



December 2017 issue of the Camberwell Chorale newsletter

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Welcome to “CC Notes”

...our new format newsletter, designed to inform, entertain and amuse! This is OUR Newsletter, aligned to OUR web site (www.camberwellchorale.org.au), and is designed to provide members with a ready source of reference for news, views, information and resources.

The new Newsletter Team currently consists of Di Camilleri, Maria Ryan and Nat Beloborodova, but additional creative minds and ideas will always be welcome, and indeed, are needed!

In launching our new Newsletter, we do not lose sight of the huge contribution made over many years by Editors David Dyson and John Gregory who, under the banner of “Sounds Organised”, delighted and informed us in so many ways, whether with items of general interest, musical relevance or just giving us a laugh. Let’s face it, without David and John, our knowledge bank of Doug-isms would be sadly lacking! Sincerest thanks to you both.

We hope everyone enjoys “CC Notes”, and if you have any thoughts or ideas regarding future items for inclusion, or you would like to join the creative team, please feel free to approach one of the existing team members.

Remember... there’s no such thing as a bad idea, as within may lie the seed of something great!

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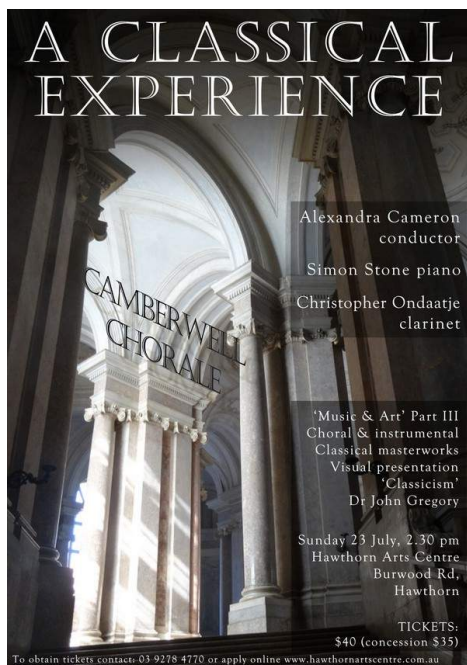
What CC Did



Serenade To Music

Performed to a capacity crowd, our October concert...

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A Classical Experience

Our July journey into the realm of the Classical Masters...

Read more...

CAMBERWELL CHORALE CAMERATA ORCHESTRA

G.F. Handel

SAMSON

Conductor: DOUGLAS HEYWOOD



Soloists

LEE ABRAHAMSEN	Soprano
LAUREN SAVRASOV	Soprano
HAMISH GOULD	Counter Tenor
MICHAEL LAPINA	Tenor
LUCAS DE JONG	Baritone
GEORGE KOZLOWSKI	Bass

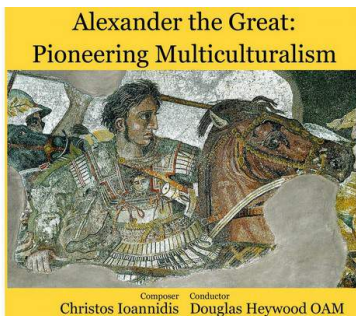
Sunday April 30
2.30 pm
Hawthorn Arts Centre
360 Burwood Road, Hawthorn
Tickets: \$40 (concession \$35)
\$20 Students

For tickets contact: 03 9278-4770
Or apply on line www.hawthornartscentre.com.au

Samson

Our April concert: first
Melbourne 'Samson'
performance in 50 years...

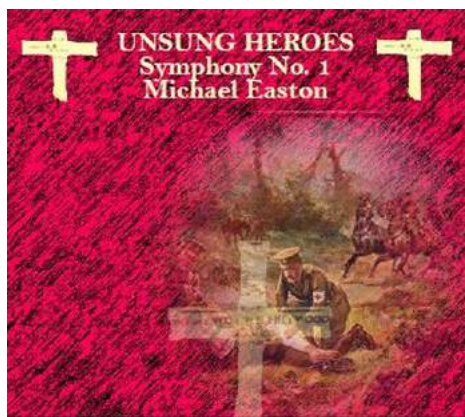
Read more...



Alexander The Great

Melbourne Recital Centre
world premiere of a new
work...

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Unsung Heroes

Performed to honour the
100th anniversary of the
Gallipoli campaign...

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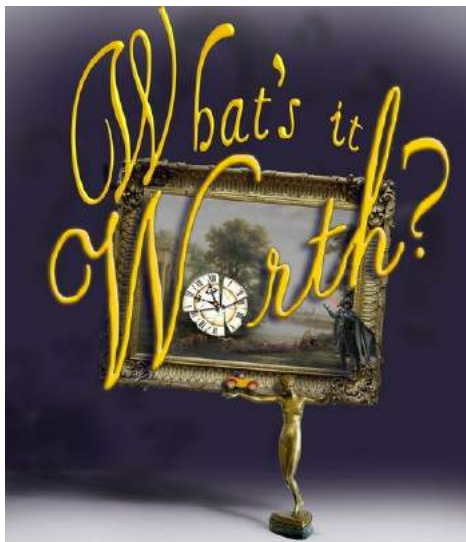


Hong Kong Phil

Photography was verboten,
so the above pic is not the
Hong Kong Philharmonic...

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CC Social



What's It Worth?

Our take on 'The Antiques Roadshow'...

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CC Chic!

A fashion show at Blue Illusion, a tastefully trendy shop deep within the Blue Belt...

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CC Snagfest

Carbonaceous cuisine at the
Bunnings Barbie...

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CC Colleagues



Getting to Know Us

In each issue, there will be an autobiographical profile on one of us.

To get the ball rolling it's our president, Di!

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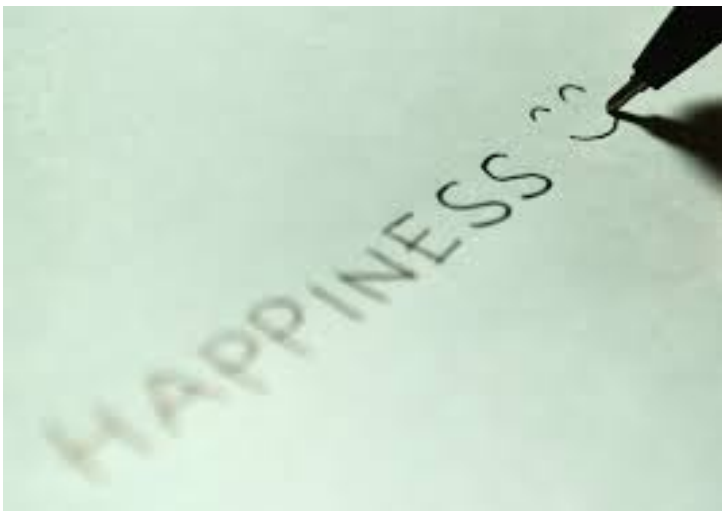
Does anyone NOT recognise...

Certificate of Recognition for an astounding 40 years: our dear Marieke.

Certifiable after a mere ten years: Rod Van Cooten...

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CC Community



We Sing For The Elderly

A fulfilling obligation...

[Read more...](#)



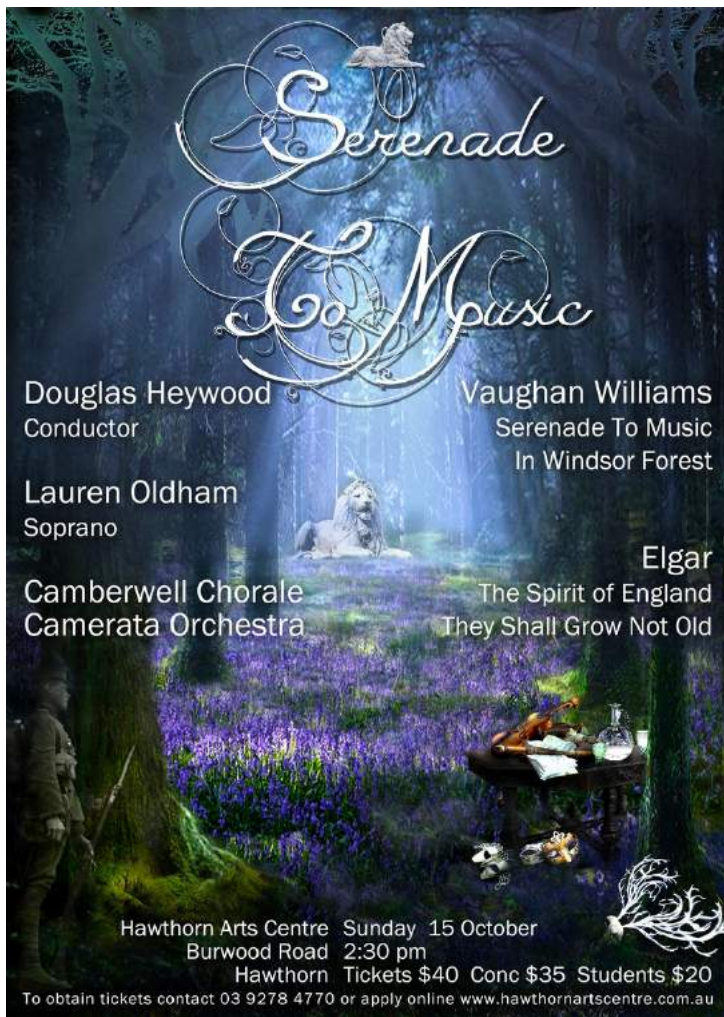
Newsflash! CC members
happiest when giving

CC helps people in need

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ALL ARTICLES

What CC Did



Serenade to Music

Performed to a capacity crowd, our concert at Hawthorn Arts Centre on Sunday October 15. Just in case you missed it or the memory has faded, here is Doug's message to us following the concert:

Thanks very much for sharing in today's performance. It was indeed an emotional journey from the light-hearted and at times

journey from the light hearted and, at times mischievous Vaughan Williams, to the profound and emotional setting of Binyon's three poems from 'The Winnowing Fan'. It was, I believe, an important statement to be made and I very much appreciate your involvement and commitment.

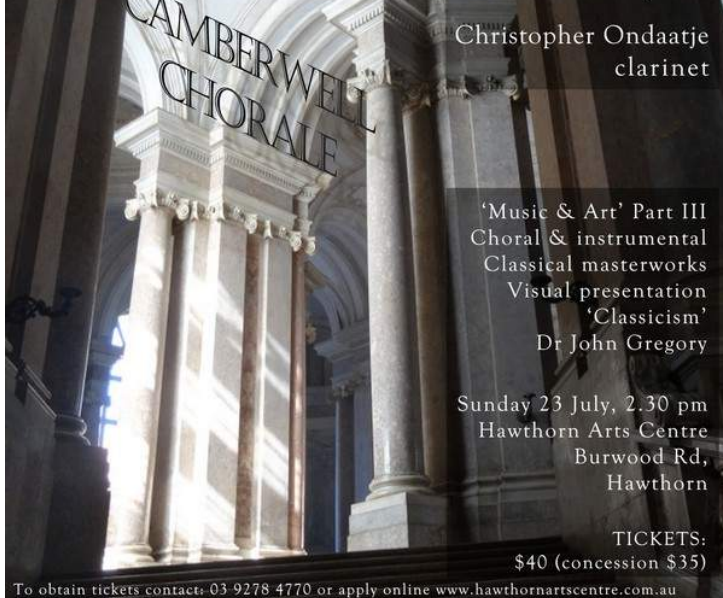
The Camberwell Chorale should feel very proud of their performance.

A member of the choir who was in the audience emailed:

"I had the pleasure of attending CC's concert this afternoon as a member of the audience, rather than participating as a chorister. What a delight; the smaller choir acquitted themselves very well with a well balanced sound, good dynamics, and their facial expressions showed an obvious pleasure in the music. The first part of the concert was engaging and full of fun, while the second part was more sombre, but, oh so moving ..."

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A Classical Experience

Our July journey into the realm of the Classical Masters..

A wonderful afternoon was had by all on Sunday, 23 July, as under the direction of our wonderfully talented Assistant Musical Director, Alexandra Cameron, Camberwell Chorale presented a journey into the realm of the Classical Masters, be it in the form of choral and instrumental works by the great composers, or the remarkable artistic contributions by artists of the day.

This was our third program in the series “Music and Art”, a concept that continues to prove very popular with our audiences.

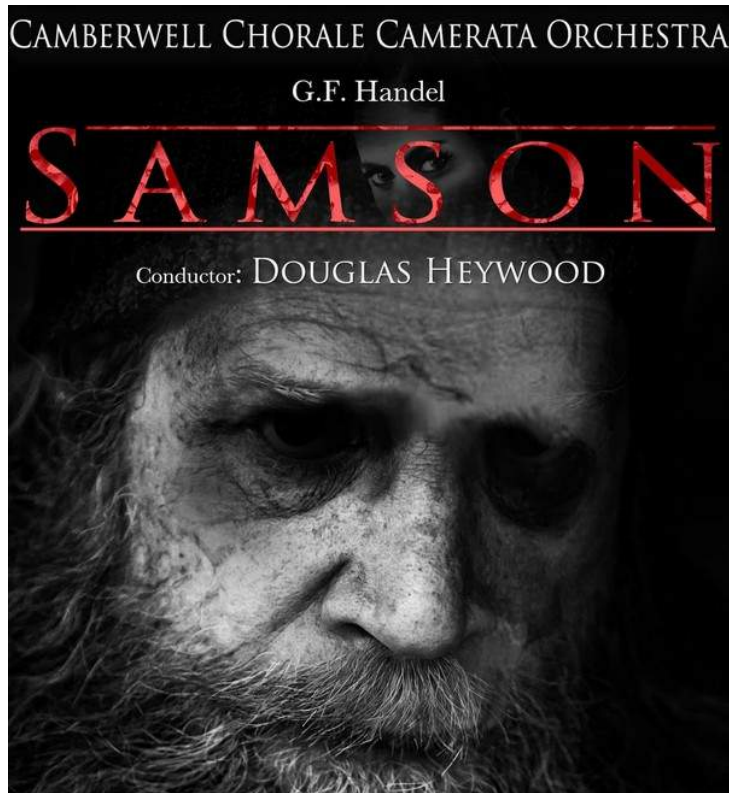
Our sincerest thanks to all concerned, including our featured soloists, the highly skilled Clarinettist, Christopher Ondaatje, and the incredible Simon Stone on Piano

and the incredible Simon Stone on piano,
who we claim as our own!!

Thanks also to John Gregory, our guide through art in the classical tradition, and also to our one and only Doug, who took up position as a Chorister for this event. While on the subject of the Choir, thanks to each and every chorister for the effort behind what was, without question, a most successful and lovely afternoon of beautiful music-making.

Di Camilleri

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Soloists		Sunday April 30
LEE ABRAHMSEN	Soprano	2.30 pm
LAUREN SAVRASOV	Soprano	
HAMISH GOULD	Counter Tenor	Hawthorn Arts Centre
MICHAEL LAPINA	Tenor	360 Burwood Road, Hawthorn
LUCAS DE JONG	Baritone	Tickets- \$40 (concession \$35)
GEORGE KOZLOWSKI	Bass	\$20 Students

For tickets contact: 03 9278-4770
Or apply on line www.hawthornartscentre.com.au

Samson

Handel's *Samson*. Hawthorn Arts Centre.

Sunday April 30th, 2017

This was one of the Camberwell Chorale's most satisfying performances, made all the more enjoyable by the fact that this is rarely-heard music. Hardly any of Handel's oratorios (with the obvious Messianic exception), are performed at all nowadays, at least in their extended original format, and complete recordings are still difficult to track down.

Doug Heywood and the Chorale are to be congratulated for attempting such a rarely-performed work (apparently the first Melbourne performance in some 50 years), and doing such a great job with it.





Contemporary taste leans towards staged or semi-staged performances of Handel's oratorios (as in Barry Kosky's *Saul* at the Adelaide Festival), but this was grand oratorio in its traditional form, the drama and colour inherent in the score given full rein in a spirited performance by everyone involved.

Samson is quite a work, most of it composed in a flurry immediately after Handel completed *Messiah* in 1741, and first performed in 1743.

Interestingly, this is a very different composition from *Messiah*; less episodic, more inherently dramatic, and with a libretto (adapted from Milton's *Samson Agonistes*)



full of deliciously English 18th-century wit and dry asides. Near the end, for instance, the Israelite Woman (soprano Lee Abrahmsen) observes, during Samson's funeral rites, that he was "unfortunate in nuptial choice" (a superbly understated reference to the arch-seductress Dalila, or Delilah, the source of Samson's defeat, blinding and imprisonment by the Philistines, prior to the start of the action).

Dalila – played in this performance by scarlet-robed soprano Lauren Oldham – enters early in Act 2, instantly bringing the previously simmering plot to the boil. Her confrontation with Samson is the first great dramatic high-point of the work.

Her unsuccessful attempt at reconciliation (in the seductive aria "With plaintive notes and amorous moan") is rebutted by Samson ("I know thy warbling charms, thy trains, thy wiles, and fair enchanted cup"), and they agree to disagree, in the intense duet "Traitor/Traitress to love!"

Harapha, the Goliath-like leader of the Philistines (bass George Kozlowski), now arrives to engage Samson in a verbal joust of considerable verve.



Kozlowski sang the well-known aria “Honour and arms” with terrific energy, using his growling lower range to great effect in his refusal to fight with an already vanquished man: “so mean a triumph I disdain.”

The choir, up to this point rather an occasional contributor, now assumes a larger role as the forces of the Israelites and Philistines vie for theological superiority, in choruses that surely influenced Mendelssohn a century later when he composed the “Baal” choruses of *Elijah*. Here, the choir first invokes Jehovah, then the Philistines’ god Dagon, and finally, concluding Act 2, stages a brilliant “battle” between the two deities, apparently ending in a draw: “...Jehovah/Great Dagon is of Gods the first and last.” Samson’s self-

sacrifice in destroying the Philistines' Temple and everyone inside it, followed by the solemn dead march and funeral rites for the fallen hero (echoing similar scenes in Handel's Saul of 1738) dominate Act 3.

There are various further enjoyable moments here, such as Handel's "symphony of horror and confusion" describing the collapse of the temple, actually an amusingly harmonious passage of orchestration.



Samson's funeral evokes various philosophical remarks from chorus and soloists, including Manoah's comment on his son: "Oh, lastly over-strong against thyself!" (sung here by bass Lucas de Jong).

Right near the end, Lee Abrahmsen nearly stole the show with the exhilarating aria "Let the bright seraphim"; and finally choir and orchestra combined in the great Handelian closer, "Let their celestial concerts all unite, ever to sound his praise in endless blaze of light."



The Camerata Orchestra was in fine fettle (once the horns warmed up), and the choir acquitted itself very well, responding enthusiastically to Doug's repeated demands for more speed and greater intensity. And, as mentioned, all the soloists were terrific, Hamish Gould's developing counter-tenor voice giving a soft but beautiful account of

Micah (Samson's friend), and Michael Lapina handling the tenor role of Samson effortlessly.

Again, congratulations to all involved. The sizeable audience went away not only thoroughly satisfied, but also—although not everyone may have realised it—considerably morally improved by the experience.

John Gregory joined the Camberwell Chorale in 1989, and is currently on leave from the choir. John also sings tenor with the Kew Philharmonic Chamber Choir and the Melbourne Bach Choir (of which is he is currently the President).

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Alexander the Great

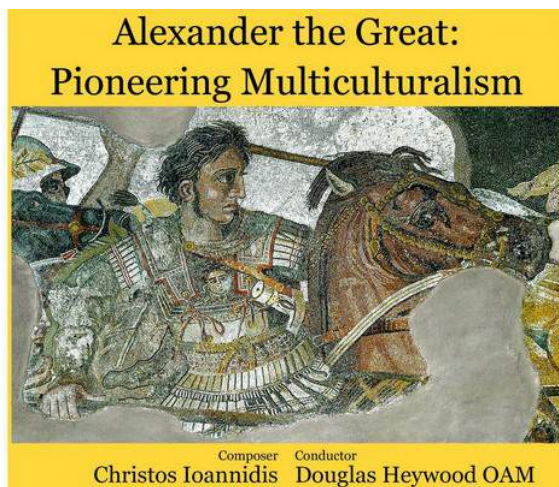
As we frequently recognise, through Doug we have the opportunity to enjoy performance opportunities beyond our involvement in Camberwell Chorale, opportunities that extend and greatly enrich our choral lives. For this we're very grateful.

One such opportunity arose in October last year, and whilst quite some time ago, it's true to say that the event still resounds amongst those of us who not only had the good fortune to participate on stage, but also those who were in the audience on that special night.

The event? The world premiere of Alexander the Great, a work composed by Melbourne-based Greek composer,

Christos Ioannidis, and brilliantly brought to life on stage by Doug, who with skill, patience and much hard work, brought together soloists, narrators, orchestra and choir to achieve a performance of the highest standard.

This was a night of joy, satisfaction and standing ovations, which would not have been possible without "Mr Douglas"!



A View From the Stage

As a linguist and former language adviser to the Australian Broadcasting Commission, I found Doug's invitation to sing in Christos' "Alexander the Great" particularly enticing.“

I relished the opportunity to sing with the talented group of young singers of Greek-Australian heritage who joined with us. Their lovely voices and enthusiasm for ensuring we sang the words as they were meant to be sung, was catching.

Rehearsals were taxing but immense fun; especially being a party to the interaction

between Doug, conductor of the performance and Christos, the ebullient composer. It was fascinating to watch Christos' enthusiasm for his major work and tender concern that we the choristers, his orchestra and the soloists should do it absolute justice.

Doug, with great good humour and patience, welded the performance into a coherent and believable whole, so that our very tight schedule could be maintained and we could achieve the standard required for a performance at Melbourne's Recital Centre.

Once on stage in that lovely venue, it was thrilling to be performing to an audience of hundreds, many of Greek extraction. We wowed them, and at the end they stood and cheered.

In sum, I would advise each and every one of our choristers to put aside any trepidation they might have and join in future musical features that Doug, Alex and the Chorale provide for us.

Christine Liao (Alto)

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A View From the Balcony

When the offer was made to attend a “World Premier” of a piece of music, I wanted to attend in support of Doug and all choir members performing who had given so much time in putting this together.

I went with an open mind and no preconceptions. As I arrived the atmosphere was electric, with those from the Greek community and family and friends of the performers all ready to experience something both different and special. From the moment I took my seat at the Melbourne Recital centre (which is in the top ten locations in the world for acoustics) the anticipation grew. Seen from the balcony the choir looked extremely professional in their white shirts.

I sat back and just enjoyed the journey. The story being told in both Greek and English made it special for all those who attended. Once again at interval the place was abuzz. Everyone seemed so happy and enjoying the night (some even brought food).

The relief and excitement of the composer were infectious. One thing that stood out was the effort of the conductor as he

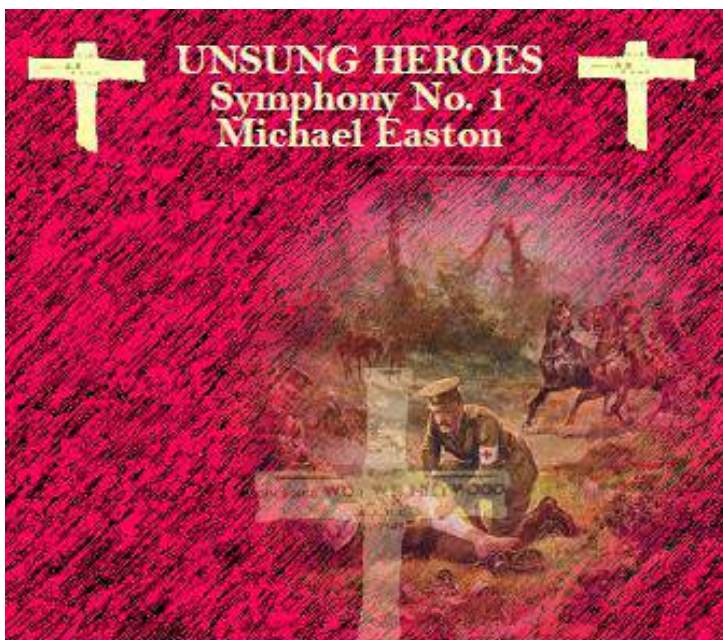
presided over bringing this performance together. Everyone looked to Doug for timings and direction; nothing was missed. Doug's experience was acknowledged as being required to execute this with professionalism and make it the success that it was.

Congratulations to all who took part. It was different, complex and enjoyable and it is now one of the reasons I say 'yes' to opportunities that are afforded me in being part of Camberwell Chorale.

Maria Ryan (Alto)

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Unsung Heroes



We have recorded a CD!

It is Michael Easton's Symphony No, 1 'Unsung Heroes', performed in 2015, in honour of the 100th anniversary of the Gallipoli campaign.

There are still some available for purchase. It would make an especially meaningful gift for a CC friend.

Our fellow chorister Lester M (bass) has prepared an evocative and deep exploration of this intense work:

Michael Easton's *Symphony No. 1, Unsung Heroes*, was composed to reflect the horrors and futility of war. The creation of this recording is the culmination of the efforts of Easton and conductor Douglas Heywood. The sombre

recitation of Isaac Rosenberg's *On Receiving News of the War* by George Kozlowski in the first movement is a stark reminder of the horror and futility of war. The poet asks "why?". Why do humans war? The trumpets and percussion herald the beginning of events to come. The harp builds a sense of terrible anticipation. The haunting, unaccompanied choir bring to life the plaintive cry of humanity – *No Man Knows Why!*

This theme continues with narrators Kerrie Bolton and Kozlowski's recitation of AE Housman's *A Shropshire Lad – The New Mistress*. The baritone soloist, Ian Cousins, starts with bright and optimistic expression of the perceived glory and benefits of going to war. This brightness gives way to a tremulous tone and an orchestra that crescendos and rises smashing the delusion - The true nature of war is revealed to us as this movement comes to a close.

The theme of the second movement is the reality of war for those on the front line.

Kozlowski's intense narration of Owen's poetry describing the baleful music of war is echoed in the orchestra. The high strings build up the tension with the piano and woodwinds adding a sense of the macabre. The choir evokes the wailing shells beautifully. After soprano Lauren Oldham's wistful solo, the music returns to the scene of the battle. A driving, pulsating, ostinato in the orchestra is followed by the choir singing the words of Rosenberg's *August 1914*. A sudden change in the harmonies when the choir sings *Iron are our lives* emphasises the unnatural horrors of the battlefield and when the choir sings *a burnt space through ripe field*, the use of a hemiola underlines the disruption that war brings to humanity. The narrators, soloists, orchestra and choir have done justice to this highly charged movement.

The adagietto movement centres around the personal stories of lovers separated by the war. Bolton and Kozlowski's impassioned narrations bring to life the anguish and longing of separation. Oldham's aria in quiet sweet desperation wishes for the safety of the beloved at war. Cousins's baritone reply, full of pride in dying for one's country, is tinged with pathos. Towards the end of this movement we hear brightness from the harp and flute giving a hint of happier times to come.

In the fourth movement the orchestra transports us to the battlefield. A constant sense of movement is created by different sections of the orchestra coming to the fore. We hear the low strings build a sense of foreboding, harp glissandos and shrill high woodwind runs, warning horns and excellent use of percussion to simulate the splutter of rifle fire. This restless movement ends with an abrupt silence. In the following movement Shakespeare's sonnet speaks to us of eternal beauty. The choir in this movement sings to us of eternal hope. The war has ended and this gentle choral intermezzo hopes for enduring peace.

The Sassoon and Binyon poetry for the final movement are well selected. The joy in Bolton's narration is palpable. In rejoicing and celebrating peace humanity forgets; forgets and becomes complacent. The orchestra builds up anticipation until the choir bursts forth with exultation that the war is over, but what's that we hear towards the end of the first chorale passage? A sense of caution creeps into the music; In our happiness are we forgetting the horrors? Oldham and Cousins's arias and duet towards the end reflect the joy of peace and a warning not to take this for granted.

Easton's symphony is provocative art music at its finest. It is difficult not to be moved by this work. Conductor Douglas Heywood's passion in this creation is clearly evident; he has brought together the Camberwell Chorale, the Australian

International Orchestra (Concertmaster Liz Gormley), the soloists and the narrators to convey Easton's music and message with clarity and beauty. When we remember and strive to not repeat the horrors of the past we are honouring the fallen. Humankind has been ravaged by war throughout our history. Easton's symphony is not about unsung heroes in one particular war; it is about all our unsung heroes in conflicts across the world from early human history to today.

Easton reminds us that there are no winners in war.

Lester Mascarenhas (Bass)

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Hong Kong Philharmonic: Mahler I

May 2017 Conductor: Jaap van Zweden

As photography at this concert was not permitted, the above photo includes no part of the Hong Kong Philharmonic .

First caught was I by Mahler years ago when trapped in descending gloaming with a freshly broken ankle, waiting for people to come home and take me to hospital.

Mahler's 10th (the Bournemouth S.O cond. Simon Rattle version) was on ABCFM, writhing in slo-mo existential agony. I was spellbound.

Next of his that I heard was all the way to the other extreme in the form of the *First!*. Always a sucker for the quaintly bucolic in classical music (love Respighi), I found it a perfect tone poem with its pretty fields, majestic snowcapped peaks, flitting birds, safe domesticity and then ominous interjections and ensuing invasions leading eventually to triumph.

At the Hamer Hall concert I was fortunate to have a really fun young guy, friend of a friend, for a seat companion and, as I did, he knew the piece well. I could sense him looking forward to all the catchy bits with relish, and he told a story of the composer hearing a marching band go past outside his window one day in Austria playing *Frere Jacques*, and then deciding to plonk that holus bolus into the First Symphony.

It's one of my favourite musical happenings, that kind of superimposition/dropping notes through and among an existing pattern. Think of the soundtrack of *Atonement* during that epic 5-minute take (that half killed the cameraman) that recaptures the vast meleé of retreating troops for imminent exodus on the beach at Dunkirk in WWII. As we travel, hearing the soundtrack and the sounds of destruction of armed forces property, we pass a rotunda in which a group of men are singing *Dear Lord and Father of Mankind*, a hymn with text from *The Brewing of Soma* by John Greenleaf Whittier to the air *Repton* by C. Hubert Parry. In the tension created by the incongruous chords as the two musics mesh gears, every single tiny hair on all my three limbs has stood on end every time I've ever heard it. I hope the effect never fades...

Back to Mahler and the Hong Kong Phil. Well they performed it brilliantly I'm sure, but the point was that it was LIVE; the experience was to even my carefully selected and fondly regarded Haitink Amsterdam SO recording as is going outside and sailing a yacht- spattered by glittering seaspray thrown by salt-scented gusts- to watching one on telly. Full-on, vivid, spacious, luxe walls of sound. Especially thrilling was the part where all the horns were held aloft, looking like super-noisy, super-sparkly giant Christmas baubles: a gorgeous tradition for the piece. (for a very interesting discussion of horns in the context of concert hall acoustical design, see [this one at The Gustav Mahler Board](#))

I am not such a Mozart fan, preferring less sweet harmoniousness than I have heard from his music in my 50-odd years. All those I spoke with loved the Hong Kong Phil's rendition of the Violin Concerto. The violinist had a particularly fluid style that to me sounded 'elastic' in that it stretched loosely around rhythms, not much punctuated by emphasis. Very mellifluous and no doubt technically stupendous.

While the- surely by now after their many charges extremely buff- Valkyries thundered along I cast my mind's ear back to the pleasures of the first piece in the concert. That was an abstract cluster of impressions delivered with icicle-like precision, around a Buddhist notion of progress toward enlightenment. Every instrument in the ensemble was 'showcased'. Where music is a little hard to 'get' is for me precisely where the electricity is.

A great time was had, thanks to dear Mary, concertmaster of our esteemed Camerata, who managed to snaffle a sack of tickets for us. Thank you Mary!

NB

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CC Colleagues



Getting To Know Us...

It has been suggested in the past that our Newsletter is an ideal vehicle in which to get to know one another, beyond our meeting together for weekly rehearsals and the resulting sharing of joys and happenings that have occurred since we last met! How very true! As a community united in the love of beautiful music our bond is great, but to learn more about one another ... our experiences, our contributions, our musical journeys ... will enable us all to further appreciate how we, as individuals from so many walks and varying backgrounds, can play our part in enriching what is a magnificent whole!

As we move forward with further issues of "CC Notes", members will be invited to contribute to this segment if they wish, but for our first issue, it was thought that yours truly should kick-off!

So, where to start!

It's probably safe to say that my musical journey commenced at birth! My paternal grandmother had a lovely soprano voice, and my mother still has a pretty soprano voice, when enticed to sing! But it was my late father who was essentially the "music man" in the family, a fine baritone with "rhythm" his second name and a natural musical skill.

I figure that as a baby, while still going through the "wooden spoon on saucepan" phase, my father would have been standing over me tapping his foot and clapping out a beat!

And so it was, particularly for my elder sister and I, our childhood filled with concerts for our parents, real or mimed, always moving, clapping or clicking our fingers to the beat, encouraged every inch of the way by the "music man".

As youngsters there were some musical adventures that featured, e.g. when living in Albury, our performances on Radio 2AY, a Community Show each Saturday morning where supposedly talented children would perform live before a gathered throng of parents and siblings our payment, a carton of flavoured milk!

It's likely safe to say that my sister and I may be the only children to have had a fight over the radio waves!! Yes, it happened. Ages 12 and 10 (thereabouts), our first (and last) duet, the song "What's the Use of Wond'rin" from Carousel! There's a line "... Something made him the way that he is", and on the word "is" one of us went flat, and it

wasn't her! I wasn't happy at a dig in the ribs, and things progressed a little! Our father's response was interesting! His chest was just bursting with pride at the prospect of his girls doing a duet, and as Manager of the local Coles Store, he had rounded up the entire office staff to listen to the broadcast! He was OK, he just needed some time to work it through! To this day, our duet is something that can't be raised without dissolving into fits of laughter. Ah, the joys of childhood!! (Don't tell my sister I told you!!)

Another musical adventure in Launceston at age 13, where along with a friend of mine I decided an Arts Festival should be suitably dazzled!! My girlfriend played the guitar, and together we rehearsed and performed "House of the Rising Sun"! The performance went very well, the only impact on my parents being a crushing desire, on my part, to learn the guitar. Those who I have had the pleasure of hosting at my home will have seen a guitar propped against my piano. Yes, it's the very one given to me by my parents all those years ago.

Although my early musical adventures ceased from that point, I continued to harbour a desire to do something musically, but as I proceeded through my teenage years and into adulthood, I stored my musical desires in my back pocket and took an alternative pathway, always believing that one day my opportunity would arise.

My alternative pathway was into the corporate world, and whilst it didn't take five minutes to achieve, and there were certainly a few side trips along the way, featuring would be 10 years in Marketing & Promotions in the Luxury Motor Car industry (Rolls-Royce/Bentley & Porsche), and 16 years in Business Operations in IT, both of which had different adventures on offer.

Consider starting Melbourne Cup Day at the Windsor Hotel, the "Bollinger & Beluga Breakfast", followed by the

afternoon at Flemington in the Bollinger marquee (.... someone had to do it), or the press launch of the then new Bentley Turbo R, which we raced against a Spitfire out at Point Cook Air Force Base! Or a visit to Australia by the 1920 Rolls-Royce "Silver Ghost" (AX 201), the Ghost leading a procession of Rolls-Royce and Bentley motor cars to a rally at Romsey. (The Ghost was so treasured, I was holding my breath that day!) On the Porsche side, roadshows around the country to introduce new models, showroom and track events, or being Bathurst bound as Porsche Cars Australia returned to the local motor sport scene. It was a wonderful time lots of very hard work, but extremely rewarding!

My time in IT was obviously quite a departure, but nonetheless enriching! Again it took time, but as a member of the Quality Assurance & Risk Management team, I worked my way through to Business Operations for Australia/New Zealand and Asia Pacific Regions, a role in which I had the pleasure of working with some amazing people from varying walks and cultures. I'm proud to say that some of these colleagues have become personal friends, but I look back on all those relationships with much warmth and gratitude.

Throughout all, the hankering to do something musically never left me, and in 2003 my time had come. In reaching into my back pocket and drawing my musical desires out for air, I took two very important steps that would change my life moving forward. Firstly, I met a wonderful woman under whose guidance I have undertaken a fascinating journey into music theory, musicianship and music history, a pathway I continue to follow.

Importantly, though, that same year I walked through the front door of Camberwell Chorale, met Doug, had a bit of a sing, and decided to stay! I haven't looked back! This has been the greatest adventure of all the beautiful works

which I have had the privilege to learn and perform, and the wonderful community of which I have become a part. I have also served on the Committee for many years, firstly alongside then President, Lionel Marks, and then Adam Brown, and in 2016 I had the very great pleasure of being appointed your President on Adam's retirement from the Committee. My involvement with Camberwell Chorale has become a very special part of my life, one I hope will continue for many years to come.

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Does anyone NOT recognise...

...Marieke, Rod! It is now six years since our CC Committee introduced “Certificates of Recognition”, an award to long-serving members in grateful appreciation of the wonderful contribution they continue to make to the Chorale.

When a member achieves 10 years with the Chorale they will receive their first Recognition, following which further awards will be made upon achieving each 5-year membership milestone.

Many people to date have been so recognised, and in 2017 it was an absolute pleasure to award Certificates of Recognition to Rod Van Cooten upon achievement of his 10 Year Anniversary, and to Marieke Van De Graaff, in recognition of an absolutely incredible 40 years!

Sincerest congratulations to you both!

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CC Social



Social and Financial "Matters!"

Apart from the events featured below, we've also had some fun events organised by Isobel and Bronwen, designed to bring us all together in a social environment where we can essentially "let our hair down" and enjoy!

We kicked off the year with a "Welcome to 2017" Pizza Party at Isobel's on 25 February which was great fun ... food was wonderful and organisation was faultless. Thanks so much to Isobel and Scott for again opening their beautiful home to us all, and thank you to everyone who supported this most worthy effort.

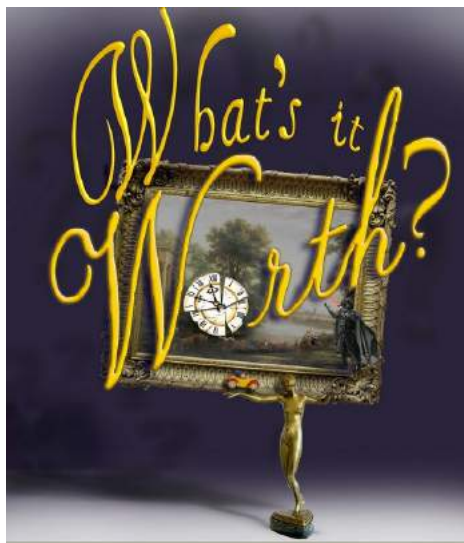


The year has been punctuated by Isobel's lovely suppers and Bronwen's special "Gold Coin" events! Special thanks to you both, and also to those who have answered Bronwen's call to produce some "yummies" for the Gold Coin evenings. You would have to agree, we have some first-class bakers in our ranks!

Sincerest thanks to Isobel for her effort in staging a wonderful "Mid-Winter Dinner" on 27 June, an event so very well attended and greatly enjoyed by all.

Margaret Keighley continues to work tirelessly for us all to raise funds for our Social Club, whether it be our weekly raffles, Ivan's Pies or "Doug's Drop", Margaret's efforts to boost our financial reserves are greatly appreciated.

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Have your special objects valued

by an expert
\$5 per item

Saturday September 16 2017
Ashburton Scout Hall
339 High St Ashburton

What's It Worth?

The BBCTV production 'Antiques Roadshow' has been found by many to be compelling viewing, so much so by Geoff Best that, musing, he chanced on the notion that this attraction might be turned to the benefit of Camberwell Chorale in a fundraising event based on it.

Thus was born 'What's It Worth?', our local, non-travelling, non-televised version, organised and implemented for 2017 by Geoff, Helen and Nat.

The event took place on a crisp, sunny Saturday September 16.

Instead of the halls and gardens of an English great house or historic municipal buildings or other grand stone pile, we had our good old Ashburton Scout Hall.



Those who have attended many events there in the past are used to its old-fashioned church/haybarn/1950s school gym aesthetic of bare floorboards, wood panelling, old pews, basketball hoop, exposed beams and galvanised-iron ceiling/roof



(how's that for streamlining of the building process!). A new attendee is sure to be charmed by the home made wall banners, scouting/nautical knot display and the open fireplace with chairs for people to relax in and warm their toes before a fragrant and toasty open fire, a real boon in a building with zero insulation (bright though the weather that day was).



We had two antiques appraisers presiding at the well-lit end of the room, surrounded by big tables and a corral of pews for people to wait in relative comfort with their objects to be evaluated, and watch and listen to the interesting stories the experts had to tell about the great variety of things people had brought.



There were wartime cigarette cards, old maritime drawings of tall ships, cameo-looking porcelain, ivory ornaments and jewellery, and a tiny diorama with Punch and Judy among many other things. Doug and Alex brought along a handsome if fierce portrait of the Imperial Lion, painted on a dark and stormy night.

1842 onwards small year cyphers have been impressed
the body. Such marks occur in sets of three: month
r, potter's mark and the year cypher. The key to the year
cyphers is reproduced below.

1842	1843	1844	1845	1846	1847	1848	1849
*	△	□	X	◊	◡	—	⋈
1850	1851	1852	1853	1854	1855	1856	1857
♣	∴	∨	⤿	2	✱	9	◇
1858	1859	1860	1861	1862	1863	1864	1865
♠	I	⤿	人	♠	♠	Z	⋈
1866	1867	1868	1869	1870	1871	1872	1873
✂	✂	G	□	M	N	⊗	✂
1874	1875	1876	1877	1878	1879	1880	1881
↓	ε	⊗	⊗	△	△	△	⊗
1882	1883	1884	1885	1886	1887	1888	1889
⊗	⊗	⊗	⊗	B	⊗	⊗	S
1890	1891	1892	1893	1894	1895	1896	1897
T	♠	♠	♠	♠	♠	♠	♠
1898	1899	1900	1901	1902	1903	1904	1905
♠	♠	♠	①	②	③	④	⑤
1906	1907	1908	1909	1910	1911	1912	1913
⑥	⑦	⑧	♠	♠	♠	♠	♠
1914	1915	1916	1917	1918	1919	1920	1921
♠	♠	♠	♠	♠	♠	♠	♠
1922	1923	1924	1925	1926	1927	1928	1929
♠	♠	♠	♠	♠	♠	♠	♠
1930	1931	1932	1933	1934	1935	1936	1937
♠	♠	♠	A	♠	♠	♠	♠
1938	1939	1940	1941	1942	1943	1944	1945
♠	♠	♠	♠	♠	♠	♠	♠

There was an enticing
trading table with Christmas
decorations and other
necessities such as
reusable fabric gift bags-
very sustainable,



not wasting a lot of trees on disposable paper gift wrappings! Marg Hill's beautiful botanic art cards were available and were snapped up fast.

Tea and coffee were had with cake. People lounged, chatted and enjoyed the day.

Not a huge number of members came along- but those who did brought with them many things to learn about, refreshments were plentiful, and there was an unrushed and genuinely warm and convivial atmosphere.

Thanks to the loving generosity of participating members in sharing their time, \$401 was raised for the choir. Thanks so much, generous friends, for coming! It would have been nothing without you.

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Blue Illusion

Every year, Margaret Hill, on whom the gods overturned a huge bucket of *je ne sais qoi*, that priceless stuff that bestows chic, organises on all our behalves a fashion show at a tastefully trendy shop deep within the Blue Belt, to increase our Euro-style quotient and raise funds for the quire at the same time.



The shop is called “Blue Illusion”. They stock a variety of middlewear, outerwear, footwear and accessories to make sartorial combos aligned to a French aesthetic, made for REAL WOMEN (in capital letters because so important and so much to be celebrated). All you need going in is socks and undies. Though one would be advised to rug up a little more than that in the chill of the evening in the cooler months in Malvern.



The fundraiser works as follows: participants bring along a plate of something nice to eat and \$10 entry. They enjoy a glass or few of bubbly and peruse the racks and/or chat happily while a few designated 'models' get into the first of five pre-prepared outfits, with the assistance of staff members.

Participants take their seats to watch as the models charge to and fro, assuming ironically dashing poses and generally making the



clothes look even groovier than they already are, while an expert describes the garments in detail.

If the clothes horses succeed sufficiently in channelling Diana Rigg (if not Joanna Lumley), people feel encouraged to make purchases, and on each purchase the choir receives a 15% share. A fun time is had by all, even the rookie models, and the choir makes some much-needed dollars.



Clothes strutted by Alex
were streamlined, elegant.



Judy wore casual, sporty ensembles.



When people liked and bought the clothes, spirits were uplifted.



The clothes were inspected by people with discriminating eyes for quality; fabrics were crumpled and stroked for 'feel'. People asked the models about the garments' comfort and construction. Only good quality



could have got through, and it was very much 'thumbs up'. It was a great night; super-friendly, deliciously catered and exciting with some of the best fashion retail therapy possible in this city.



If it sounds fun - which it is!- to you, please come along next year! Everyone is welcome, men included - bravo Mr Stenning for setting the ball rolling there!

Everyone who takes part becomes a little more beautiful... even more so as they levitate within a glowing halo of fund-raising virtue.



Many thanks to all who came along, contributed delicious snacks and bought beautiful new outfits. For CC, \$1408.00 was raised.

And thank you so very much, Marg, for making this year's Blue Illusion prêt à porter soirée yet another great success!

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Sausage Sizzle

We are legion, the lovers of the good old Bunnings Barbie. How desolating, a visit to Bunnings without that particulate atmosphere: 50/50 conviviality/carbon vapour. Lack of a Sausage Sizzle near the Bunnings doorway would be as ANZAC day drinks at Young & Jackson's with no Chloe, pav with no cream, lamingtons without coconut.

Those there are who prefer their snags black as coal and thus constituted. I was once one such. The burnt beyond all recognition offering had to be presented on the fakest possible white bread, with tomato sauce. Yum.

The staunch and heroic soul underpinning the whole Bunnings Sausage sizzle effort is our Herculean Helen Brown. Some people just have that dead-eyed still and sure calm, the fortitude required for the dauntless, unerring running of a tight ship, coordinating finely- and participating fully beside- some 20 to 24 people for the day in shifts from 8am 'til 5 in the afternoon.

Helen bought 700 sausages for this sizzle, 45 loaves of bread, 15 kilos of (pre-sliced!) onions, 4 litres of tomato sauce, as well as lesser amounts of mustard and barbecue sauce and 10 dozen cans/bottles of various tooth-dissolving fizzy fluids. All that cost about \$500, and then people bought around \$1800 worth of our vended victuals. The net amount raised was about \$1300, the usual ballpark figure.

Manning the festive Sausage Sizzle marquee requires the dancing skills of Paul Mercurio in 'Strictly Ballroom', the nimbleness of a Nepalese Mountain Sheep, long-accustomedness to 40-degree Celsius saunaing (while performing calisthenics), lightning-fast reactions, a love or at least tolerance of die fliegen, the mathematical genius of a mathematical genius, the people skills of the finest, most unsung soup kitchen server...the only talent perhaps not quite so essential being haute cuisine cheffage.

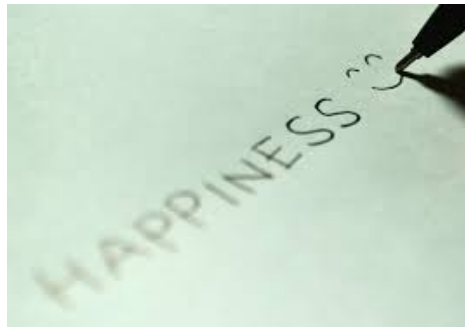
Everyone manages not to trip over each other, over/undercharge the ravening hordes, or run out of the three essentials: snags, refined almost unto incorporeality white bread, sauce, onions. Oh, that's four. Well, not everybody likes onions. It takes skill, as a literally well-greased team of three people per customer/per snag, to listen to the customer specify, to translate the order into action and successfully to hand over an onion-free snag that has been cooked to the right degree of doneness- and then get the CASH- mwah ha ha (triumphant Bond Villain guffaw)!

At the end, after much vigorous scraping, scrubbing, wiping, rinsing, packing, toting, loading and, finally, sighing in relief, there is heard the singularly gratifying rattle of coinage in tin. All our sweat, laughter, chit-chat, parts of departed and humbly thanked livestock, grains of wheat, fruits of the tomato vine- all rendered into dollars for our Social Club which does such a wonderful job of supporting our ongoing costs so we can all continue to do what we do really so

love: raise our euphorically approximately contemporaneous voices, ostensibly in song.

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CCcommunity



CC Sing for the elderly in Boroondara

The Camberwell Chorale receives an annual grant from the Boroondara Council and in exchange for this we are required to present at least two free events each year for the local community. Since last year as part of meeting this obligation we have begun to sing at various aged care facilities around the local council area.

To appeal to our audience Doug has developed programs of short pieces likely to be known to the residents.

Last December we presented the first such concert at Broughton Hall in Camberwell, where we performed Christmas carols and songs based on our 9 Lessons and Carols concert. In June we sang at the Carnsworth Community in Kew. Other visiting concerts are planned.

Around 20-25 members of the Chorale take part each time. Members are asked to put their names down to join in these concerts when they can. Not only are they part of our obligation, but are fulfilling and enjoyable occasions, bringing music to folk whose ability to hear live performances is now restricted.

Stuart Hamilton

CC material help to community

Social fundraisng team Isobel and Bronwen, in addition to their efforts in support of the choir, also each take part in philanthropic causes to help vulnerable people in the greater community.

These two projects, both brought to the choir's attention by Bronwen and Isobel at Christmas time, have real impact in lightening the burden of difficult times for those who are in need, helping them to have happier Christmases than they might otherwise have had. Though it is now a little late for the reader to join in this year, NEXT year's time to give will soon be here, so why not start a piggy bank now.



Incidental to the rightness of helping others is the fact that doing so makes us happier and healthier. Here is an accessible source that cites an authoritative source: "How Giving Makes Us Happy". One more case of science 'discovering' what we all already know!



'Hope Prahran' hamper

Each late October to early November, just before Christmas Bronwen asks all members to contribute Christmas- themed non-perishable gustatory treats to be passed on to St Matthews in Prahran as part of the year-round 'Hope Prahran' programme

for people in need.

The Church distributes the Christmas goodies at the start of December.

So next year and every year, please think about how to contribute. It's Christmassy, non-perishable food and drink that are needed; not ordinary tinned food but rather things that are a bit special, hard to afford perhaps for some. In lieu of actual products, cash also helps.

A shopping trip is undertaken to fill any gaps in the inventory of goods.

Prison Fellowship Angel Tree

Each year around the beginning of November, Isobel would like as many of us as possible to source, wrap and label (with age and gender) Christmas presents to be given on their parent's requested behalf, to youngsters with parents in prison, for a project called the Angel Tree programme.

The organisation that carries out this thoughtful, caring service, 'Prison Fellowship', gathers giftable gifts from people like us.

For each one of us who can put together some really enticing gift, there will be one much happier son or daughter of a parent unable to be there to celebrate Christmas or to provide gifts directly. The gifts from absent parents are most lovingly received.

To you who have taken the time to buy special Christmas food for an impoverished person or a gift for a young person with an absent parent; THANK YOU so very much. Know you are making a joyful difference to someone's life as we speak.

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And we thought spelling was important!

"i cdnuolt blveiee taht I cluod aulacly uesdnatnrd waht I was rdanieg. The phaonmneal pweor of the hmuan mnid, aoccdrnig to a rscheearch at Cmabrigde Uinervtisy, it dseno't mtaetr in waht oerdr the ltteres in a wrod are, the olny iproamtnt tihng is taht the frsit and lsat ltteer be in the rghit pclae. The rset can be a taotl mses and you can sitll raed it whotuit a pboerlm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe. Azanmig huh? yaeh and I awlyas tghuhot slpeling was ipmorantt!"

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But thanks, thanks

thanks for reading CCNotes.

See you next practice!

www.camberwellchorale.org



Unsubscribe