

# Sounds Organised



April 2015

1/15

I never use a score when conducting my orchestra .. Does a lion tamer enter a cage with a book on how to tame a lion?

*Dimitri Mitropoulos (1896-1960) Greek-American conductor*

**CAMBERWELL**

## Sweet song for 70 years

**CHOIR CELEBRATES OCCASION**

**Michael Gleeson**

A CAMBERWELL choir founded at the height of World War II is still hitting all of the right notes.

Dr Herman Schieldberger, a Jewish man who fled Germany with his family at the outbreak of the conflict in 1938, established Camberwell Chorale in 1944 and remained its conductor until his death 30 years later.

Dr Schieldberger's successor, Doug Heywood, is still in the role today and will be leading 80 singers and a 50-member orchestra at the choir's 70th anniversary concert this weekend.

"It's quite unusual for a

choir to last for 70 years with just the two conductors," Heywood said.

"In its lifetime there have been over 350 soloists and more than 300 concerts.

"It's a great platform for younger singers. Lots of friendships have been formed from being part of the chorale."

The anniversary concert, *In Glorioso*, will take the audience on a musical journey spanning some 300 years.

**At the Hawthorn Arts Centre, Burwood Rd, Hawthorn at 2.30pm on August 24. More details: 9561 2531 or visit [camberwellchorale.org.au](http://camberwellchorale.org.au)**



Camberwell Chorale members, from left, Doug Heywood, Alexandra Cameron, Rod Van G ten, Di Camalleri and Chris Murray inside the Hawthorn Arts Centre. Picture: PAUL LOUGHI

*Progress Leader, 19th August 2014*

## 2014 – What a Year!

What a year we had! From the "Choralextravaganza" at St Andrew's in May, then the celebratory dinner to mark Doug's Forty Years in charge, and our magnificent 70<sup>th</sup> anniversary concert "Glorioso" in August, through to our Christmas party and the "Nine Lessons" Christmas concert, it was a great ride. Of course, Doug was quite correctly front and centre, but congratulations should also go to everyone who contributed, with Di Camalleri, Adam Brown and many others making the year one to savour for all in the Chorale and the Camerata.

A report on the celebratory dinner for Douglas appeared in the last newsletter, for those who might have missed it. Comments on some of the other events of 2014 follow.

**Glorioso!** (70<sup>th</sup> Anniversary Concert, Hawthorn Arts Centre, 24 August)

Unfortunately, efforts to find a reviewer for this concert failed – refer Editor's Postscript below. So here's my own in-house substitute (apologies for the tenor bias):

Glorious indeed, and not at all wearying, despite the repeated text of the Gloria from the Latin Mass. In fact, Doug's idea of serving up a series of different settings of the same text (*Gloriae?*) emphasized how amazingly varied and inventive composers have been down the centuries. Soloists, choir and orchestra did the whole

concept proud, from Vivaldi to Puccini and Rutter. Haydn and Beethoven arguably came closest to a pure expression of joy and thanksgiving in their settings, the Beethoven ably led by deputy conductor Alexandra Cameron. And then, to finish the concert, there was John Rutter's 1974

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version. Every time we perform this, it's a challenge, especially that final movement, and this was no exception. Some of the tenors went into therapy over the "Cum sancto Spiritu" entry at bar 24 – and, by Jove, we *nearly* got it! (If there is a heaven, perhaps we'll be given the opportunity to finally get it right. Or, if there's a hell, we may be doomed to continually *not quite* mastering that damned rhythm!). Anyway, the whole thing ended in an appropriate blaze of glory, with everyone heeding Sir Thomas Beecham's sage advice that everyone at least finish together.

An updated Chorale history was included in the handsome programme, which was free for anyone with a ticket, along with a yummy piece of birthday cake. And the display of photos and programmes from past concerts in the foyer, prepared by Jane Houghton, rounded off the event superbly.

### **Christmas Dinner** (10th December), Kew Golf Club

In this issue, we have some great photos of the event (many thanks to all those who contributed photos, and especially to Priya). It was a terrific night, with some excellent and not-so-excellent singing (the Belles as usual setting the standard), heroic accompaniment by Alex, great food,

and a chance to catch up with one another in a new and improved setting – many thanks Di and Isobel for finding the new venue.

### **Developments during the year**

The Committee continues to prosper under Adam's quiet guidance. During the year, Jane Houghton had to relinquish the secretarial job due to other work pressures; her post has been filled by two new committee members, Janice Carpenter, Administrative Secretary, and Michael Coughlan as our new Minister for Communications (NB speculation about a leadership push will not be entertained).

The new Hawthorn Arts Centre, after some teething problems, now appears to be fine for our needs, with recognition that we need an adequate off-stage area to assemble, and a new set of risers promised by the council ASAP. It's certainly a good performing space, and we have three concerts scheduled there during 2015.

### **What next?**

Well, obviously, taking a leaf from the sporting cliché phrase-book, the Chorale will just be taking it one concert at a time, but it's not impossible nowadays to imagine the choir moving on to further milestones – 75, 80, 100, and beyond – obviously with changing personnel, but with a strong sense of continuity. A few years ago, it seemed, somewhat alarmingly, that the

average age of the choir was simply rising like a flood-line. Lately, though, the injection of fresh blood has been refreshing, with a new generation of Doug-ites becoming regulars at rehearsals and concerts, taking on committee positions etc. At the risk of stating the bleeding obvious, *this is crucial* to the continuing life of the Chorale, and it's clearly to be encouraged, by older members chatting to new arrivals, encouraging others to join, and so on.

### **Editor's Postscript**

Past newsletters have included reviews of our concerts, usually written by a somewhat knowledgeable, but not necessarily expert, member of the choir, or someone they know. In recent years, it's become more difficult to find reviewers, and this is an appeal to all of you to think carefully about anyone you know who comes to our concerts and might like to give it a go – and also to give serious thought to offering your own contribution if you're not singing in a concert for some reason. A few people down the years have found the idea too challenging, imagining perhaps that some sort of music degree or similar is required. *But this is not the case!* Anyone with half a brain and something to say is welcome to have a go, and we certainly don't expect – or want – uncritical adulation (well, not too much of it, anyway!).

**JG**

## **COMMITTEE, 2015–16**

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

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

**Secretary** – Janice Carpenter  
(Ph - 9509 4909)

**Treasurer** – Peter FitzRoy  
(Ph - 9827 6806)

**Secretary, Communication** – Michael Coughlan  
(Ph - 0419 411225)

**Publicity** – Di Camilleri  
(Ph - 9855 1221)

**Membership** – Marieke van de Graaff  
(Ph - 9872 4077)

**Librarian** – Dan Linsten  
(Ph - 9882 4882)

**Stage Management** – Rodney Van Cooten  
(Ph - 9421 0525)

**Website** – Rodney Van Cooten  
(Ph - 9421 0525)

**Fund Raising** – Margaret Keighley  
(Ph - 9561 2531)

**Uniforms and Ticket Sales** – Helen Brown  
(Ph - 9836 9704)

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

**Social Activities** – Isobel North  
(Ph - 9808 1668)

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

**CC Friends and Membership** – Jane Houghton (Ph - 9790 5596)

**General Duties** – Bronwen Lane  
(Ph - 0411 371 744)  
Stuart Hamilton  
(Ph - 9077 1311)

### **Non-Committee Positions**

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

**Assistant Music Director** – Alexandra Cameron  
(Ph - 9391 2086)

**Newsletter Editor** – John Gregory  
(Ph - 9537 0153)

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

**Notice Board** – John Fidler  
(Ph - 9646 0145)

## Donations and Bequests to the Chorale

The choir maintains a fund known as the Camberwell Chorale Donation Fund where donations are deposited in a public fund listed on the Register of Cultural Organisations (ROCO). The monies are kept separate from the other funds of the choir and can only be used to further the purposes of the choir. Investment of monies in this fund can only be made in accordance with guidelines for public funds as specified by the Australian Taxation Office.

The fund is administered by Adam Brown CA, Prof Peter Fitzroy, Dr John Gregory, Rev Dr Helen Granowski, Douglas Heywood OAM and Lionel Marks retired

Banker. During the last ten years \$40,046 was given to the choir to assist with the burden of ever increasing running costs.

Donations are always most welcome (bank account 083081 52804 7712) and receipts are issued that allow the donor to claim a tax deduction. Please provide a telephone number and specify your name when making a donation. One of the requirements of ROCO is that donations must be seen to come from choir members and members of the public.

Many people plan their charitable bequests well in advance and these are stated clearly in their wills. Bequests form a major part

of the revenue of many charities. With some extra thought in estate planning, a bequest to a charity can be made in a tax-effective way, creating the potential for larger charitable bequests or a greater distribution for other beneficiaries.

Consider this simple example. There are circumstances in which assets such as shares can be directly bequested to a charity. These assets may have significant capital gains attached to them. If the charity has zero tax status then these assets can be transferred without tax being payable on the capital gains. Compare this to the situation where all the assets of the estate are sold and the proceeds distributed: capital gains will be incurred, and the amount of money that can be distributed amongst beneficiaries, including the charity, is reduced.

### Specific gift

I give to Camberwell Chorale Incorporated of Victoria 3141, Australia ABN 31 633 717 882 [description of items] absolutely for its general purposes and I direct that the receipt of the Treasurer or other duly authorised officer shall be a sufficient discharge to my Executors.

### Pecuniary gift

I give to Camberwell Chorale Incorporated of Victoria 3141 Australia ABN 31 633 717 882 the sum of \$.....[amount in words] for its general purposes and I direct that the receipt of the Treasurer or other duly authorised officer shall be sufficient discharge to my Executors.

### Residuary gift

I give to Camberwell Chorale Incorporated of Victoria 3141 Australia ABN 31 633 717 882 [proportion of residue] for its general purposes and I direct that the receipt of the Treasurer or other duly authorised officer shall be sufficient discharge to my Executors.

We suggest that you talk to your solicitor about the tax advantages that might be obtained by making a bequest to Camberwell Chorale Incorporated.

## Happy Hols . . .

These are actual complaints received by Thomas Cook Vacations from dissatisfied customers.

1. "I think it should be explained in the brochure that the local convenience store does not sell proper biscuits like custard creams or ginger nuts".
2. "It's lazy of the local shopkeepers in Puerto Vallarta to close in the afternoons. I often needed to buy things during 'siesta' time - this should be banned".
3. "On my holiday to Goa in India, I was disgusted to find that almost every restaurant served curry. I don't like spicy food".
4. "We booked an excursion to a water park but no-one told us we had to bring our own swimsuits and towels. We assumed it would be included in the price".
5. "The beach was too sandy. We had to clean everything when we returned to our room".
6. "We found the sand was not like the sand in the brochure. Your brochure shows the sand as white but it was more yellow".
7. "They should not allow topless sunbathing on the beach. It was very distracting for my husband who just wanted to relax".
8. "No-one told us there would be fish in the water. The children were scared".
9. "Although the brochure said that there was a fully equipped kitchen, there was no egg-slicer in the drawers".
10. "We went on holiday to Spain and had a problem with the taxi drivers as they were all Spanish".
11. "The roads were uneven and bumpy, so we could not read the local guide book during the bus ride to the resort. Because of this, we were unaware of many things that would have made our holiday more fun".
12. "It took us nine hours to fly home from Jamaica to England. It took the Americans only three hours to get home. This seems unfair".
13. "I compared the size of our one-bedroom suite to our friends' three-bedroom and ours was significantly smaller".
14. "The brochure stated: 'No hairdressers at the resort.' We're trainee hairdressers and we think they knew and made us wait longer for service".

. . . continued on page 8 . . . 





## **[‘twere] the season . . .**

In mid-December, the Chorale's 70<sup>th</sup> Anniversary celebrations culminated in its annual Christmas dinner. For the first time, it was held at the Kew Golf Club.

While the night was, largely, one of thank-yous and speeches, there was also much fanfare, with The Belles and the Secret Men's Choir singing with much merriment, and encouraging all those present to join in with festive cheer.

The raffle too, provided a buzz of its own.

Although the views stole the show, the canapes, mains and desserts also proved to be a treat.

It was an evening filled with much splendor.

**Priya Mohandoss**



## **BigFoot** (aka Yeti adamsii)

Several CC tenors assembled at The Avenue hospital, Windsor, on Sunday 8 March 2015,



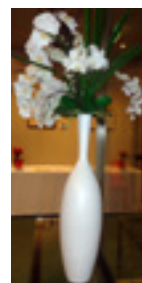
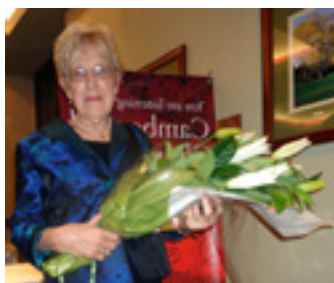
to toast Bob ('Bigfoot') Adams on his successful ankle reconstruction two days earlier. Ever empathetic, the visitors sang a stirring rendition of "You'll Never Walk Alone" – to the general bemusement of nearby patients and staff. Thanks to Joe Sullivan for organizing the visit, Chris Murray (of course) for the excellent bottle of red, and Bob's brother, John, for taking the photo and allowing his visiting time to be white-anted! Bob will be off his feet for three months but is already planning his comeback.

## **Rumours scotched**

*Sounds Incorporated* is pleased to inform readers that the vicious rumours implying that there is a plot against male singers in the choir appear to be totally unfounded. The fact that several tenors and basses have been laid low recently with significant ailments appears to be a simple case of coincidence. And we are pleased to report that all those involved seems to be recovering well. Both Adam Brown and John Gregory survived cataract procedures with no apparent ill-effects. Sean Dillon's back operation has apparently been successful. And Bob Adams (see photo), although away for longer, is also on the mend and in good spirits. So those terrible rumours about ladies of the alto and soprano variety deliberately trying to nobble the tenors and basses should be put to rest for good. No further correspondence, &c

**Ed.**





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**Ed.**

## All together now – three evolutionary perks of singing



We're enjoying the one time of year when protests of "I can't sing!" are laid aside and we sing carols with others. For some this is a once-a-year special event; the rest of the year is left to the professionals to handle the singing (except, perhaps, some alone time in the shower or car).

Music – and singing in particular, as the oldest and only ubiquitous form of music creation – plays a central role in our lives and shared community experiences, and this has been true for every culture for as far back as we can trace our human ancestors.

So does singing in a group provide specific and tangible benefits, or is it merely a curious ability that provides entertainment through creative expression?

This is a question currently of great interest to evolutionary theorists, linguists, psychologists and musicologists. The debate took off when psychologist, Steven Pinker, stated his opinion that music is a spandrel – a useless evolutionary by-product of another, useful, trait. In this case, he suggested that music is a spandrel of language development, providing no advantage and serving no purpose.

There are strong links between music and language development, although there is no consensus on the actual nature of the relationship.

Arguments include theories that:

- language developed from music
- music sprang from language
- they both developed from a proto-language that was musical in nature
- they developed concurrently.

A strong body of research conducted with choirs indicates that membership has many benefits to individual wellbeing and physical health. It is possible these effects are due to people – the singers – participating in something they enjoy doing. Or, there may be something more elemental taking place.

If these findings are viewed through an evolutionary lens, though, there is compelling evidence that music making provided some very specific benefits for our ancestors. Specifically, there are three theories which have been proposed that, if true, may explain these effects while suggesting that group singing is still beneficial to all:

1. singing creates a shared emotional experience
2. singing increases social bonding
3. singing improves cognitive function.

### ***Sing us a song, you're the hominid***

Our hominid ancestors used music to create shared emotional

experiences. This would have been particularly important for early hominids struggling to survive, because emotions serve as a kind of "red flag" to our cognitive processing systems, signalling that something critical requires attention.

Emotions prioritise the many options that we may have at any given time, and reduces "data overload" from the bombardment of senses that we experience. Hominids, like many other primates, could have developed very small social groups, or even no social groups.

But the ability for a large group to work cooperatively together was more advantageous than individuals attempting to survive alone. In order to cooperate, individuals needed to subsume their individual priorities for action, and learn to delay gratification so that the good of the group could take precedence (such as forgoing eating or sleeping in order to build a shelter). Group singing likely provided a rewarding, positive activity where emotional empathy could be developed.

### ***Only Boys Aloud at a Britain's Got Talent audition.***

We know that interacting with music today is, for almost everyone, both an emotional and overwhelmingly positive experience. Music is also





experience and increasing members' pro-social behaviours, group singing supported complex social networks. Tracking and managing complex social networks may have led to the development of the neocortex. This brain region supports the suite of abilities known as executive function, which provide the skills necessary to make and implement long-term plans.

It also supports cognitive flexibility, which is a style of fluid cognition that allows humans to successfully pair concepts that don't generally go together, resulting in creative, insightful, and elegant ideas and solutions.

We already know that a positive mood state supports cognitive flexibility, while stress and anxiety act as inhibitors. Co-creating music may support improved cognitive skills through other pathways as well, although these links have not been explored.

Of course all theories concerning the use of music by early hominid groups is conjecture, resting on the scant pieces of evidence the fossil record leaves us as well as what we know about our own musicality today. But the questions are important, because it can inform us about our own relationship to music.

If the theories outlined here are correct, it may benefit us both as individuals and as a community to normalise and promote music co-creation. Participating in singing ought to be more than a once-a-year activity.

**Susan Maury**

*PhD candidate in Psychology at  
Monash University*

*The Conversation  
24th December, 2014*

used to reinforce positive moods and manage negative moods. Adolescents regularly use music as an effective mood regulator.

Others put music to targeted purposes; many athletes use music to put them in a mood state that supports peak performance (and research shows it to be an effective strategy). Music's ability to change or reinforce a mood relies on the same principle of emotion contagion.

## **Social significance**

Second, music engagement would likely have led to increased pro-social behaviours. This would be supported by a shared emotional state, which relies on empathic skills (empathy) to spread.

But music is also at the centre of where we first learn to be sociable – in the mother-infant bond. Infants are mesmerised by their mothers' infant-directed singing. It is a communication tool between mother and infant, and is highly companionable in nature.

Listening to a mother sing has an immediate and profound impact on an infant's arousal and attention, including physical responses. These musical communications are highly effective despite the infant not understanding the linguistics involved. They are also universal; lullabies are recognisable as such in virtually every culture on Earth.

There are strong indications that group music making and social

behaviours are still linked today. Individuals with Williams Syndrome, in addition to profound cognitive deficits, are known for both their love of music and their incredible sociability.

Music therapy has been shown to reliably improve social behaviours in individuals on the autism spectrum. Choir members consistently report that social bonds are one of the primary benefits of choir membership.

More experimental studies indicate that instrumental jazz musicians use the communication centres of their brains when coordinating play, and that guitarists and even audience members experience synchronised brain waves when a duet is played (see video below).

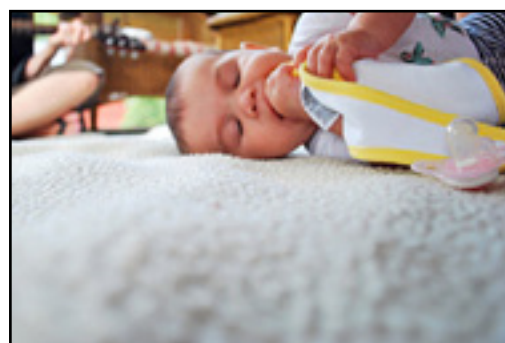
Studies also show that musical interactions increase both empathy and pro-social behaviours in children.

Taken together, the evidence points to a strong link between co-creation of music and improved social bonding.

## **Getting ahead**

Finally, evolutionary theorists argue that it was their musicality that allowed hominids to develop what is known as the "social brain", while others argue that the complex brain we enjoy today developed to keep track of large social networks. It may have been a bit of both.

By creating a shared emotional





## Organ Concert wows 'em

On 20<sup>th</sup> February, I had the pleasure of organising a concert in my small rural south-central Tasmanian town of Bothwell (pop. approx. 400). The concert featured Thomas H playing on the organ of the local Anglican church. Below is (most of) my review which appeared in the local monthly rag.

*The opportunity to see a world-class performer in Bothwell – and to some extent in Tasmania – presents itself rarely. On Friday, 20<sup>th</sup> February, a concert at the Bothwell Anglican Church offered one such opportunity – Melbourne-based, globetrotting concert organist, Thomas Heywood.*

*The programme was varied: there were seventeen different pieces in approximately an-hour-and-a-half. Twelve composers – some well known, others, less so – crossed more than three centuries. Equally, the range of skilfully evoked moods was broad: some moments were sublime, for example, Handel's Largo. Other works, such as Verdi's Grand March from Aida, brought pomp and grandeur; Yon's Toccata for Flute was delicate. Inclusion of a Bach piece in the programme would have been a bonus.*

*An on-screen view of Heywood's dancing hands and feet added much to the rich experience. The effervescent and frequent expert, informative, and at times, humorous, commentary made for a complete musical occasion.*

*Sales and marketing were never my forte, but on this occasion, the 'product' I was promoting charged*

*me with total confidence. And my confidence was fully justified. The audience should have been bigger – a rare and highly enjoyable opportunity was missed by many. Those present gave enthusiastic and consistent applause throughout the programme.*

*As a first shot at organising a concert, it was, at worst, an informative experience. Nearly four years later, I remain a relative newcomer to Bothwell. I have now learnt something new: in this neck of the woods, direct contact – word-of-mouth and email – is critical for effective communication.*

*Overall, the concert itself – its musical aspects, and the diverse repertoire which cleverly catered to many musical palettes – was uplifting and inspiring. But, with that particular soloist, how could it have been otherwise . . . ?!*

*Many thanks to . . . etc*

*Here endeth the review, but there is a footnote . . .*

*I saw Thomas at last year's May concert, in Brighton. I explained I was now living in Bothwell. Said he, "I played on the Bothwell*



Anglican Church's organ fifteen years ago". Mmm, what a chance! "Would you like to play there again"? Instantly, "Yes".

On arrival in Bothwell four weeks ago . . . "I've never played here before". Had he not said, initially, he'd played there before, I'd not have extended the invitation. Many thanks, Thomas. That slip of memory gave many great pleasure.

**David Dyson**

*Composition of the Chorale is changing, so, even though I lay out, and am a sort of sub-editor of the newsletter with Editor, John Gregory, there are some of you who don't know me. I was a sub-standard bass for twenty-plus years, and through the newsletter and friends, remain quite well in contact with CC.*



**WHO** –  
in her  
confirmation  
garb?

 . . . continued from page 3 – Hols

15. "When we were in Spain, there were too many Spanish people there. The receptionist spoke Spanish, the food was Spanish. No one told us that there would be so many foreigners".
16. "We had to line up outside to catch the boat and there was no air-conditioning".
17. "It is your duty as a tour operator to advise us of noisy or unruly guests before we travel".
18. "I was bitten by a mosquito. The brochure did not mention mosquitoes".
19. "My fiancé and I requested twin-beds when we booked, but instead we were put in a room with a king-size bed. We want to be re-reimbursed for the fact that I became pregnant. This would not have happened if you had put us in the room that we booked".