Ashley Ingram, a black musician who



Reflections on a

In November, I had the privilege of joining a delegation of eight from the Rotary Club of Melbourne which travelled to Japan to participate in the festivities surrounding the Rotary Club of Osaka's 90th Anniversary. Our Club, like theirs, is 90 years old (the first to be incorporated in Australia incidentally) and also has nearly three hundred members. We run an exchange program with them which involves hosting visiting students as part of their educational development.

The trip turned out to be a cultural experience on several levels.

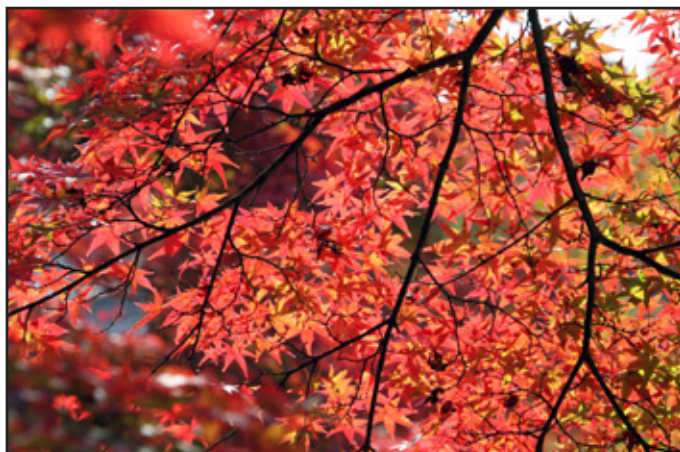
History – new blends with old. Modern buildings of extraordinarily high quality sit alongside carefully preserved structures that may be ten or more centuries old; in crowded streets, ladies dressed in the traditional kimono sail past others in Western attire.

Style – even those of us who would not rate shopping among their most favourite pursuits would concede that everything is beautifully crafted and packaged in the thousands of retail outlets, and food is amazingly healthy and impeccably prepared.

Pride – where else in the world would you find taxi drivers in pristine vehicles wearing bow ties and happily handing out complimentary packets of tissues to their passengers?

Respect – while taking advantage of the subways and rail networks (bullet trains fly past suburban express trains), small courtesies are evident everywhere among fellow travellers.





Week in Japan

Organisation – our hosts made extensive arrangements to ensure that we saw everything possible in the few days we had, both in Osaka and the surrounding region – towns like Kyoto, Nara and Hiroshima.

Efficiency – everything runs like clockwork. People all appear to be earnest in their endeavours, and if the hotel courtesy bus is scheduled to leave at 09h15, it jolly well leaves the concourse on the button of 09h15.

Fellowship – the anniversary itself was a perfect mix of formal and informal. There were over seventy attendees from twenty Japanese Rotary Clubs, twenty international visitors and over 230 from Osaka RC itself. There were speeches from several Rotary Presidents and there was beautiful music from both the Kansai Philharmonic Brass Ensemble and the internationally renowned violinist Akiko Suwanai. A "Family Banquet" followed, including indigenous entertainment and songs from the magnificent Osaka Rotary "Glee Club", a choir comprising members, partners and their children.

It was extraordinary that, in the space of a week, one could be left with so many indelible impressions. It's a country I'd love to explore further.

Robert F
(tenor)

Born and educated in Glasgow, Scotland, Robert has considerable experience as a CEO. He specialises in business growth, acquisitions, mergers, and change management, particularly in the publishing industry.





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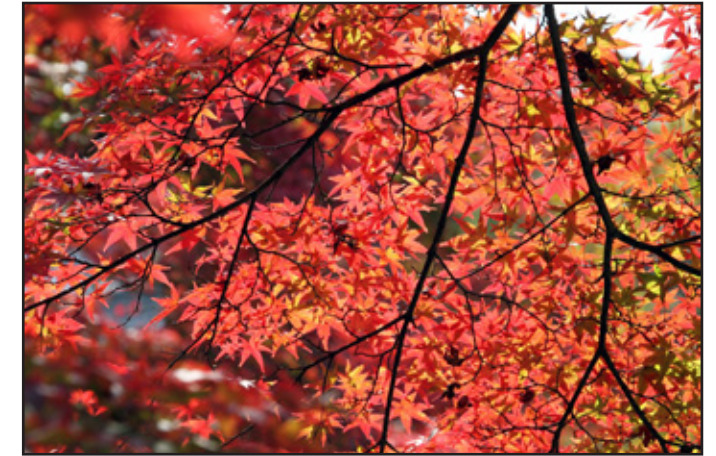
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In 2012 – a Holiday to Remember

It is 6am on a cold Melbourne morning in July, and our taxi has just dropped us at the front door after an overseas holiday of just over seven weeks. We have been on the move since we crawled out of bed at 6.30am in Bath, UK, forty hours ago.

We slipped the key in the lock, turned the handle and nothing happened. After many more futile attempts we realized we were locked out. What to do? The only solution available was for Anthony to walk up our drive and down the path to the bottom unit next door and climb their fence so we could get to the back door. What would our neighbours say or do if they saw someone climbing their back fence at 6 o'clock in the morning? Fortunately they were up and he was able to explain our dilemma, climb over the back fence and open the back door. All was well? Not quite! When we open the front door we normally have time to walk through the house to turn off the security alarm. The back door does not allow such a luxury so the alarm immediately woke all the surrounding neighbours. Welcome home!

This was probably the most traumatic event in the seven weeks of our time away, travelling through Estonia, Latvia, Finland, Sweden, Norway, Shetland, Scotland, England and Wales. . We are fortunate to belong to a host organization that is called Servas (www.Servas.org.au), which enabled us to stay with Servas Hosts wherever we went.

It was wonderful to be met at the Helsinki Airport by our first host who took us home, and then to the Ferry to Estonia. After a week in the Baltic countries we returned and again stayed a couple of days with our Finnish host who took us to the airport where we collected a hire-car we used throughout Finland. Another advantage of staying with the locals is that you can tap in to their local knowledge and see things that other tourists rarely see or are aware of. However, the main advantage is that you meet so many wonderful people, make new and lasting friendships, and are able to

share experiences with like-minded people.

As we were there during mid-summer there was very little darkness, if any, at night. The sun was still shining at 11 pm. That does not mean it was hot, as everywhere we went they commented on the unusually cold and wet summer. Daytime temperatures were usually between 15° and 18°. We were glad of the feather doonas at night and, to our surprise, slept well despite the bright bedrooms none of which had heavy curtains or blinds.

We don't know about you but we had never experienced a sauna even though many of the homes we stayed in had one next to the bathroom and we were told we could use the sauna if we wished. However, as we didn't know what to do, we had not availed ourselves of the opportunity. Eventually, after a couple of weeks, one of the couples hosting us in Finland invited us to have a sauna with them. The wife and Bernadette headed over to the separate building where it was housed and Bernadette discovered it was very different from the previous saunas she had seen. There was a comfortable lounge area with open fire, books and bottles of cider that we opened and partly consumed as we talked of many things. Then it was clothes off and into the sauna-proper where water was thrown onto red-hot rocks, creating masses of steam, while we sat on wooden benches. After that, it was back to the lounge to finish the cider and continue the conversation before returning to the sauna area again. Bernadette found it very pleasant and relaxing. The men meanwhile were wondering why we were away so long but when we returned they went over for their session which was much shorter. They didn't talk as much!

Although we thoroughly enjoyed our holiday it was great to be back in Melbourne and then down to Hill End and our lovely gum trees and native birds.

Bernadette S (alto)

... continued from page 3 – Bridging gaps

played bass in a band, Imagination. She said it was Mr Ingram who had inspired her to include more Turkish and Arabic culture in her music. Today, she sings mainly in English; her themes are political and social.

In one new song, "She", Ms Aykanat explores so-called honour killings, addressing directly the mother, father and brother of the victim. "People who are from the same culture very often keep silent, and I had the feeling that people in the West think we would agree to it", she said, pausing and looking at her daughter. "It was important to me, as a Turkish woman, to show people how I would talk to the family of the victim".

Like Mrs Shah, Ms Aykanat believes that music is one of the best ways to fight prejudices. "If I write a song as a Muslim woman, which the people like, I think it is much more complicated for people to hate a culture or a group, if they already know someone they like".

Both singers say it would be important to have more role-models, and people who can build bridges between cultures. "As a child, I was always looking for female Muslim role-models", Ms Aykanat said. "People who have made it, even though it was a hard road".

Ms Shah sees a need for cultural ambassadors as the gaps between cultures and religions deepen. "Music is an important tool, but it is also important who is singing, speaking or writing", she said. "If you got the right people, you can build bridges and translate the fears and problems of the other side".

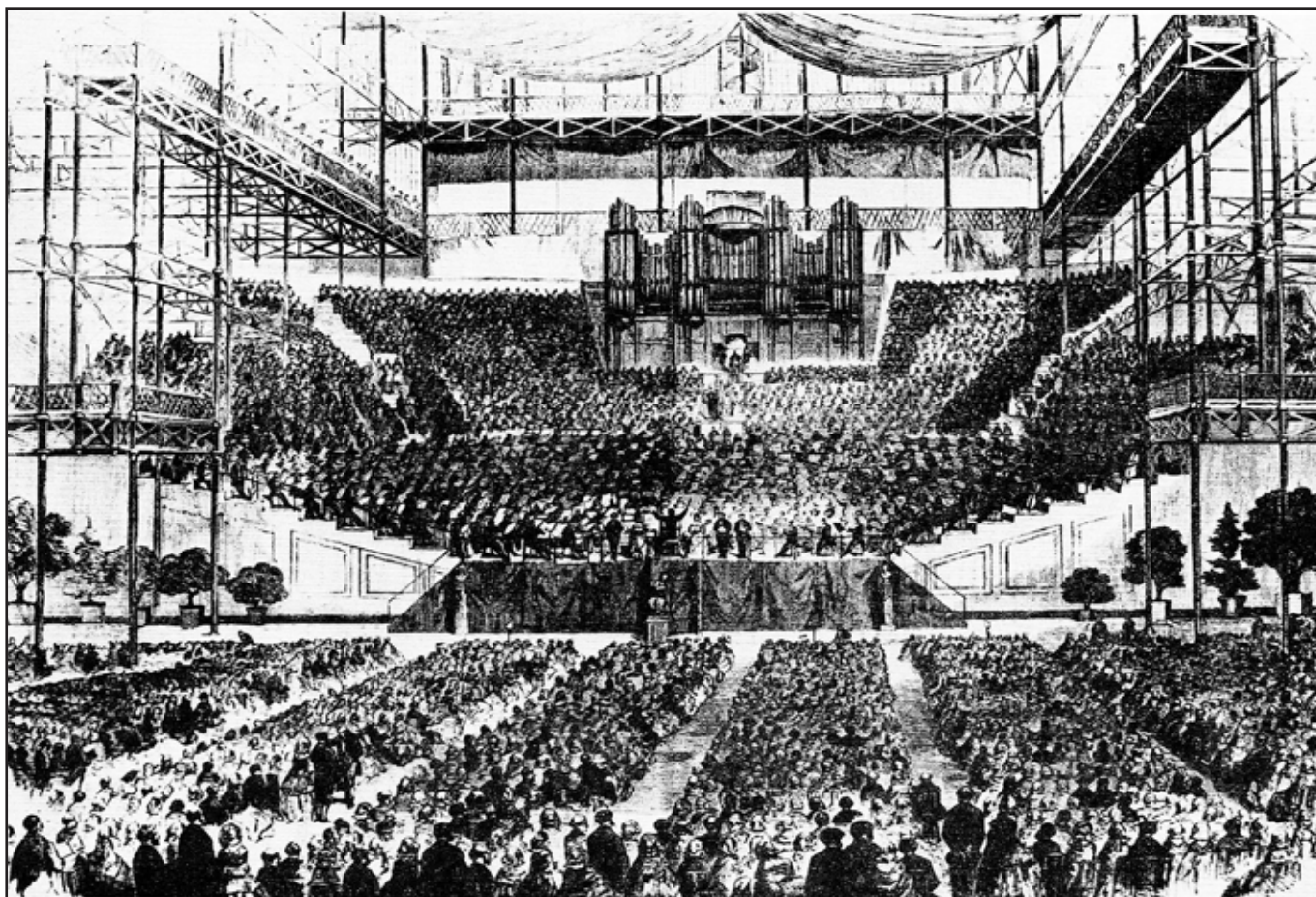
Ms Aykanat remembered a Swiss woman who came to her to complain about her Moroccan neighbors, who were taking the fresh mint from her garden to make tea. "I told her, go and tell them I have cursed the mint – if you eat it, you will have seven years bad luck. The woman called me later and said it worked", she laughed.

Souad Mekhennet

International Herald Tribune

October, 2011

... continued from page 1 – *Messiahs Past*



Great Handel Festival, Crystal Palace, Sydenham, 1859.
The conductor was Sir Michael Costa

and all but 6 of the trebles were male) and an orchestra of 250 (48 1st violins, 47 2nd violins, 26 violas, 21 cellos, 15 double basses, 26 oboes, 26 bassoons, 12 trumpets, 4 timpanists, 6 flutes, 12 horns, 6 trombones and a double bassoon).

At a repeat performance the following week, several experiments were added. In "Lift Up Your Heads," for example, the soloists sang until bar 34, when the whole chorus entered, with the words "He is the King of Glory." According to Charles Burney's official account of the event, this innovation "brought tears into the eyes of several of the performers" – and, presumably, many of the audience as well. The doubling of bass lines by trombones, in the Hallelujah Chorus and 'Worthy is the Lamb', was described by Burney as another "new and

grand innovation". However, Richard Lockett (*Handel's Messiah*, p.198) concludes that these 1784 performances "were to give a licence for almost any kind of maltreatment of *Messiah* in the future".

1859

The centenary of Handel's death saw an even larger choir and orchestra perform *Messiah*, to even larger audiences, in the famed Crystal Palace in Sydenham, London. The Crystal Palace was an extraordinary iron and glass construction built in Hyde Park for the Great Exhibition of 1851, to the design of architect and garden designer Joseph Paxton. At its grand opening on 1 May 1851, Queen Victoria was greeted by a choir of 1,000 voices, who sang the National Anthem, and the Hallelujah

Chorus (accompanied by organ). After the Great Exhibition closed, the Crystal Palace was re-built at Sydenham, and used for various exhibitions and performances, including a *Messiah* in 1857.

At the first Great Handel Festival at the Crystal Palace in June 1859, *Messiah* was performed, together with other Handel selections and his oratorio, *Israel in Egypt*, by an enormous choir numbering 2,765, and an orchestra of 460, to a total audience of more than 80,000 (presumably, over several days). The Handel Festival became a regular event at the venue, right through until 1926. The Crystal Palace itself was destroyed by fire in 1936.

Using MuseScore

... or ... how to enhance your choral singing experience

Computers and the internet have changed our lives in almost every aspect, for better or worse. This account of how I use one particular computer program to enhance my choral performance is presented with the hope that it may offer similar advantages to others in the Camberwell Chorale. The program is called MuseScore, and it is a wonderful practice aid.

MuseScore is a complete scorewriter and notation editor with a feature set comparable to Sibelius, Finale, Noteworthy, Magix Notation and a host of others. It supports a wide variety of music file formats and music input methods.

Music can usually be input using the mouse, computer keyboard, and/or a MIDI keyboard. Also a few will allow input by scanning scores using musical OCR, or by playing or singing into a microphone. (A scorewriter, or music notation processor, is software used for creating sheet music and playing it. A scorewriter is to music notation what a word processor is to text). I use MuseScore to play back the music we receive in our sheet music. It is a 150 MB file, so it takes a cup of coffee to download from the internet (<http://www.musescore.org>), but is completely free (not "free" as in trial or cut-down version). The full version of Sibelius costs over \$600, though you can get a cut-down version for \$150. Despite being free, MuseScore is well maintained by a community of voluntary developers and musicians, with regular updates, and a website with lots of help and music.

A few disclaimers

Although this is about MuseScore, the benefits I outline would be generally available from other similar programs. So if you already have another such program, and are motivated to follow my example, I wouldn't recommend changing to MuseScore to get the benefits.

I am a musical infant (my fellow tenors would probably say moron),

who only started singing seven years ago, with no musical training at all. All my learning has been on-the-job, which has made MuseScore additionally useful as an educational tool. Entering the notes for scores, for instance, has helped me to learn the notes on the treble staff, as opposed to starting with G and working up and down the lines. I'm still vague about the bass staff. The educational value would be redundant to the musically literate among you, though I believe it still offers value as a practice tool to anyone.

Finally, this is not a manual for the program; that is available as a 96-page file download from the web site. It is a sketch of the features I use, and some cool things I have discovered, but am yet to use. It only scratches the surface of the program and I am sure there are lots of other dimensions to it for musicians of all sorts.

Getting the music in

Before using the various facilities that MuseScore offers, you have to get the score into it.

The basic method of entering a score is to do it manually, but you can also import a whole range of music-format files. The "Open file" dialogue shows nineteen types that can be imported, including bagpipe music writer files (*.bww) – something which no doubt will please our President. The most important formats are the specific MuseScore types (*.mscz) and MIDI files (*.mid). The latter are the staple music files widely available on internet choral music sites. As well, if you have a MIDI device like an electronic keyboard, you can connect it to your computer and whatever you play will go into a file.

Once a piece is entered you see the actual music, looking just as you see it on the pages in the scores in your choir satchel.

The manual entry method starts with setting up the staves. You do

this when you open a new file by filling in a form with a selection of voices (there are nine sections, basically matching the sections of a symphony orchestra plus vocal, each section with from fifteen to fifty individual instruments), time signature and key.

Then you enter the notes. It's extremely simple, and is summarised in the following few lines:

- enter "notation" mode (read the manual!)
- press the note's duration number from 1 (one sixty-fourth) to 7 (whole bar) ie, the number for a crotchet is 5
- if needed, press a full-stop to extend the duration by half
- press the note's pitch letter from A to G, and the note appears on the staff
- if you want to move it up or down, press the up-arrow or the down-arrow for a half-note shift.

And that's it! Move on to the next note. It looks complicated here, but you soon find it pretty simple and quick.

For things like triplets, ties, dynamics and all the other things that composers use, you click and drag the appropriate elements from conveniently placed menus on to the score. I have never failed to reproduce exactly in MuseScore, a score I have transcribed from paper. I would be rewriting the manual if I went into everything, but you can trust that it is all there, and very easy to access.

For us singers, the lyrics are also important, and MuseScore obliges here as well. You select a note and enter lyric mode with the appropriate keystroke, then just enter the text for each note. You move from one note to the next by pressing the spacebar at the end of a word, or a hyphen if there is another syllable in the word. The joy of this for me is that having text for every note helps me when singing long runs of the one syllable (think of all those "a-a-a-etc-men"s). If you are a grown up musician and don't need that, you don't have to have it.

Like all computer documents the score can be changed to correct errors, or improve the score whenever you want to.

To illustrate how useful this is, when Bob Adams, Rob Fisher and I were working up our performance for the 2011 Xmas party, we found the key in the printed score too low for our voices. So I simply tried higher keys until it sounded comfortable. MuseScore did all the changes in real time, ie, instantaneously. So we just printed the right one off and away we went.

Playing music to practice by

Though entering scores is useful for composers, we singers need to hear the music to sing along with it. And this is the magical bit – whatever is in the score is played by the program! And that means tied notes, dynamics, pauses, glissandos, grace notes, tremolos – anything.

You can change the tempo (to exact beats per minute), the volume, and even add swing and shuffle, though I've not tried the latter.

If you want your part louder than the other voice parts and the accompaniment, you can increase its volume and reduce the others. Last year I was practising something for another choir, in

which the tenor part played with a piano sound, and the other parts with an organ, to help it stand out clearly over the other parts.

If you want your part on its own, there is a facility for playing just that, simply by selecting it from a menu.

When I have a tricky section with lots of notes zipping past, I slow the tempo down and practice until I have got it, then gradually increase the tempo to the required speed.

Output

Once you have a piece of music that you are happy with, you can print it off easily. And the program offers a myriad of adjustments to the layout, to get it exactly the way you want it. For instance you can set the distance between lines in a staff, between staves on the page, the colour of notes, the font and so on.

In other choirs, this has been very useful when the director or accompanist insisted on producing handwritten scores, or the score was printed by Gutenberg's nephew and was unreadable. Having a MuseScore-produced score improved my ability to read it and hence my singing no end. This is not so useful with the Camberwell Chorale where we mainly do big pieces that are generally too long

to warrant entering the score into MuseScore. If Dan gives you a score printed by Gutenberg's grandson, invest in a modern edition from the Internet.

A particular use of this facility for people like me is when the composer uses "funny" notation or the bass clef, where I am less sure of the notes. Transposing it into the treble clef works wonders for me, as does eliminating things like those identical notes written differently.

You can also save the file as a midi file for your friends, who can play it on their computer, smart phone or music pod.

But wait, there's more . . .

Just a few things that you can do which I haven't tried are note names (G, C, etc are printed above the notes on the staff); chord charts (mystery to me); remove notes (remove the bottom, middle or top note of a chord – not sure why); change the tuning (??). All this is done in an instant, and reflected in the score and the piece as played.

So there you are – download and enjoy it.

Joe S
(tenor)

See also <http://en.wikipedia.org/wiki/MuseScore>

Celebrating the spirit of Christmas in Hawthorn

On Sunday 2nd December, some of the members of the Chorale gathered to spread Christmas cheer at Hawthorn's craft market.

The Atrium at Swinburne provided an engaging environment for people to wander among the many stalls while listening to our festive fanfare.

Donned in red and black and singing with much gusto, time flew and before we knew it, we had finished our entire repertoire, even singing some carols twice.

Many thanks go to those who attended.

Priya M



... and again ...
**Congratulations,
 Douglas**

Hobsons Bay honours its top citizens

Saturday, 26 January 2013

A man who has contributed to the artistic and cultural life of the city ... has taken out top honours at the 2013 Citizen of the Year Awards.

Mayor of Hobsons Bay Councillor Angela Altair announced the recipients of the two awards at a citizenship ceremony on Australia Day.

"It is with great pleasure that I announce Douglas Heywood as the winner of the 2013 Citizen of the Year Award," said Cr Altair.

"He has put in his time and effort into bringing people into Hobsons Bay and Williamstown in particular, through a range of cultural initiatives. You only have to look back to last month's national broadcast of Carols by Candlelight to know the joy that he brings to many people through his music. Locally he has coordinated the annual performance of Handel's Messiah for 16 years, which has raised funds for the Williamstown Hospital.

"Doug is a wonderful and humble local resident who has dedicated his life to music. He was awarded an OAM for his services to community music and education and his passion for music extends far beyond Hobsons Bay."

Golden Rules for Ensemble Playing

Could there, just perchance, be some relevance to singing ... ?

1. Everyone should play the same piece.
2. Stop at every repeat sign and discuss in detail whether to take the repeat or not. The audience will love this a lot.
3. If you play a wrong note, give a nasty look to one of your partners.
4. Keep your fingering chart handy. You can always catch up with the others.
5. Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.
6. Take your time turning pages.
7. The right note at the wrong time is a wrong note (and vice-versa).
8. If everyone gets lost except you, follow those who get lost.
9. Strive to get the maximum NPS (notes per second). That way you gain the admiration of the incompetent.
10. Markings for slurs, dynamics and ornaments should not be observed. They are only there to embellish the score.
11. If a passage is difficult, slow down. If it's easy, speed it up. Everything will work itself out in the end.
12. If you are completely lost, stop everyone and say, "I think, we should tune".
13. Happy are those who have not perfect pitch, for the kingdom of music is theirs.
14. If the ensemble has to stop because of you, explain in detail why you got lost. Everyone will be very interested.
15. A true interpretation is realized when there remains not one note of the original.
16. When everyone else has finished playing, you should not play any notes you have left.
17. A wrong note played timidly is a wrong note. A wrong note played with authority is an interpretation.

Fifty years ago ...

The clipping reproduced here, from the Melbourne Age, 24 June 1963, refers to the Australian premiere of Ernest Bloch's evocative *Sacred Service* (*Avodath Hakodesh*) at the Melbourne Town Hall the previous evening. The performers were members of the Camberwell Philharmonic Society (as the Camberwell Chorale was known until 1977), and others, notably Frederick Lechner, Cantor of New York's Central Synagogue, under the direction of the Chorale's founding conductor Dr Herman Schildberger. Among several enthusiastic reviews of the concert (see also Linda Phillips in *The Sun*, and John Sinclair in the *Herald* – both also 24 June 1963: copies in Chorale archive), Dorian Le Gallienne's Age report was perhaps the most significant, given the writer's status as a significant composer in his own right. Bloch's 1933 work, a modern setting of the traditional Jewish morning service, has been performed several times by the Chorale since 1963, most recently in May 2008.

At the Town Hall concert, sponsored last night by the Victorian B'nai B'rith lodges, the most important event was a performance of Ernest Bloch's *Sacred Service*, by choirs from Brighton, Camberwell, Temple Beth Israel and the Toorak Synagogue, with the Victorian Symphony Orchestra, conducted by Dr. Herman Schildberger.

The important part of the cantor was sung by the visiting baritone, Frederick Lechner, who displayed two essential qualities in a powerful baritone voice and very clear enunciation.

Brilliant

The choral singing, for Melbourne, was brilliant and effective, and the performance as a whole, with the proviso that occasionally one wished for a more sustained rhythmic sweep, was a representative one.

Bloch's music is very moving and to British ears, alike in its predominantly modal harmony and melody and its fervor and directness of expression, suggests a parallel with the work of Vaughan Williams.

The concert opened with Mendelssohn's Hebrides overture and continued with Felix Werder's *Aedumos* for strings.

There is a stage in the Australian composer's life when second performances are even more important than first ones, and so it is good to record that this is the second time Mr. Werder's work has been heard in Melbourne this year.

DORIAN I.E. GALLIENNE

JG