



## KMC Grapevine No. 7



**Editor's Note**  
Welcome to the  
August edition  
of Grapevine  
In this edition

we continue with  
the history of the  
choir with Part 4.  
Part 2 of Gerry  
Foleys Tuning  
Systems.  
Unfortunately, no  
"Getting to Know  
You" article  
received this month.



## Breaking News

**A special "traffic light" review meeting convened last week postponed the October Hornsby RSL Concert to a date to be arranged in the first half of 2022.**



August 2021

## Message from the President

It seems that each new day brings another twist and turn in the saga that is COVID, and Sydney remains in its grip. I am reading a book called



Factfulness, by Hans Rosling, in which he cautions against black-and-white thinking. Humans have a tendency to catastrophise, and it is important to remember to keep things in perspective. Nearly everyone we talk to advises us not to come home yet, so we remain in Central Queensland, in the vicinity of Gladstone at present.

Paul and Gerry continue to do great work for us with our weekly Zoom rehearsals, and recently we achieved a record attendance of 33. These rehearsals not only keep our voices limber and our brains familiar with our repertoire, but serve as a point of contact for us, where we can see each other and have a chat. It was great to have our accompanist Hank join us at the beginning of a recent rehearsal, and I have invited him back to give us a performance soon.

It was good to hear from Arthur Baillie that he has completed his prolonged course of antibiotics successfully, and that he has noticed a strengthening of his voice as a result. We have been missing seeing David Magnusson online, due to his inability to read following cataract surgery. He tells me, however, that he will be receiving new glasses and expects to re-join us next week. Congratulations are also due to him and Pam for 60 years of happy and productive marriage together.

On a sad note, Paul informed us last week that Ken Hill's sister died suddenly and unexpectedly, and I have conveyed condolences to Ken on behalf of the choir. Other sad news that we received by email from Peter Wright is that he and Julie have sold their house and will be moving to the Central Coast soon. Peter has been a fellow member of the second tenors for 5 years and will be missed for his vocal contribution as well as his efforts in promoting our choir in the community. We also thank Julie for assisting him in this with her graphic artist skills.

We were all delighted to hear that the Hon. Jonathan O'Dea MP accepted our invitation to become the inaugural Patron of our choir. He will be a wonderful representative for us in the public and community domains. Thanks go to Vic Seaglove for acting as "matchmaker", and to Richard, Kim, and Mark for suggesting that we seek a patron.

I spoke with Mr O'Dea recently, and he is keen to meet the choir. He has been invited to our Hornsby RSL Concert and is

keen to know the outcome of our "traffic light" review meeting arranged by Ken Davis for this week. If the concert is cancelled, he would like to meet us on a Zoom rehearsal.



### **75 Years of History Part 4 2007 - 2014**

The events in 2007 were influenced by plans that were initiated in 2006, for example the proposal to produce a CD. Such a decision was significant and contentious and took many months of discussion and reviews before the Choir became committed to taking the step.

During 2007 the choir gave 13 concert performances at retirement villages and 3 Major concerts:

1. Macquarie University.  
Featured artists were Warren & Karen Fisher.
2. Hornsby RSL Club on Saturday 21 April "Special ANZAC Concert."  
Featured artists were Vivienne Powell and tenor Dennis Gillespie.
3. Recorded a 15 song CD entitled "The Best of the Ku-ring-gai Male Choir".

In July, the Choir was approached by Quail Television to provide them with a record of the Choir in rehearsal and in concert so that they could



consider putting together a pilot of various choirs performing a range of music. Bruce Sharpham videoed the choir and a DVD was put together, however Quail Television decided not to proceed.

Unfortunately, during the year, the Choirs accompanist Grace Edwards-Barneston became ill and then later in the year fractured her arm. The Choir was grateful to Beryl Potter, Norma Williams and Sumiko Yamamura who very capably filled in at short notice at rehearsals, concerts, and CD recordings.



With the retirement of Wendy Dalton, the Choir was very fortunate in securing the services of Sherie Harris, Ann Finlay and Marlene Vaughan to perform as soloists at the Choirs retirement village concerts.



## 2008

Orange Weekend Concert 12/13 April. 27 members of the Choir and their wives travelled to Orange for a combined concert with the Orange Mail Voice Choir on Saturday evening followed by the afterglow, On Sunday morning the Blessing of the Harvest service at a local vineyard followed by a BBQ. This was the first time in 30 years that the Choir had travelled outside the Sydney environs for a concert.



On 22<sup>nd</sup> November 22 members of the Choir attended with a total of 300 male voices from 8 choirs the Male Choirs Association of Australia "Maestro and the Men" massed choirs, festival in Canberra

## 2009

11 concerts were performed at retirement villages and 4 special concerts with total audiences for the year of over 1600 and raised over \$7,000 at these concerts (this included \$2,300 at the Ku-ring-gai lantern club concert). donations of \$1,200 each to the following charities:

1. Braille music camp for blind children.
2. National Breast Cancer Foundation.
3. Spastic Centre

The special concerts were:

Turrumurra Uniting Church: A fund raising concert for the Ku-ring-gai Lantern Club in support of deaf and blind children. \$2,300 was raised.

Hornsby RSL Club: Sunday 17 May  
Featured artists: Warren Fisher (Tenor) Karen Bruce (Soprano)

Macquarie University: An audience of over 400 was the best attendance of all the winter concerts.



Killara Uniting Church: A combined concert with Orange Male Voice Choir – The church was full of an appreciative audience. Both choirs also took part in the church service the following morning.

During the year the Choir was saddened by the passing of two former conductors Jim Waters (1979-1997) and Michael Khlentzos (1997-1999). The Choir sang at the memorial service for Jim.



The first event of the year **2010** was the funeral of Ted Fryer. Ted was a long-standing and very loyal member of the choir. Ted (as a returned serviceman from the Second World War) – was thought to have been the last member who could have been one of the originals even though Ted wasn't actually in the choir when it started in 1946.



The Choirs Annual Concert at Hornsby RSL Club on Sunday 4<sup>th</sup> July with Sophia Mitchell (Mezzo Soprano) and Jenny Bonner (Soprano) as the guest artists

Once again, the Choir performed as part of the “Winter Sunday Series” at Macquarie University. The concert was held in the recently re-furnished Macquarie Theatre. Guest artists were Warren Fisher (Tenor) Karen Bruce (Soprano)

Male Choirs Association concert on 14 November 2010 at the Sydney Town Hall. Getting ready for this event did have quite an impact. Apart from the performance itself and the rehearsals on the Friday and Saturday, the choir had fewer Retirement Village concerts this



year, but had two additional practice sessions with Alpha Gregory.

### 2011

This year the Choir performed 10 concerts at retirement villages Sunday 14<sup>th</sup> August Annual Concert at the Hornsby RSL Club the featured artists were Warren Fisher (Tenor) and Karen Bruce (Soprano).

In **2012** the Choir performed 16 concerts, including a very good performance at the Ryde Eisteddfod where they came second. Choir membership stabilised to around 50 members .

On Sunday 12<sup>th</sup> August the Choir performed their annual concert at the Hornsby RSL Club. Featured artists were Sherrie Harris (Soprano) and Salina Bussier (Soprano).

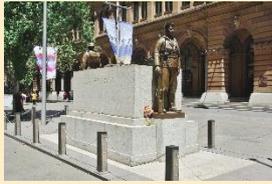
On 17<sup>th</sup> November the Choir participated in the MCAA Festival held at the Dallas Brooks Centre Melbourne. The massed choir was conducted by the international renown Alwyn Humphreys.



This year the Choir finally acquired an electronic piano thanks to the Committee's securing a donation from the Ku-ring-gai Council for this purpose. Joe Blansjaar of the choir generously donated a very fine amplifier and speaker system for use with the piano. This has made a great improvement in sound.



2013



In April the Choir was approached by The Sydney Male Choir to join with them in the Anzac Day Dawn

Service in Martin Place, as a large number of their members were overseas singing at the dawn service at Villers-Bretonneux, France. 28 of the choir participated in this most moving service

On June 3, the Choir performed for the Killara Music Club with Anita Kyle and Naomi Giselle as their guest artists. The Ravenswood Centenary



Centre was well filled by the



Music Club members and the performance was enthusiastically received.

The Choir performed, once again, as part of the "Winter Sunday Series" at



Macquarie University together with another choir. The concert was held on 14th July in the recently re-furnished Macquarie Theatre. Our guest

artist was Anita Kyle.

The Annual Concert at Hornsby RSL Club on 11th August



was a great success with Naomi Giselle and Anita Kyle



as the guest artists. The auditorium was well filled with an enthusiastic audience. The financial result of the concert was an increase over the previous year.

A charity concert in aid of Streetwork was held at Killara Uniting Church on



15th October and featured guest artist Elizabeth Hilton. An enthusiastic audience raised over \$900 for

Streetwork and the evening was capped off by an excellent supper.



Lane Cove Music Club was the venue for the Choirs last concert of the year on 3rd December. Anita Kyle and Sophia Mitchell were the guest artists.

The Choir had a busy year at Retirement Villages, with eight engagements (two less than last year). Funds received from these performances are wholly donated to charity. This year the Choir decided to support two charities - the Braille Music Camp for Blind Children at



Mittagong and Streetwork – a new charity for the choir, which is

dedicated to working with homeless and destitute youth on the North Shore – particularly in the Chatswood – Willoughby area.

2014 like most years was a challenging and yet exciting year for the Choir. From the list of concerts venues, the Choir lost a number some of which the Choir have enjoyed singing at for a number of years. Probably the most significant venue missed was the winter performance at Macquarie University which was an event that the men of the choir always enjoyed. Gleneon and Lourdes were two retirement villages which were also withdrawn, however Rohini village at

Turrumurra replaced one of the losses.

At the Buckland Springwood concert \$500 was raised for the aid of those who suffered losses in the terrible fires in the previous year – this was an initiative of the Choirs past president Ross Smith).



Most of the work during the year was focused on new music to perform at the Festival of choirs to be held in Canberra at the Australian institute of sport arena in November, where over 400 men performed with an audience of over 1300 people.



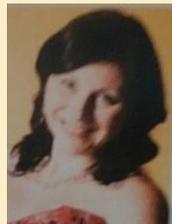
Another special concert was also held at Tallwoods Hornsby to honour retiring member Dick Glover and present him with a life membership award. A small program for about an hour was presented. Dicks family were well represented and put on a nice afternoon tea.



The annual concert at the Hornsby RSL was a very special event for the Choir where they managed to achieve an audience of over 400.



Featured artists were Anita Kyle, Naomi Gisele,



*To be continued in September edition of Grapevine*

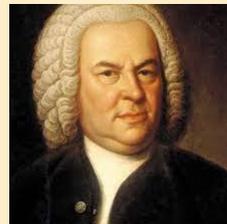
## **Tuning Systems by Gerry Foley**

### **Part Two**

As explained in Part 1, the just intonation system had serious limitations in its ability to allow music to be played in different keys; in fact, musicians would have to retune their keyboards when they moved to certain keys. So, they experimented with the tuning, stretching some intervals, compressing others, until they had systems that sounded reasonably good in many different keys.



J.S.Bach, who was an expert tuner of instruments, developed a system that allowed him play in all keys harmoniously. To demonstrate how well this worked he wrote "The Well-tempered Clavier",



which contained 24 sets of preludes and fugues in each of the 12 possible keys, both major and minor – then did it all again in Book 2! These were monumental works which influenced many composers, including Mozart, Beethoven, and Mendelssohn.

### **The equal temperament system of tuning**

Throughout the 18th and 19th Centuries a standardised system of tuning was developed in which all twelve semitones of the octave are of equal width – hence the name equal temperament.

The derivation of the system is remarkably simple. You need to increase the frequency ratio of each semitone by the same amount so that after 12 semitones you end up with double the frequency of your first note – i.e., exactly one octave higher. The factor that will achieve this is  $\sqrt[12]{2}$ , because if you multiply any number by this factor 12 times, you will be multiplying by  $\sqrt[12]{2}^{12}$ , which, of course, is equal to 2. Therefore, you will double the frequency of the first note, giving an octave interval.

Using this factor, we can find the frequencies for all 12 notes in the octave. If, for simplicity, we assign a frequency of 1 to C, then the frequency of C# will be  $1 \times \sqrt[12]{2} \approx 1.059$ . Note D will be  $1 \times \sqrt[12]{2} \times \sqrt[12]{2} \approx 1.122$ . And so on. Here is a table of the ratios for all twelve notes in the octave:

### Equal temperament frequency ratios

C	C#/Db	D	D#/Eb	E	F
1	1.059	1.22	1.189	1.260	1.335

F#/Gb	G	G#/Ab	A	A#/Bb
1.414	1.498	1.587	1.682	1.782

B	C
1.888	2

We can now check how close we are to the just intonation we looked at in Part 1 of this series of articles. The equal temperament ratio for the perfect fifth interval from C to G in the table above is 1.498, whereas the just intonation ratio is  $3/2$  or 1.5 – very close, though a tiny bit flat and hardly a noticeable difference to the ear. But the major third from C to E has the ratio 1.26 which is perceptibly different from the just ratio,  $5/4=1.25$ . Therefore, a singer or

string player who wishes to produce the pure major third with just intonation will be flat when accompanied by a piano tuned to equal temperament. Other intervals such as the minor third similarly fail to align well between the two systems.

We see that the equal temperament system does not match up exactly with just intonation, apart from the octave. However, the various intervals are fairly close to the pure ones, so they work well enough as a system. And equal temperament has the virtue of consistency: the intervals are the same regardless of the key you are in. For instance, a minor third consists of three consecutive semitones with the ratio  $\sqrt[12]{2} \times \sqrt[12]{2} \times \sqrt[12]{2} \approx 1.189$  regardless of which note you start on.

The equal temperament system is used to tune pianos, guitars, and other instruments – in fact, we are steeped in the sound of equal temperament, and very accustomed to it. When our choir is accompanied by piano we must sing in equal temperament too, otherwise we would be out of tune with the instrument. But not everyone is happy with this situation – for example, string players and



acappella choirs – because they really want to sing those pure intervals using just intonation. And some string players absolutely detest equal temperament. A very fine local player of the cello, Rachel



Scott, has commented that equally tempered intervals make her feel like throwing up! Part of the reason for this state of affairs is that they feel the need to distinguish between notes such as D# and Eb, but equal temperament forbids this: notice that these two notes are treated as one in the frequency table above.

So how might this problem be resolved? All will be revealed in the next part of this series.

That's all for now folks  
See you in September  
Enjoy

Tony Rathbone  
Grapevine Editor