



the SCORE

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President's Report

It was unusual and really gratifying to have so many people at the Annual General Meeting on Friday, 14 March this year. Personally it was very sad for me to farewell Rosamund as our President and I feel extremely humbled to be her successor. The bar has been set very high. In her generous way however, she has undertaken to continue her work with the Concert sub Committee, and they are already working towards a Gala Concert, which promises to be family friendly and, from all indications, a great deal of fun. Thank you Ros, for your great commitment.

Farewells

We farewelled Judith Maynard as Secretary, but she also continues as a Committee member, so we may rely still on her good judgment and energy to help fulfil our work this year. We now have a working Committee of sixteen, the most I can remember, and we welcome Dr Deanna Hoermann, who will chair the subcommittee working on the promotion of the CHAOS Memorial Award; Camilo Lascano Tribin, a fresh young face on the Committee; Samantha Coates who will be working in the public relations area and Joanne Callinan-Robertson who comes with great experience and wisdom in music education. Our new Vice President, Martin Cohen will chair the Concerts Sub-

mittee and our new Secretary, Allan Scott Rogers will chair the subcommittee refining the Constitution; Andrea Bromberger continues in her role as Chair of the Membership Subcommittee and Membership Officer; Robert Curry will act as our liaison officer with the CHS and our archivist Pieta Van de Ven continues in that role. A full list of Committee members is given on page two.

On 23 January, a delegation consisting of Andy Bromberger, Adrian Bunter and myself met with Robert Curry to voice some concerns our Committee had received from various outside sources. His responses, whilst clarifying the issues, unfortunately cannot be aired as they are bound by Department of Education and Training confidentiality agreement.

We will be instituting a donor sponsorship scheme to help in defraying the costs of *Score*, and we shall be inviting contributions.

The recipient of the CHAOS MEMORIAL AWARD (\$4,600) is Mark Walton, whose submission on his outreach program (see p.5) 'The Power of Music' is truly inspirational.

We hope as a Committee to continue to implement the aims and objectives of our Constitution and to work as hard as we can to maintain the momentum and interest that CHAOS has

generated to date. We must rely on you, our members for support. It's impossible to ignore the huge smorgasbord of distractions that exist in our current world. Even so, we cannot sit idly by and allow the rightful place of fine music to be subsumed in popular culture or our musical children to languish for want of scholarships.

Email your support

The occasional email of support or criticism, the occasional item of news or other information, the effort to encourage others to join our unique organisation, the occasional idea for our subcommittees, all these are small ways in which you can be involved. Look up our beautiful website, chaosinternet.com and keep abreast of our activities; listen to the **CHAOS Hour** every second month on 2MBSFM; come to our events in this, the most beautiful setting in Sydney; nominate someone for the CMA; become a sponsor or a donor so that we can keep offering the *Score*. Roll on 2008!

- Anne Harvey



Outgoing President Ros Plummer (left).



CHAOS Public Officer, Allan Scott-Rogers

CHAOS officer terminated

On the last Friday of school term prior to Christmas 2007, CHAOS Public Officer Allan Scott-Rogers was summoned to the Principal's office at the CHS and advised that there would be no position for him at the High School in 2008.

Allan Scott-Rogers' case was referred to the Teachers Federation, who endeavoured to have him reinstated, however the court rejected the Federation's argument.

Allan has been a driving force behind CHAOS for more than six years, and it was with a sense

of relief and satisfaction that we learned that he has been snapped up for the position of Front of House Manager for the Sydney Conservatorium, and part-time Orchestral and Ensemble Coordinator, which he is presently filling, and will continue his association with CHAOS. He was elected Secretary at the most recent AGM.

See Editorial & Letters inside

High School crest to be abolished—see story on page eight.



EDITORIAL

The following editorial was written for the November/December 2007 edition of *Score*. It was withheld at the time on the request of Dr Robert Curry, but is published here in response to readers' requests, following recent events at the High School.

'Elitism' not the problem

The article 'High school accused of elitism', by Anna Patty in the *Sydney Morning Herald* (20.11.07) caught the attention of many CHAOS members, and should exercise the minds of all those who care about the Conservatorium High School.

As a Senior Projects Officer for the Australia Council in the 70s I was often involved in debates about elitism in the arts. The fact is that the arts *are* elitist, and thank God they are, for in our country culture is devalued by the emphasis on sport and mass entertainments such as the annual Schools Spectacular. The arts are for everyone, but not everyone can be an artist. That was the view I held all those years ago, and I still hold it today.

Having said that, there is a vast difference between elitism and *exclusivism*, and it was the latter which one imagines is at the heart of the parent group which raised concerns about the drastically reduced intake of students into Year 7 at the CHS and the limits placed on subject choices, including the mandatory study of Mandarin for Year 7.

Only 13 children have been selected for entry into Year 7 in 2008, roughly half the intake of previous years. Eight of these are of Asian origin. (This number has been reduced to eleven.)

Program Review

In a telephone conversation with Dr Curry, the Principal was at pains to point out that the situation outlined by the *Herald* journalist was not entirely of his doing, but is the outcome of a Program Review initiated by the State Education Department. Whilst it is hard to imagine

that Dr Curry has so little say, it is surely even more alarming if the changes being made at the CHS are not down to him, but are the result of departmental experimentation.

Drastic action required

What he *did* say however was that standards at the school have been declining and that measures had to be taken to raise them.

He intimated that the situation needed drastic action, since student numbers had increased 'astronomically' in the past two years, giving the impression that numbers were of more importance than standards.

According to the newspaper report, Dr Curry is quoted as saying: 'the number of times a student of the school sang in Latin could be counted on one hand.' This is a puzzling statement, since on the not so distant occasion of the school's farewell concert to Miss Macrae, the *entire* student population was on stage, and gloriously sang a Mozart *Requiem Mass* in Latin from memory.

A pretty big hand to count on, one would think.

Surely in this day and age it should be possible for students at the Conservatorium High School to study whatever secondary subjects they wish, within the parameters of their essentially *music* education? I remember some years back it was fashionable to push for Indonesian studies, due to the propinquity of our Asian neighbours. Now we are trading heavily with China. Fashions come and go — 'art alone (and Latin) remaining stays with us'.

There are precedents for this too, are there not, where some students are allowed to study unusual subjects of their choice through external distance education?

A spokesman for the Education Department told the *SMH* ('Top music centre rocked by staff revolt', 23.11.07) that Latin and Ancient History would continue to be taught, or offered externally as electives, 'depending on student demand'.

When a thing ain't broke...

As to the question of the standard of talent emerging from the Conservatorium High School, this has surely never been in doubt in past years. A recent huge credential for this is to be found on page 1 of the last issue of *Score* (Nov/Dec 2007), which shows that a substantial proportion of players in the Sydney Symphony Orchestra all received their initial training at the CHS. As future issues of *Score* will reveal, this situation is replicated in similar orchestras all around Australia and indeed internationally.

Surely then it is better to hone the skills which

have stood the School in good stead, rather than taking a cleaver to the system?

Worried parents

Perhaps the most worrying features of such a small intake of children however are the social implications. Many parents will be loth to send their children—however gifted—into such a rarified atmosphere for fear of the adverse effects on their children's personalities, and the future of music in Australia could well be further diminished.

It appears that all the proposed changes are sanctioned by the Education Department, and it is Dr Curry's prerogative to implement them, but one would hope that this present small intake is an experiment, which will be corrected in the intake of future years, or heaven help the future of CHAOS! - Francis R Harvey

It is not intended that every edition of 'Score' will carry an Editorial. Nor does the Editorial necessarily reflect the combined view of the CHAOS Committee. -FRH

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LETTERS

Disturbing

I hope you don't mind me 'sticking my bib in' but the recent Con High developments are very disturbing.

Some thoughts:

1. The *raison d'être* of the school is the provision of a strong secular education in conjunction with a music education that enables those who gain entry to move almost seamlessly into the wider music scene. By reducing the size of the class to 13 these aims, while theoretically still possible, will almost certainly be frustrated. The courses that can be offered in a school of 78, if this year intake continues, are so narrow that it barely meets the requirements of a 2008 high school education.

2. By reducing the course offerings to such a narrow base you effectively eliminate any child who has any interest outside music and seriously disadvantages any child who begins at the school and then decides to leave. This makes a parent's choice at year seven even more difficult than it currently is and necessarily makes a choice of the 'privates' more attractive.

3. By creating a school that is made up of 13 Year Seven 'prodigies', the total social experience, that has been a hallmark of the Con. High education, will disappear.

4. The staffing of a school of 78 will necessitate teachers moving across subject lines into areas where they have little or no expertise.

I understand that the principal has expressed an interest in classroom teaching even though he doesn't have any formal teaching qualifications. This is solid evidence of the problem in 4 above.

It would seem to me that the effect of the year seven '13' intake is even more devastating from a musical standpoint. For at least forty years the school has provided a music education that not only consisted of individual instrument training but extensive experience in chamber music, mass choirs, orchestra and theatre production. It is impossible to have an orchestra made up of six pianists and seven violinists, the two instruments where the students are most musically developed by Year 6. One of the aims of the audition has been to identify 'potential' as well as 'level' and this aim has enabled wind and brass players to gain entry.

There are currently 23 members of the SSO who attended Con. High, (see previous edition of *Score*) not one of whom is a pianist (?) I

don't have a count for the AOBO.

House concerts feature as an integral part of the music year's music programming and overall education. With a school of 78 these must inevitably disappear. It would be a shame for the students to lose the skill of stage management, programme scheduling, choir and orchestra conducting not to say the general experience of peer management.

Even in light of the 'poaching' that the privates have engaged in over the past years, the school has still performed admirably. Last year the school was placed 39th in the State in percentage of students who obtained marks over 90% in subject areas.

Sorry for this epistle but I find the situation so stupid I couldn't resist.

Yours etc

Brian Bromberger

(Professor Bromberger is Dean of the Law School at Loyola University, New Orleans, and a past president of the CHS Parents and Friends)



'Cherry-picking' talent

As one who has had peripheral involvement with the talented students and staff of CHS over the years, but 40 years experience with the Department of Education in a variety of teaching and administrative positions, I find Dr Curry's policy on the number of students he is prepared to admit to the school utterly beyond comprehension.

Any principal working in the vast bureaucracy that is the NSW Department of Education and Training knows that numbers of students through the doors are the lifeblood of the school – loss of numbers means loss of staff, both teaching and support, loss of funding and loss of resources. The ceiling already placed on numbers at CHS as a result of available space already places severe restrictions on what the school can offer. To deliberately engineer a reduction on those numbers verges on the insane.

As to Dr Curry's stated desire to maintain high standards, I rather naively believe that it is the role of a specialist school such as CHS to find and develop potential in students, not just 'cherry-pick' from the already highly talented. Surely this is what education is all about. A city the size of Sydney is bursting with young musicians with potential and the desire to improve. However, the sheer size of Sydney makes CHS an unattractive option for those on the outskirts, where the majority of the student population live, as well as the existence of schools, both public and private, with excellent music programs much closer to home. In this competitive environment it is Dr Curry's job to

make CHS an attractive alternative, not to drive students away.

Mal Hewitt

(Former Senior Education Officer, NSW Department of Education Performing Arts Unit)

Dear CHAOS Members

I would like to let you know how The Conservatorium Association is faring.

We had our Annual General Meeting on 19th November and yes we have changed our name back to the original name and dropped Alumni from the title. The change seemed to be causing more problems than it solved. We also passed the four other motions as notified to you prior to the meeting. We were able to do this with the help of friends from the Con. High Association of Old Students (CHAOS) who have joined our Association. They have provided an injection of new and younger members to help with our operations.

Treasurer Peter Middleton, Acting Secretary Marjorie Bailey and Membership Secretary Anne Robinson had all advised they were unable to continue their heavy workload and as they have been the mainstay of the Association, we needed some new blood.

Adrian Bunter, Treasurer with CHAOS has agreed to replace our long serving Treasurer, Peter Middleton, and music teacher friend of Ruth and George Fitzgerald, Jennifer Rohan is Secretary.

The new office bearers for 2008 are:

Secretary: Jennifer Rohan Tel 9588 3794
Treasurer: Adrian Bunter " 82665099
Vice-President: George Fitzgerald 95341768
President: Brian Strong Tel 96143048

Alan Ziegler has agreed to continue to organise the Lavender Bay Sunday Afternoon Concerts in conjunction with The Con. Ensemble Studies Unit.

The long established North Coast Recital Tour organised last year by Marjorie Bailey will continue but it will be organised by The Conservatorium staff, as are the other tours that Conservatorium Students undertake, and George Fitzgerald will head a Committee to begin organisation for the Coughtrey Bequest Scholarship to be awarded in 2009.

Please let me know if there is anything you would like us to do in the coming year. We are hoping to arrange the annual luncheon again this year despite missing out last year.

- Brian Strong, President, Conservatorium Association



Lynette Williamson, ex-CHS student, now working as an artist in London.

Love of Music led Lynette to an exciting career in Art

Rosamund Plummer continues her series of interviews with ex-patriate Australian musicians.

What years were you at the Con High?

1971 to 1976 - the years of hot pants, patchwork jeans and long droopy hairstyles with centre parts.

Piano was your main instrument. Do I remember correctly that you studied with Nancy Salas? What was that like?

Scary! She was a fantastic teacher though.

My memory is of her reclining on the chaise while I played through some piece I hadn't practised enough, at the end of which she would say nothing, sigh, examine her nails and then give me a withering look over the top of her glasses.

Her studio at the Con had two grand pianos and a fridge, and my memory of the beginning of a Nancy Salas lesson was a feeling of terror as that flamboyant kaftan swept into the room and headed for the fridge. She had strong views about food (as about most things) and a rustle of macrobiotic packaging would be followed by some dire pronouncement about tomatoes being bad for the uterus, or something.

She had a very strong face and her hair was always scraped back into a bun, usually with a colourful scarf round it. She was stylish and dramatic - she always dressed dramatically, and she drove a Citroen DS, which must be the most stylish car ever made.

Although her habitual look was fierce, she did have an incredibly soft side to her so when she was nice to you it was amazing. I still can't believe that we had the nerve to put a plastic dog turd on her stool at a group piano lesson - maybe it was safety in numbers. Anyway she just laughed and put it in the bin.

You also played the viola as second study. The concept of a compulsory second instrument was revoked 4 years ago, and will hopefully be reinstated soon....did you find the study of an orchestral instrument useful and enjoyable, or was it an unwanted extra?

Although I was a hopeless viola player and hated practising, I think learning a second instrument was good for widening my musical knowledge and experience. It also made me appreciate people who could

actually play stringed instruments!

Any stories, favourite memories of school days?

I have a memory from year 8 of toasting sandwiches on the electric bar heater in the classroom. It was about this time that we experimented with putting tissues through the back of the large floor-standing fan: the result was satisfying - a sort of paper snow-storm.

I vividly remember the feeling of fear at the school assemblies each week when Miss Brown would announce who had to play in front of the school the following week!

And on the subject of Miss Brown, how did she always seem to know what was going on? On one occasion she called me into her office to tell me to get a grip, over a crush I had on someone a few years older than me in the school (who shall remain nameless!). Was it that obvious? Did she have spies?

And how could I forget the time when we were about 12 and Leone Ziegler and I found Phillip Shovk had compiled a 'Sexiness Chart', in which he listed all the girls in the class and gave them marks according to their attributes, to make a sexiness league ladder. I've remembered this for years as having me at the bottom of the list - a trauma which has remained with me down the years, Phillip! (Now of course, after only a few thousand dollars of analysis, I can laugh about it...) However, I was reminiscing with Leone last year and she claimed that *she* was last on the definitive list, so maybe this is one of those false memory syndromes where the vulnerable young female psyche finds traumas to match its tragic mood.

At school you were a wonderful artist, and have gone on to earn your living from art. What did you do after school to begin your career in the art world, and how did you end up in Cambridge?

The day after my last school certificate exam I flew to England. From there I got a job in Brussels for nine months as an au-pair (where I played in an amateur orchestra - shock, horror!) - full of foreigners who spoke no English, a startling experience familiar to other Con graduates I'm sure.

I then decided to go to Art College in England. This involved a 1 year foundation course in London (punk and anarchy - all you'd hope Art College would be like), followed by a 3 year graphic design degree in Canterbury (disappointingly dull by comparison - more Technical Tony than Art College chic).

After college, I went freelance in London, and I've been freelance ever since. I spent the 80's in leggings and a lot of hair gel getting whatever work was going. Memorable early jobs include putting together several issues of Kung-Fu Monthly magazine and designing a

label for Toilet Duck. I rented studio space in central-London, first in a rather seedy advertising agency above a sex shop in Soho, and then shared a large room with a group of illustrators and designers in an ex-industrial warehouse. My work for the Women's Press (Feminist book publisher) at this time got me onto the book launch party circuit which is where I met Andrew, who I married. As well as any general design work I could pick up, I looked for work related to classical music. Although lots of designers want to work in the music industry, most of them look for work in pop music or CD design. Working on sheet music covers and concert programme material is fairly esoteric! My music background really helped me to get work in this area as publishers appreciated the fact that I wouldn't do something like put a treble clef back to front or ask what 'Urtext' was. Music publishing has always made up a large slice of my work - Universal Edition, Faber Music, Peters Edition and Boosey and Hawkes are regular clients.

The main reason we moved to Cambridge 10 years ago is that my daughter, Rebecca, was about to start school and we thought Cambridge would be a better place for her to grow up. After 17 years in London, it also seemed like time for a change. It's only 50 minutes on the train from central London, so it's not exactly in the sticks.

Nowadays all my work gets sent electronically, so it doesn't really matter where I work. For instance, my main client, Universal Edition, is in Vienna (!) and we email back and forth every day.

What's it like for you living in the UK and Cambridge in particular....cultural life, food etc and bringing up a child.

The area of Cambridge we live in has a high density of

Continued next page

Changed your Email?

Over 60 email addresses on our CHAOS database are invalid! Our membership sub-committee has decided that owners of invalid email addresses will no longer receive hard copy notices, due to the costs involved. **Please advise any changes by contacting:**

The Membership Officer
andybrom@bigpond.net.au

academics. It's the electoral ward with most degrees in the whole country! It can be pretty competitive if you're part of the university, but as we're not, we enjoy the benefits of being in a company town without being part of the company, and the benefits of the university are pretty good - a beautiful city, and all the music, theatre and cinema you get in a university town. For us it's mainly the art-house cinema we're into. Tourists and language students come here from all over the world, and academics come from all over the world to work here, so it's very international. At the local state primary school that Rebecca attended, a school of 230 pupils, a survey showed that 40 languages were spoken!

Britain has changed so much in the time I've been here that it really is quite a different place from when I arrived. It's much more European now - everyday packaging is often in five languages and home shopping catalogues from France and Germany drop through the letterbox every other week. The channel tunnel means Paris is only a couple of hours from London and this, along with low-cost flights has made a day trip or weekend break to Berlin or Venice quite common. (It's the local variety of globalization.) Being here is great because it's so central, but I guess the main reason I've ended up staying here is because Europe is the main centre for classical music publishing.

Things you miss about Australia (if any!)

Twisties! Proper milkshakes! Um. Big skies, and a sun up there somewhere - it can be very cloudy here. I miss the directness. People actually saying what they mean. It took me about 15 years to fully understand the subtleties of British social behaviour! What does someone actually mean, when they say something they don't mean? Still, in Brussels they spoke a foreign language, how inconsiderate is that? At least the Brits speak English, even if they're not proper Aussies. (What am I saying? I'm getting British citizenship shortly, so I'll be a Brit myself and a citizen of Europe!)

CHAOS Award recipient for 2007

Mark Walton's 'Outreach Music' program takes the power of music to Australia's remote outback regions.

The recipient of CHAOS's Memorial Award for 2007 is performer/teacher/composer Mark Walton. The Committee was unanimous in its choice to support this versatile musician, who will receive \$4,600 to fund his musical pageant 'The Power of Music' in the drought stricken North West of NSW.

The towns involved will be Gilgandra, Warren, Coonamble Baradine, Coonabarabran and Mungindi. These are places where Mark Walton has had a long-standing input with his Music Connect and Music Hub programs, for which he no longer has financial support.

Having worked for many years in Australia's regional outback, Mark Walton has come to the conclusion that the most effective way of creating interest and enthusiasm for music is to devise special events which require mass participation and intense preparation leading up to the event.

On 26 August this year, as part of a major Outreach Programs sponsored by Xstrata Coal, Mark will stage 'The Power of Music' at Newcastle City Hall. This will involve nearly 1,000 school children from across the Hunter Valley, singing and playing traditional musical instruments.

'I am confident that events like these help to galvanise the next generation of young musicians in these areas, and so help keep the precious flame of music burning brightly,' Mark said.



(Above) Mark Walton, talented soloist, composer and academic, bringing the power and love of music to the 'musical dead zones' of outback Australia. (Left) Four young musicians from Parkes. (Below) Performances are given in the open air, or in tents situated in the wheat fields.



Barrie de Jersey...gifted artist and teacher

'A complete unawareness of who (and how great) he was...'

Obituary by Diana de Jersey

How very sad it is to think that Barrie is no longer with us to talk to and listen to—having passed on very suddenly (July 2007). But how comforting to know how selflessly he shared his knowledge and love of music with so many people—influencing and changing many lives with his compassion, gentleness and kindness.

Born in 1936, Barrie lived his last twenty years in Kingston, Hobart, extremely happily; teaching piano, lecturing in music, making stunning pottery and painting beautiful pictures.

Studied composition overseas

After leaving the Conservatorium High School in 1953, he did his degrees at the University of Tasmania in Hobart, because he wanted to continue piano studies with Madame Helen George.

Having studied composition with Frank Hutchens in Sydney, he began to look overseas, and finally left Australia to study with Paul Hindemith. However, on a train he looked up from a book and saw Salzburg, and immediately thought: 'Mozart!', and there he stayed for years, studying piano with Herr Wagner and composition with Hans Werner Henze. This was a wonderfully productive period and Barrie had a piano concerto and a string quartet performed in Vienna, and many other works performed in Salzburg.

One of the founders

Returning to Hobart, he was one of the founders of the Music Department at the university, and he set about lecturing, teaching piano, painting and teaching pottery.



One of the last photographs taken of Barrie de Jersey, at his home in Tasmania. He continued to perform and teach until the very end of his life.

He was married twice, to two wonderful women—Tonia Bearup, also a pianist, and Carol Warner, a ballerina. Barrie is survived by three daughters and five grandchildren.

I find the most interesting thing about my dear brother was his complete unawareness of who and what he was; how deeply he affected all who knew him; how deeply he was loved and respected and how very deeply he will be missed.

New members

Our website is proving a convenient vehicle for the acquisition of new members. We welcome the following since our last edition:

Janet Nowosad (nee Fitzpatrick)
Michael Vromen
Amanda Wong
Lyndal Perry
Dianne Quarmby
Bradley Cooper
Angela Denning

We lose Patricia Parker OAM



An inspiring life.... Patricia Parker OAM

Patricia Parker died in November 2007. Born in 1937, she was educated at the Conservatorium High School in the 1950s, being the first student admitted on voice alone, and in her subsequent career made a remarkably distinguished contribution to Australian community cultural development.

In the 60's she was the driving force in the establishment of many of the cultural groups and activities in the Western Sydney area. Her energy, 'know how' and innovative strategies allowed the community to realise their creative dreams and establish a whole new era of community arts and social development. Patricia was the Chair of many local community arts organisations, an Artists House, the still famous Garage Graphix, Blacktown Festival, Indigenous Arts and the establishment of Blacktown Community Council for the Arts.

More recently she initiated a program 'Kids for Kids' in an endeavour to relieve suffering and hardships endured by children in Africa.

One of the first Community Arts Officers

Self employed and Director of her company, Admin Art, Pat worked for a number of Local Government Authorities and arts companies including Regional Arts NSW, setting up the Regional Arts Fund in NSW, auditing their outdoor art works for South Sydney Council and teaching Arts Administration to young Aboriginal Diploma students at NAISDA.

Through the 70's Patricia became one of the first Community Arts Officers in Australia, receiving a Study Fellowship from the Australia Council to complete an Arts Administration degree at London University. On her return to Sydney she was seconded by the Australia Council to visit the newly appointed Community Arts Officers in most States to negotiate wages and working conditions for them with Local Government Authorities. Patricia was employed by Blacktown City Council and retained this connection until her death.

Huge budget

Her influence on Australian community arts policy and practice was widened further by the contribution she made whilst with the NSW Bicentennial Authority in the 80's, She was responsible for the assessment and distribution of funds for projects in NSW and toured the state extensively, working with rural and remote communities. Her budget for the NSW grand events was in excess of \$72 million.

Into the 90's Patricia was engaged by City of Sydney Council to develop Policies including Aboriginal Reconciliation, bringing practical reality into local government.

Self employed

A director of her company, Admin Art, Patricia and son Daniel worked for a number of Local Government Authorities and Arts companies including Regional Arts NSW on the set up of the Regional Arts Fund in NSW, the auditing of the outdoor art work collection and Arts Policy development for South Sydney Council, Managing NAIDOC Week and teaching Arts Administration to young Aboriginal Diploma students at NAISDA. She had a hand in the organisation of over eight hundred festivals of all sizes and themes, including Trent Nathan's 50th Birthday Bash on Fort Denison and the Battle of Vinegar Hill Bicentenary for five Councils in Western Sydney.

In recent years Patricia concentrated on using her expertise in developing Cultural Plans and Policy for local government in NSW, Mentoring, and in sharing her wealth of knowledge associated with Event Planning, Best Practice, Sponsorship, Community Cultural Development and Preparation of grant submissions.

Awarded the Order of Australia

In 2003 Patricia received the Centenary Medal for her contribution to the Arts and Community Cultural Development. In 2004 she was awarded the Order of Australia for her outstanding contribution to Community Cultural Development and work with regional and Indigenous organisations through the Arts.

Of her time at the Con High, she wrote to *Score* in 2006: 'I loved my time at the School and it opened many doors for me.'

If you have news of fellow members (or yourself!), email

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Book Review

Tales of Music and the Brain

Musicophilia

by Oliver Sacks (Picador, UK 2007)

While at school in years 11 and 12, I formed a performing group which visited retirement villages and nursing homes to provide entertainment. Quite often you would come across extraordinary people who would amaze you. A gentleman I remember would always be sitting at a piano playing from memory for hours at a time, seemingly never repeating a single work. What made this person even more incredible was the fact that he rarely spoke and never recognised any of his own family when they would visit, not even his own wife.

Struck by lightning

Musicophilia is about such stories and explores the impact music has on the human brain. How can you explain a seemingly average man who after being struck by lightning suddenly is inspired to become a pianist and composer at the age of forty two; or a group of children, unable to tie up their shoelaces with an average IQ of 60, able to sing in many languages, a high proportion having perfect pitch?

The one-armed pianist

Oliver Sacks, physician and author of *The Awakenings* and *The Man Who Mistook his Wife For a Hat* is very compelling in expressing not only the importance but the necessity of music as an educational as well as medicinal tool in achieving a longer and more healthy and happy society. Areas of investigation include, Depression, Parkinson's disease, Tourette's Syndrome, Synesthesia and even Phantom Fingers as in the case of the one armed Pianist. This list barely touches the surface of what the book delves into.

'Music, uniquely among the arts, is both completely abstract and profoundly emotional. It has no power to represent anything particular or external, but it has a unique power to express inner-states or feelings. Music can pierce the heart directly; it needs no mediation. One does not have to know anything about Dido and Aeneas to be moved by her lament for him; anyone who has ever lost someone knows what Dido is expressing. And there is, finally, a deep and mysterious paradox here, for while such music makes one experience pain and grief more intensely, it brings solace and consolation at the same time.'

Music is the cornerstone

This is a thought provoking book and each reader I suspect will come away with their own reflections about what they have read. For me the idea that our intelligence can be formalised by any external means is pointless and each

person must be valued for what they can achieve and contribute for what should be a thinking, caring, tolerant and receptive society. Music and in particular music education will no doubt be the cornerstone of that society.

- Christopher Howes

Due to a number of events beyond the control of the Committee we were unable to publish our January/February edition. We apologize to readers.