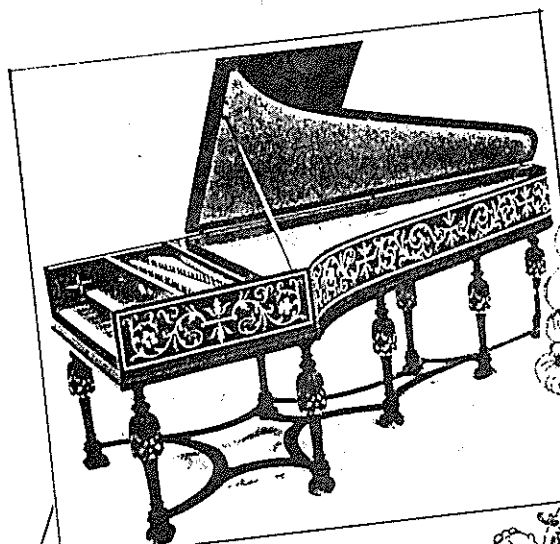




JULY 1986 Erato 49



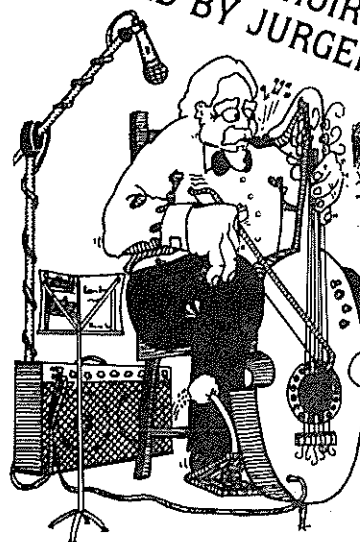
Australian Tour 1986

Australian Tour by the
MONTEVERDI CHOIR OF
DIRECTED BY JURGEN

whim 'n rhythm

1986

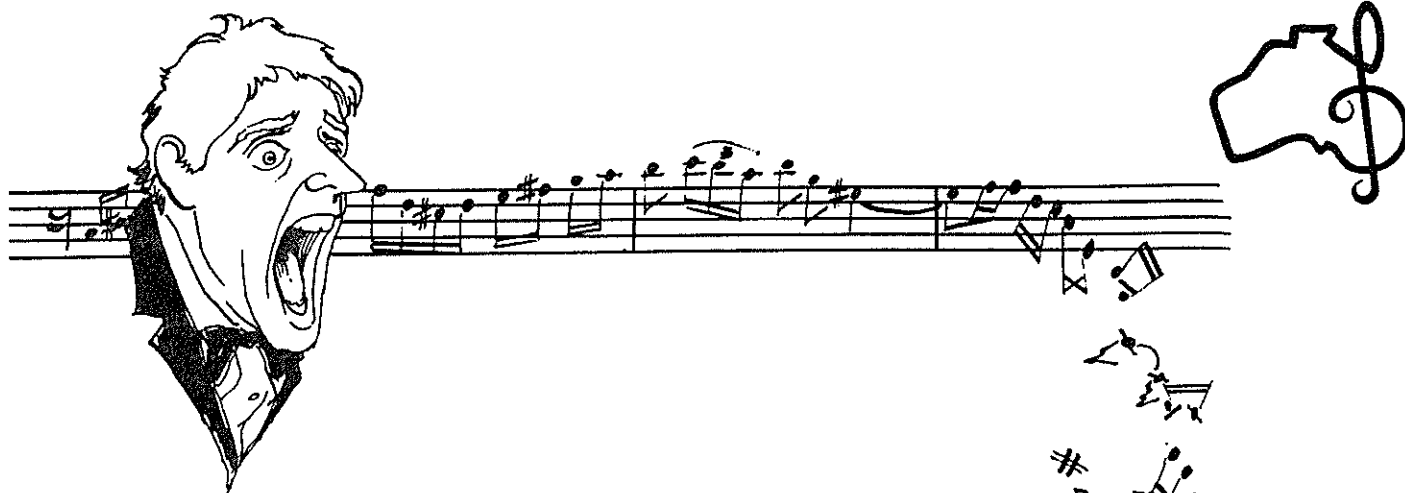
in concert



**Final concert contained
style and expression**

DAVID'S Cathedral,
art, was the setting for
final concert of the
Intervarsity Choral
Festival on Saturday night.
Under their conductor,
Carl Crossin, the choir
gave a programme which
third movement was an
exhilarating experience.
Two funeral motets by
Heinrich Schutz were
beautifully sung.
J.S. Bach's "Magnifi-
cat", with or without the
interpolations (preferably

Your guide to the Choirs



Editor's longwinded blah

INTERVARSITY Choral Festival is once again nearly upon us, and that means yet another Australian Intersociety Choral Council meeting. And that probably means almost nothing to most of our readers.

Really, the most obvious effect this meeting could have is a change of editorship to ERATO. The position of Editor, like all the other offices of AICSA - the Executive, the Librarian, the Archivist - is up for election.

Editing ERATO is not so much a thankless task - I do get occasional bouquets - as a time-consuming one. Despite polite requests for type-written articles and detailed lay-out instructions to contributors, the bulk of submissions still require total re-typing, a task that, unless the Editor has secretarial skills (or a secretary) can take two weeks of very late nights. Dear contributors, please help reduce this workload!

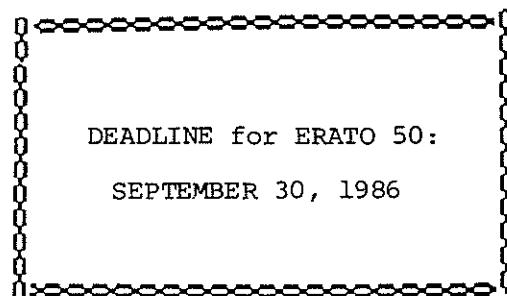
By the way, I don't want the Editorship for ever, so consider nominating for the job. Or one of the other positions.

Our President, Barry Gration, with Secretary Lawrie Horner and Treasurer Andrew Farrell are ineligible for re-election to their executive positions according to the AICSA Constitution. I would like to thank them for their work over the last two years; they have probably achieved more than any previous executive. This activity is not immediately obvious to the average UCS/UMS member except through the pages of ERATO, and it's largely due to the identity problem faced by AICSA.

Most of AICSA's member Societies have more than enough trouble coming to grips with their own position in local music-making without trying to conceive of their national Association's *raison d'être* in an Australia-wide context. So ponder these questions:

What should AICSA be doing?
Is ERATO and Intersociety Choral Festival enough?
Who will stand for election?

Robert Kay



Erato 49 • July 1986

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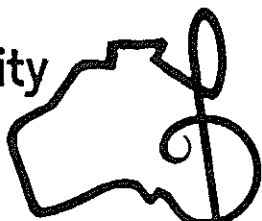
Erato

- published by PUCS for the Australian Inter-Varsity Choral Societies'

Association - is edited by Robert Kay,
66 Marlow Street
Wembley, W.A. 6014
(09) 387 1108

The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC.

Australian Intervarsity Choral Societies' Association Presidential Statement



ALMOST THE VALEDICTORY ARTICLE

THE AICSA Constitution limits the Executive members to two years in office. The current Executive will cash in their chips on August 31 this year. Nominations will soon be called for this year's elections, to be held at Australian InterVarsity Choral Council in Brisbane during InterVarsity Choral Festival. Would you like to nominate for AICSA?

The duties of the Executive are to run the administration of the Association, to carry out the policies laid down by AIVCC, to help IVCF Committees with grant applications and so on. The best way to get an idea of it would be to read AICSA articles in the last few years' *ERATOS*.

Executive members need not be old heavies and it's a pity that so often in the past retiring AICSA executives have soon faded away from the IVCF scene. Don't think you'll be rid of *US* that easily!

An executive does need some or all of the following: administrative expertise, energy, dedication, a sense of what IVCF is and where it should be going *AND* a good dash of common sense. (Whether the current Executive meets those criteria is not for me to say).

To nominate, you need a ticket of three people (President, Secretary and Treasurer) in one city - each of them a currently paid up member of a currently paid up AICSA member society. Each nominee should be nominated and seconded by members of an AICSA Society - not necessarily the same one.

Go on - give it some thought. If you've got what it takes - GO FOR IT! Elections are also coming up for Library, *ERATO* and Archives.

So much for the future, what about the present?

We recently sent out the Publicity chapter of the AICSA Manual. All Societies should have it by now. The AICSA Manual is steadily growing; I commend it to both IVCF Committees and Society Committees for ideas and information on How To Get It Right. We also invite feedback on it.

The latest thing is the AICSA Survey of choristers who aren't going to IVCF. By the time you read this you'll have seen it. The idea is to find out how many people skip IVCF and for which reasons. I urge you to fill one in and return it....you could win a prize! (Those who go to IVCF will also have a chance to win a prize - don't think we're In Any Way encouraging you not to go!)

The AICSA Choral Composition Competition attracted a pleasing number of entries in varying styles. They have been sent to the judges and we're currently awaiting their responses. The winning entry will be put before you at IVCF in Brisbane; I hope you like it (I hope *I* like it!). If you missed this year's Competition, now's the time to start work on your *Magnum* (5-10 minutes, relatively unaccompanied, suitable for young adult mixed choirs of 40-80 voices) *Opus*.

We're still waiting to hear about the National Music Service Organisations Grant we applied for in May (or was it April?). This was an application we lodged with the Music Board of the Australia Council for funds to help cover the cost of the new library catalogue. We hope to have some news on this by IVCF.

* * * * *

Speaking of IVCF, it's still not too late to register. Do it now. I hope you're looking forward to IVCF; I know I am. Here in Melbourne things are getting organised with group rail bookings, essay extensions etc., etc. I'm busy preparing the Helium-powered spacebus for the long grind North up the Newell Highway. And when I get to IVCF - I'll see you there!

Your everlovin' President

Barry
Barry H. Gration



c/- The Union
Monash University
Clayton Vic. 3168

MONASH UNIVERSITY CHORAL SOCIETY

Well, hello everyone, from the land of the midnight rain.

Things are quite frenetic here at the moment, being the run-up to our 2nd term concert - Haydn's *Creation* with Zelman S.O. (one of Melbourne's better amateur orchestras) and five soloists instead of the usual three. With any luck there'll be a crit elsewhere in this issue, so you won't get a lot of detail here. Just one thought, however: it's quite surprising what varied and interesting music there is in *The Creation* if you bother to listen. A lot of people thought, Haydn, here we go again another classical oratorio, etc., but there is in fact a lot to be had from this pretty large work.

Other news- Melbourne was host to the Australian Choral Association's inaugural Choral Conducting Symposium in early June. Inspired by Faye Dumont (see Perth IV '84) and largely organized by our own Katie Purvis (see IV's 1978-1985) (Sorry that was unkind), guest speakers included Dr.

Charlene Archibeque from San José Uni, California and Mr. Bevan Leviston, former brickworks employee & MUCS conductor.

Some topics were: conducting, rehearsal planning & management, concert programming, etc.

Another group at the Symposium was Whim 'n' Rhythm, from Yale University. They are 15-voice female close harmony choir with a mainly pop repertory, along with the compulsory spirituals. They were very good, a very tight sound with lively singing and the most amazing stage act - at one stage one of the girls took out an Instamatic to take a photo of the audience 'for the folks back home'!

In the further distant past - on the 10th May we held the annual MonUCS Soprano Aria for Tenors & Basses. A glittering occasion, with all the very best people attending. First prize went to Ron McCoy and Judy Hall singing Coward's *Someday I'll Find You* the other way 'round.

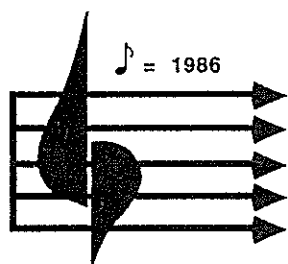
I nearly forgot - our first term concert! We presented Carmina Burana with the National Boys' & Girls' Choirs & the Victorian Youth Chamber Orchestra - 270 performers in all! A stunning concert - see crit elsewhere (I hope).

From the past to the future - we are planning a concert around the theme of King David - Honegger's *le Roi David*, Schütz's *Psalm of David* Gibbons, Bennett's *When David Heard* etc. Should be good.

'Till then, keep singing, and enjoy yourselves!

Alistair Killick

Erato 49 - 3



37th Intervarsity Choral Festival

c/o Club and Societies Office
University of Queensland Union,
University of Queensland,
St Lucia. 4067.

Brisbane	
23 Aug. - 7 Sept., 1986.	
Patrons:	
Margreta Elkins A.M.,	●
Prof. Warren Bebbington.	●

Dear UCs and UMs,

Greetings from the Deep North! This hastily scrawled (?) missive is to let you know that-

(1) IV is still on! QUMS has started pre-festival rehearsals, and the music is as scrunchily gorgeous and exciting as promised. You'd be mad to miss it!

(2) details of the workshops have been almost settled (someone pour me a brandy!) They will be:

English Folk Song - Greg Massingham,
Basic Choral Musicianship - Hillary Jones,
20th Cent. Church Music - Graham Morton,
Bell Ringing (maybe) - ?,
Choral Conducting - Prof. Warren Bebbington,
Vocal Jazz - Harlie Axford,
Choral Composition - Assoc. Prof. Colin Brumby,
AICSA Prizewinners - Robert Kay;

(3) the camp fees (did I hear a gasp of horror?) will be \$110 for workers (nett weekly income more than \$125 per week) and \$80 for others;

(4) the AIVCC meeting will be held on Saturday the 30th of August in Room 8.01 of the Michie Bldg, University of Queensland (you really didn't want to know that, did you?);

(5) we've changed our mind about transport. Choristers arriving at Brisbane Airport, please stay there until you are collected by your friendly if frazzled IV person. DO NOT take the unfree bus into town. Do not pass GO. Do not collect \$200. Instead, you will be tossed lightly (salad dressing optional) into our chartered bus at said airport and driven directly to Coolum (be prepared for a little waiting if your flight is very early);

(6);

(7) and finally;

(8) it's not too late to come! With the mighty Queensland Symphony Orchestra to contend with (with which to contend), and the choral writing sometimes split parts within a double chorus, we need everybody. If your budgie can sing (and you can teach it the music) bring it along. Seriously though folks, we would like it if you registered before July 31. It's not as if we don't want you. But it would be sad if you all had to fit into the chartered taxi to Coolum;

(9) you'll have a ball (no, I don't mean the Sogball, but if you gets your kicks from being run over by a beachball with a glandular condition, there's that too). The music is great, the weather will be Brisbane's best (barring the occasional snow flurry (just kidding)), the workshops will be highly edifying (and fun), the entertainments will be extremely, well, entertaining (I'm Soc.Sec. so I should know), and us Queenslanders are cute and cuddly (modest, too). See you there!

Mark Chapman.



SYDNEY UNIVERSITY
MUSICAL SOCIETY

Box 32, Holme Building
The Union
University of Sydney
NSW 2006

DEAR U's,

1st Term went well. The concert comprised the Rachmaninov-bliss-me-out-Vespers, Vaughan Williams-not-so-blissed-Mass in G minor, and other smaller works. Apart from the worrying VW, the Vespers were in my experience an unparalleled success, as a class of unaccompanied choral music that SUMS rarely performs.

The Americans are coming! Gentle choristers of the Eastern States, I'm sure you can sympathise when I tell you of the bucket-loads of Oo.S.of.A People taking out their summer holidays on us! Whim 'n Rhythm are on their way; and we've just seen off those 8ft high, 'hitch a ride on my roof rack' college choristers on their way back from Melb.

Now about Brisy IV ...

STOP EVERYTHIN G ..;½=-.....

(remember what a GREAT concert you had last year???)

We have a really, really limited stock of Minifest85

ELIJAH CASSETTES

left over to sell, \$10 each ono. If there are any left by IV, they'll be on sale in Brisbane.

Alternatively,

ORDER YOURS NOW

BY SENDING \$10 per cassette, and NOTHING extra for postage to SUMS's box address (see above), and we'll send you them... gosh!!

Truly, stocks-won't-last, so get in before IV.

See yous in August,

Anthony Swan

Tasmania University Musical Society

c/- Union Building
G.P.O.Box 252C
Hobart Tas. 7001



THE HOODED priest wasn't quite in focus as he peered through the uncurtained window, but then again nor were the three phantom pianos, the dancing log-fire flames nor my whiskey glass. But his appearance was as a message from the Homeric dead. A candle in hand, silhouetted behind its light, the priest for a moment was transformed into a youth with a pigtail who, laughing madly, created an illusion of fantasy for if my mind does not fail me, the spectre moved inside and, through dry cracked lips, simultaneously played the three pianos singing the tune of "Confutatis, Maledictis" inspiring in the almost inert bodies strewn haphazardly around the room a slurred rendition in accompaniment.

And then he was gone. We've become a society transformed since that camp. The concert a week later was a knockout, Mozart's Requiem, Ave Verum and Vespraes Solennes de Confessions (sic - I presume you mean K.339 -Ed.) drawing a phenomenal audience and rousing applause. So large was the crowd that our own "Gods", theatres soaring high above the stage, were host to 91 odd angels listening in various poses, including those with legs dangling over the edge and those flat on their backs asleep. And there, in this holiest of holies, the choir could detect a presence, an energy, an ...Amadeus! We sang to awaken his Dad!

TUMS is under the swinging baton of Kevin Findlay at the moment, and it was his triumph that was the Mozart. Even the ABC thought the production good enough for a few microphones and tapes, as well as pre-concert TV bits. But now, with coffers swelled (how else but by busking in Salamanca Place in glorious Hobart weather, i.e. snow, sleet and hail!) we prepare for a July 11th extravaganza of a completely different tempo - Rice-Lloyd Webber's *Joseph and his Amazing Technicolour Dreamcoat*. Whilst it was mooted that the bruffers wear togas, consideration finally enabled sense to prevail over valour (would YOU wear a toga in 5°C!?) and a black and white concept to emerge that we hope will sufficiently compliment the dynamic orchestra we've assembled as backing. As the concert is in a library, we've no headaches at all about it, and can just rock in and enjoy the sing, trying manfully to suppress the muffled hysteria as Chris McD sings his Maurice Chevalier hit, or Pharaoh (John Ballard) does the Elvis swing!

Third term will be as active, of course, this time with TUMS doing a combination concert of a programme yet to be determined, but bound to include Rutter's *Gloria* and *Samson* by (blank space - Editor's bet is it's not "*Samson & Delilah*" by Saint Saens). But, not only that, November 27th will be a day to stop the partying and wear a sombre black, for that is the day that TUMS meets Godzilla - oops! - er no, TUMS joins a choir to sing to da Pope babe!! He's decided a few thousand Catholics inhabit this paradise so he's going to drop into the local race-course in Hobart to give tips to a 100,000 odd crowd. We sing "hi!" and, with the security of our own enclosures and superloos, get to place a few bets! And whilst on the subject of holies, we're still singing at weddings and have recently put our

price up!!! Bit radical for Hobart, but we've got to do something to separate sheep from the - goats? I must say, though, weddings are fun, informative (i.e. you find out just who that person you were at kindergarten with is to spend the rest of their life berating!) and a character study of the local clergy. Ode to that drunk Irish priest whose hell and brimstone spellbound his audience into a requiem-like silence, no tear being shed nor coo uttered - except by us, of course, who were behind him and could smell his breath!!!

Well, I'm afraid this epilogue must end, one more epistle to join the volumes of this Lime-ignoring newsletter, ERATO (I don't know what that means, but it's all I could make of the handwriting - Ed). Tassie is obviously the place to be, so stop kidding yourselves that it all stops at Bass Strait and come join the alternative Queensland rap!

David Walker



Queensland University Musical Society

c/- Students' Union Bldg.
University of Queensland
St Lucia Qld 4067

IN OUR last Eraticle the year was but new: news was of Orientation Concerts and hopes for new members. Now, already, half the year has been sung away and, here in the sovereign State of Queensland, preparations for the I.V. proceed apace.

We held our first semester concert on 31st May. We performed *Canticum Trium Puerorum* by Praetorius, Four Anthems by Tchaikovsky and Dvorak's *Mass in D*.

The Praetorius has a semichorus that starts with two parts only and adds another part with each succeeding verse until in the final verse there are eight parts. These verses alternate with refrains sung by the full choir accompanied by brass and organ. As you can imagine it provides quite a contrast!

The Tchaikovsky Anthems were unaccompanied and we sang them in Russian. I'm not sure that a Russian speaker would have recognised our dialect but the overall effect was convincing.

After interval we sang the Dvorak with organ accompaniment alone. This is the way the work was originally written and there is reason to believe the orchestral version was the result of publisher's insistence rather than of composer's inspiration. For those of you who are not familiar with the work, it is the one where the altos get the tune most of the time. Ask any QUM alto! It goes without saying that the performance was great with a very high standard throughout. Mind you as a performer I might be biased.

At the post-Concert-Party Colin Brumby's resignation as our conductor was announced. So we then discovered that the concert had, without our realising, marked the end of nine years under Colin's musical direction. So we are not only planning an I.V. but also looking for a new conductor. That search needs must be the subject of the next Eraticle.

We are all looking forward to seeing all you Australian choristers when you migrate (temporarily!) to Queensland for I.V.

See you then.

Bill Abrahams

Erato 49 - 5

Melbourne
University
Choral
Society

Box 51, Union Basement
University of Melbourne
Parkville Vic. 3052

GREETINGS from MUCS, the gossip centre of the Universe! Honestly, Melbourne is teeming with so much sordid activity that I found it quite beyond my powers to put any of it down on paper in a gossip column for the last SCUM. As one sorely tried chorister complained, we all seem to need our own personal Agony Aunts, preferably from interstate. Are there any volunteers???

MUCS is merry enough from a purely choral point of view; our first term concerts were successful both musically and financially, and the moving concert actually worked quite well, apart from a few minor hitches, such as not being able to see the conductor when we were out in the dark, cars driving into the carpark in the middle of the Gabrielli, and candles that went out and caught fire at the wrong time. (I'm still trying to figure out how that wax got into my hair...) The Wassail (Kendall's famous mulled apple juice) and biscuits we sold during the interval were also a great success, and well worth the effort it took to organise; although some choristers were heartily sick of the left-over

biscuits by the time they had all been eaten several days later.

This term MUCS is performing *The Rio Grande*, Holivannes' *Gloria* and Britten's *St. Nicholas* with Gerald English. We will be having not one, but two concerts, (on 23rd and 25th July) in the newly-renovated Melba Hall. Some of you may remember the beautiful green and pink ceilings from rehearsals at Melbourne I.V. Well, they have been painted a tasteful cream, and although the seats and carpet are now pink, the improvement is substantial. An Age reviewer described it as having been transformed from a barn into a concert hall.

MUCS is, sadly, in search of a new conductor, as Bevan will be leaving after our second term concerts. I will endeavour to keep *Erato* readers posted about our progress in this area. Other news includes the fact that we have finally got round to applying for a grant for a new banner, (Oh joy!) which should be ready to make its first appearance at Brisbane I.V. The big news on the social front is the occurrence of yet another MUCS Cocktail Party on July 12th. (It's probably over by now, and all that's left are the after-effects of the hangovers.)

That's about all from me for now, I'm off to the MonUCS camp for the Saturday Night Rage-o-rama. See you soon,

Robyn Starkey

39th IVCF

Box 150, Holme Building
University of Sydney 2006

THE 1985 Choral Minifest was quietly laid to rest earlier this year, and the 39th IVCF is now the talk of Sydney (easily eclipsing the Royal Wedding and that boring film *Hail Mary*). The Committee was elected last December and we haven't had an argument yet! May I introduce:

Stephen (Stiffy) Schafer as Convenor
Tim (T.T.) Matthies as Secretary
Tony (no nickname) Havyatt as Treasurer
Hugh Swinbourne in an unlikely role as Camp Officer
Phillipa (Miss R Solemnis entrant) as Publicity Officer
Andrew Thalys in the demanding role of Transport and Billeting Officer
Cathy Bishop and her book of party games as Entertainment Officer
Angela Vvirian making her debut as the Ordinary Member
and veterans Eve Killick (fundraising) and myself (concert manager) are still wondering how we got involved in this whole affair.

Without pre-empting anybody's glory we can say that the big production number will be three performances at the Opera House sharing the stage with the Sydney Symphony Orchestra, Sydney Philharmonia Society, St Mary's Cathedral Choir and the Regensburg Boys Choir from Germany, in Mahler's *Eighth Symphony*. And in the second week we're putting on an all-Australian Choral Concert - after all it will be 1988. The dates will be Saturday 13/8/88 to Sunday 28/8/88.

In the mean time, hope to see you all at Brisbane IV, and don't forget our competition - a free bar of IV chocolate to the first person to write and tell us what the three members of our executive have in common.

Joy Sharpe

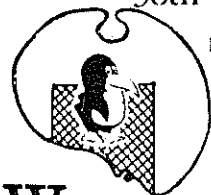
P.S. Minifest has now closed for business after handing over approximately \$2500 profit to SUMS and 39th IVCF. Any enquiries should be directed to the SUMS Committee.

38th Intervarsity Choral Festival Inc.

Patrons: Hon. J.C.Bannon, M.P. Premier of S.A.
Sir Robert Helpmann

P.O. Box 258, Kingswood, 5062

ADELAIDE, 1987



WITH A little over a year until the descent upon Adelaide of Hundreds of ininerant singers, planning is well under way for an event to assuage their year-long drought of interstate choral sociability.

The arm-waver will be JOHN ABBOTT, currently resident conductor at the Elder Conservatorium of Music. The concert will take place in the Adelaide Town Hall, and will probably include Sir Michael Tippett's

A CHILD OF OUR TIME

although the programme is not yet decided.

The camp will be held at ROSEWORTHY AGRICULTURAL COLLEGE, pleasantly (and conveniently) situated near the famous Barossa Valley. The College has its own (built-in) winery.

Fundraising for the event is well under way, and more raffles/chocolate sales/wine sales/phone-book deliveries/~~extortions~~ are planned. We also have about 80 dozen bottles of IV wine maturing in preparation for the anticipated deluge of parched interstate cousins.

Yours in tune (mostly)

The 38th IV Committee

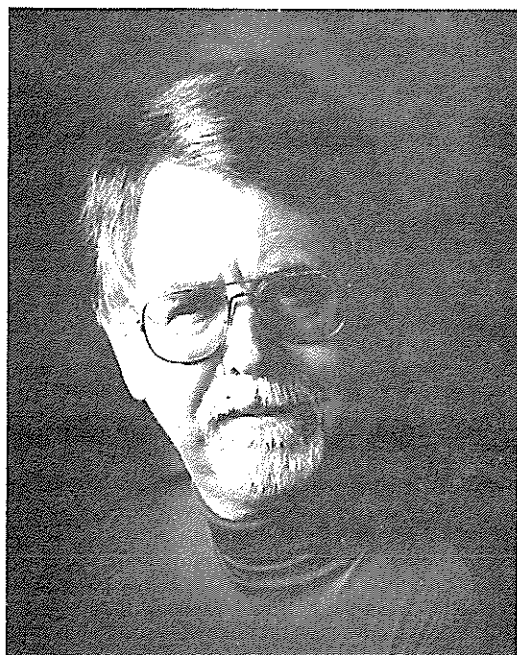
LETTERS to the Editor

Dear ERATO,

In 1977 QUMS needed a temporary conductor for two years while John Nickson, the then conductor, undertook studies in choral conducting under Rodney Eichenberger in the USA. Colin Brumby was asked to take on the task. And thus started a nine year partnership that has just come to an end when Colin resigned after the first semester concert on 31st May.

It is very easy to take our blessings for granted and I suspect that, at times, QUMSians have taken Colin Brumby for granted. With his departure we have no choice but to recognise that it is not every choir that has a conductor who is an eminent composer, is specifically trained in choral music and is readily accepted as conductor by orchestras. QUMS has had the great fortune to have such a conductor these last nine years.

Under Colin's conductorship QUMS has performed much of the choral music repertoire, ranging from works of the renaissance to contemporary pieces, from a *cappella* programmes to ones with full orchestral accompaniment. To decide what was his greatest achievement is not easy. He re-established the University Chorale; the semichorus drawn from the main choir and embarked on programmes for that group both in conjunction with the full choir and on its own account. On several occasions he accepted commissions from QUMS to write works specifically for us. These commissions included *Orpheus Beach* performed in 1978 and more recently *The Vision and the Gap* performed in 1985 to mention the two largest works. Since 1982 Colin has secured the services of the Queensland Theatre Orchestra to play for us.



Colin Brumby

Perhaps his greatest achievement remains his support for QUMS as a training choir which anyone can join without audition while at the same time ensuring a consistently high standard of performance. I am sure that QUMSians, past and present, join me in saying "thankyou Colin".

Yours faithfully,

A QUMSian

Adelaide University Choral Society



c/- Student Association Office
University of Adelaide
North Terrace
Adelaide S.A. 5000

DUE TO LACK of time, this Eraticle will boast neither the polished prose of Dr Johnson, nor the incisive journalistic flair of Alistair Cooke, nor the seductive sensationalism of *Truth*, but it should give some idea why AUCS (for once) is indulging unashamedly in a) self-congratulation, b) optimism and c) just indulging unashamedly in general.

a) On May 10th, a choir of over 120 performed Mozart's *Requiem* and Pergolesi's *Magnificat* in St Peter's Cathedral to the rapturous applause of an over-capacity audience. The Cathedral only seats 850 but they were standing at the back, sitting in the aisles and bopping in the belfry. And freezing in the cold, for at 8.10 pm we concluded, by order of a police patrol, that enough was enough and the queue was dispersed.

The ideal cathedral setting, magical Mozart and inspired conducting combined to produce a memorable concert which could not have left the most hardened IV-goer unmoved. Members of the Very Professional Orchestra considered us the best choir they had heard in Adelaide and urged a repeat performance (which unfortunately proved impossible). We will be on Radio SUV sometime in July or August. Alas, I can't provide an objective concert review because the local guru of Choral Causes at *The Advertiser* (and former FUCS accompanist) ordained long ago that student choral groups were too rankly amateur to receive recognition. That's Adelaide, I'm afraid.

b) Second Term is shaping up very well, too. For a concert on August 3rd in the Flinders Street Baptist Church in combination with TAFE Chamber Orchestra, we are preparing Byrd's unaccompanied *Four-part Mass*, Monteverdi's *Beatus Vir* and Carissimi's wonderfully dramatic oratorio *Jephthe*. The last chorus in which the hero's daughter's virginity is bewailed compares with Dido's Demise.

Again waving her magic wand will be Hilary "Wonder Woman" Weiland, Terror of the Tenors, Suppressor of the Stray "S" and Protector of the Weak (altos), whom you will all meet at Adelaide IV as Chorusmistress. Third Term might be Britten's *St Nicholas*.

c) Best left unsaid really, except to mention the great bunch of enthusiastic New Members ("fresher" is positively untrendy) of the bop-till-you-drop variety. However, this cannot make up for the imminent loss of (young) stalwart Louise "Long-Playing" Persse to Melbourne.

P.S. Thanks for all your letters of concern about Audrey. She has now been found and needs a week's soaking in Martha Gardner.

Martin Penhale

Dr. Ron: from Bridesmaid to Bride

THE THIRD "MonUCS Soprano Aria Prize for Tenors and Basses" was awarded at a glittering ceremony in Melbourne in May. The winner, Dr Ronald B. McCoy (who was runner-up in the contest last year), was a firm favourite with judges and audience alike, winning by a substantial margin on points.

The Soprano Aria Prize (SAP) was originally conceived in 1984 by former MonUCS President Denise Lawry, who heard several tenors and basses trying to outdo each other's falsetto one night after rehearsal. She thought that they ought to have an opportunity to display their talents publicly, and thus the first SAP Contest was organised. It was held at the Abbey Theatre in Prahran, and was won by the inimitable Tessy Tura (Bill Collopy from MonUCS), with Stephen Schafer (SUMS) as runner-up.

In 1985 the Contest was held as part of the Easter microfest celebrations, at a private home in Hawthorn (where it was held again this year). In these intimate surroundings a good time was had by all, particularly Mark Dolahenty (SUMS) who, as Dame Joyce Slumberland, won the Contest with an impressive rendition of one of Violetta's arias from La Traviata. Tessy Tura and Ms Barbara Rennison (a real soprano) were guest artists on that occasion.

Features of the Contest from its inception have been the Mistresses of Ceremonies, the Panel of Judges, and Simon the Keeper of the Holy Statistics. This year the Mistresses were MUCS and MonUCS Morals Officers Robyn Starkey and Helen Gordon-Clark. The eminent judges were: Alistair Killick (MonUCS President), Susan Tonkin (token Soprano), Andrew Farrell (MonUCS and AICSA Treasurers; hot favourite for Sleazebucket of the Year Award in both MUCS and MonUCS; on the panel because of his extensive experience with sopranos), Bill Collopy (1984 winner), and Lisè Cribbin (musicologist; only person to have won the MonUCS Depravity Award more than once; most experienced soprano the Contest organisers could find).

For the first SAP, Simon Johnson (MonUCS) wrote a computer program which compiled the judges' scores on each contestant and provided statistics on various aspects of the Contest (such as the Difficulty Coefficient of the pieces sung). This program has been used each year with great success. Simon wrote another program for this year's Contest: a betting system called "Melba Tote" which enabled spectators at the Contest to wager on contestants. This proved to be a most popular innovation, with people betting vast sums (up to \$1.00 in some cases) on their favourite contestants. Ron McCoy and Stephen Schafer soon firmed up as favourites, Ron having odds of 2:1 for a win.

The contestants in the 1986 SAP were as follows:

1. Kendall Crocker (MUCS) - As "Milly Tisha", Kendall gave an amusing performance of Gershwin's Do It Again



achieving 4th place with a good deal of audience interaction.

2. Peter Jones (MUCS) - The only contestant to provide her own accompaniment, "Diana Trash" performed a song in the Country & Western style, with banjo. Distinguished herself by winning the wooden spoon.

3. Andrew Fysh (MonMUCTUMS) - "Fifi La Bore" gave a delightful rendition of Cole Porter's Begin the Beguine. Those flawless high E's won him the runner-up's prize.

4. Simon Barfoot (MUCS) - An extraordinarily sweet and innocent-looking fresher, Simon gave what can only be described as a "cute" performance of Where is Love? from Oliver! Wonder if he found it...?

5. Ron McCoy (MonMUCS) - "Amanda Lawrence" fooled everyone into thinking she was going to sing Caro nome from Rigoletto, then launched into the famous scene from Noel Coward's Private Lives, with help from Ms Judy Hall, who played the Coward character. The rendition of Some Day I'll Find You was charming, and won everyone over. Dr Ron was a popular winner.

6. Adrian Goodwin (MUCS) - as "Janet MacDonald", Adrian performed Gershwin's Summertime, with the help of some heavy make-up and a long-suffering Winnie-the-Pooh.

7. Bazza Gratton (MonMUCS) - A transformed Bazza (clean-shaven, made-up, hair tied back) attempted a rendition of I know that my Redeemer liveth from Handel's Messiah. With some help from his accompanists, he managed to finish.

8. Stephen Schafer (SUMS) - The only true interstate act on the programme, "Diana Fishnetskia from Kiev" introduced some Sydney panache into the Contest, delighting and appalling her audience with a mimed performance of Diana Ross's Chain Reaction. It had to be seen to be believed.... Despite not singing a note, Stephen came 3rd in the Contest.

People are already talking about what they are going to perform next year. What started out as a one-off event seems to have turned into a MonUCS tradition. Maybe one day the Contest could be held as part of an I.V....

Katie Purvis

CONCERT REVIEWS

PUCS delight with fun evening

PERTH UNDERGRADUATE CHORAL SOCIETY

Serena Kay (Conductor)
Winthrop Hall
April 26

■ THE LEGENDARY P.D.Q. Bach's music formed the bulk of this interesting concert, which started with two tongue-in-cheek works, "Jelly Cantata" by Gary Watson and "Old Mother Hubbard" by Alfred Wheeler.

It was a masterly piece of programming to open with the "Jelly Cantata", which is a spoof on J.S. Bach's style, and to close the first half with an example of the real thing, the "Hunting Cantata".

This comical music must be done well, with a genuine sense of style, if it is to have any impact. Anyone who has been bored senseless by stolid performances of the real thing would have been highly amused.

Michelle Aylmore, Julie Daniel and Richard Swann acted out the solo parts admirably, even managing to sing stylishly such profound lines as "I like it for dinner".

Martin Rowden conducted the "Hunting Cantata". It was an interesting performance which used an authentic sounding baroque-sized orchestra. The chorus sang elegantly, especially in the final chorus which had bounce and vitality without coarseness. Michelle Aylmore's pure lightweight soprano was true in intonation and production.

P.D.Q. Bach dominated the second half. Introduced wittily by Bob Nussbaum, "he" made an unforgettable entry before playing three piano works "side saddle" because of his girth. Lorentz Lossius, beneath the disguise, played elegantly.

The oratorio "The Seasonings" is reminiscent of so many things — the "St Matthew Passion", the "Christmas Oratorio", "The

Messiah". You name it and you will find it.

Such music requires a highly competent orchestra and Neil Barclay led the combination of orthodox and decidedly unorthodox instruments in an exciting reading of the score. In particular, Hugh Ponnuthurai and Amanda Parsons produced stunning sounds from their "tromboon" and "shower hose".

It goes without saying that the comedy would have fallen flat if the choir had not sung well. The tutti was quite magnificent in "To curry favour, favour curry" with its strong resemblance to the "Hallelujah Chorus". This good sense of style with its confidence of attack made it a memorable evening.

—Music Maker, July/August



Confidence dictates Quality

HOW PLEASING it is to hear a choir singing phrases instead of just notes and words! This was the way SCUNA sang for much of their concert at Bruce Hall ANU, on 3rd May, under the direction of Bengt-Olov Palmqvist. The things I like to hear in a choral concert — phrasing, bright tone, good diction and intonation — were there in varying amounts in this concert. What I found interesting was the way they varied: it was largely related to the confidence with which the songs were sung.

In the first half, which consisted of madrigals and similar pieces from the 16th and 17th centuries, the choir sounded best singing in English (e.g. Fire! Fire!, Morley, Weep O Mine Eyes, Bennet), but still performed the other pieces well (including the sublime Ecco mormorar l'onde by Monteverdi). However they did confirm my own opinion that Matona Mia Cara (Orlando di Lasso) is deceptively difficult to sing without the piece sounding disjointed. The audience's understanding of the pieces was helped by introductions from Peter Young (which were a trifle wordy at times).

The second half of the programme began as the first half ended, with some pieces for brass ensemble. These pieces were varied and provided a contrast to the choral music, as well as giving the choir a bit of a break.

The choral music of the second half was from the 20th century, and was sung as well as that of the first. The Three Nonsense Songs by Seiber are really fun, and provided the brightest singing of the evening, while some of the remainder was somewhat subdued. The Four Slovak Folksongs by Bartok, accompanied at the piano by Peter Young, were a good choice to finish the programme. Even though the first two of these songs sounded slightly laboured (one is very sustained, with an unusual melodic line; the other lively but in a mixture of 5/8, 3/8 and 3/4), the last two were sung with appropriate vigour.

Variations in tone and diction aside, the blend of the choir was really good, and SCUNA presented a concert which was well worth hearing.

Mike Strasser

Erato 49 - 9

ORFF REQUIRES ENTHUSIASM AND DISCIPLINE

MonUCS

National Boys Choir

National Girls Choir

Victorian Youth Chamber Orchestra

Lauris Synan - soprano

Gerald English - tenor

Ryan Zachariah - baritone

Conducted by André de Quadros

Robert Blackwood Hall, May 2nd.

The performance of *Carmina Burana* by a considerably augmented MonUCS was an undoubted success. A good sized audience enjoyed some enthusiastic and at times exciting singing by the choir. "Swaz hie gat umbe", for instance, was tight and energetic, and "Blanziflor et Helena" was suitably climactic. The work's more subtle (well, less blatant) moments did not fare so well, however — the impressive fortissimo of the opening bars was not followed by an equally impressive pianissimo at "semper crescis". Some ragged playing from the orchestra, which appeared to lack preparation rather than ability, did not help, but cannot take all the blame.

In the Germany of half a century ago Carl Orff could rely on an abundance of both enthusiasm and discipline. While MonUCS had sufficient of the former, they displayed rather less of the latter than did the children's choirs. As it was, the highlights of the performance came in the solo numbers: finely controlled renditions of "In trutina" and "Dulcissime" by Lauris Synan, and a memorable Roasted Swan by Gerald English.

Richard Excell

CONCERT REVIEWS

Something to sing about, from heirs to Andrews Sisters

MUSIC

Barbara Yates Rothwell



AN IMAGINATIVE AND ENJOYABLE EXPERIMENT

MUCS - A MUSICAL MYSTERY TOUR
Arts Hall, Law Cloisters
and Underground Carpark,
Melbourne University,
Saturday May 3.
Conductors: Bevan Leviston
and Barry Gration.

LAST night's performance at St Andrew's Church, Subiaco, was an intriguing exercise in contrasts.

The Perth Undergraduate Choral Society acted as musical hosts to Whim 'n' Rhythm, Yale University's senior singing group.

These attractive, self-assured young women presented a largely light-hearted programme of songs by the great song-makers of this century — Cole Porter, Gershwin, Glenn Miller and others — with a quick passing dip into traditional music.

The group, directed by Janice Friedman, has a gloss and sophistication which make their complex arrangements seem easy, which they are not. From time to time, indeed, they lean to the cerebral.

They are the logical inheritors of the stream of American music which produced, for example, the Andrews Sisters, and they do their job (entirely from memory) with superb flair and a gift for personal and composite humour.

The choral society opened the evening with excellent singing in quite a different mode. With liturgical music from a range of centuries, including Bruckner's lovely "Locus Iste," they demonstrated an anglicised style which produced warmly resonant tones. Humour was here, too, in the mock-madrigal "My bonny lass she smelleth."

THE WEST AUSTRALIAN SATURDAY JUNE 21 1986

AICSA Decomposition Prize

Well, one thing I know for sure, I won't be winning the AICSA Composition Prize this year

I spent \$7.80 in photostatting to make three copies of a 52-page manuscript, \$5.25 in postage and packaging, and \$5 on the entry fee. not to mention the weeks and days and hours of composition, rough drafts and final copying.

Guess what I got in the mail, four weeks after the Competition deadline.

Yes, my undelivered scores.

So I can't spoil my chances by objecting to the extra rule that appears on the Entry Form but not in the promotion. It appears the powers-that-be decided to exclude paid arrangers as well as composers. Nice of you to tell us, fellers, after we've done the hard work.

Robert Kay

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whim 'n' rhythm

Tour coordinated by
Australian Yale Association

WHIM'N EXCELLENCE

EXCELLENCE isn't so elusive after all -

The recent tour by Whim'n Rhythm has shown the way by which amateur singers can quickly turn themselves into a professional touring show. The secret isn't as surprising as the fantastic result - and they only get a year at it.

Fourteen young women in their final year at Yale University in the U.S. are selected after being auditioned by the previous year's group. Each member is given only a year in the choir. The number, which includes their musical director, is chosen to match the number of men in the Whiffenpoofs, the all-male choir that established Yale's choral tradition in the 1920s.

A formal musical background is not required, and not one of this year's Whims majored in music.

The women train three nights a week, sometimes more, and give weekly concerts and perform at special functions on hire while they are still finishing their degrees.

Once their studies are over, they commit themselves to the rest of the year full-time with the choir. Within 12 weeks of starting have cut the L.P. they will take on tour with them to help cover tour costs.

The material on the record is the basis for their concerts and is polished with an intensity of effort that only such a serious commitment can achieve.

The result is permanent and well worth it - as well as a source of hard cash. They tour a lot throughout the U.S. and they take it upon themselves to perform in a new country every year. Australia got lucky, thanks to

tour leader Thalassa Skinner, whose father was originally from Oz.

Whim'n Rhythm only started in 1981 and took to their task with a determination to catch up on the 70-year lead established by the Whiffenpoofs. The Whiffenpoofs are wondering if they've been outclassed.

Professionalism in Whim'n Rhythm comes through at all levels.

Each woman may have a favourite song but they do not let personal preferences compromise the song they are allocated. For instance, Colleen Keenan's delivery of "Factory Girl" was brilliant, yet she said "Lounging at the Waldorf" was more her style.

Whim's introductions between songs was another eye-opener in showmanship. They generated a lot of laughs - from Bernada Strauss's beefy southern drawl and her taking a photograph of the audience or handing out a post-card for the audience to sign, right down to the single bird squawk from Ann Flower before "Nightingale Sang in Berkeley Square".

Before each show, a different member is usually required to muster and allocate "intro's", and each member is expected to contribute. The result is a good turn-over of funny lines introducing the various numbers from one show to the next.

Coupled with a changed order and some substitution of songs from one show to the next, this encouraged a lot of people to see the group two and three times. Now that's salesmanship.

It also kept each show interesting for the singers, as they were constantly surprised at the humour originating in their ranks. Bernada Strauss won the constant delight of her colleagues.

Take a bow, Whim, and come ag'in.

Allan Veal



AICSA Archivist, Noel Wilmott hasn't had time to gather dust of late. He's too busy with preparations for Brisbane I.V. So here is a spot of ERATO Archives to keep you going...

Did you ever stop to think that there was, once upon a time, an ERATO No.1? Yes, o my beloved, there was! It was back in the psychedelic past of 1970; July to be exact.

Prior to this there had been an attempt to establish a national newsletter called DIAPASON in 1966, edited by two MUCS, Roderick Fletcher and Clem Furphy, but I can find no record of any issues beyond No.1.

ERATO has had, to date, twelve editorships - twice in the form of two-person teams - with most editors producing only three issues during their term of office. The inaugural editor, Jane Philcox, started ERATO off as a monthly newsletter! No-one has been that keen since, especially given the cost and time involved and the difficulty in getting contributions even three times a year.

It's interesting to note that over the sixteen years of its existence, ERATO has received contributions from all of the current societies on a remarkably consistent basis, each society appearing in print in about 75-80% of the issues. MonUCS, although the

second lowest contributor overall, has not missed an issue since its absence from ERATO 28 in 1978.

At various times other choirs have contributed: who remembers NUMS, UNCS, Otago Music Union, UniChant, Mussoc, Collegium Musicum, MurdUCS, GUMS? While we are at it, let's welcome Pro Musica back to the AICSA fold and hope to see their reappearance on our pages. Also AICSA and its predecessor, AIVCC have contributed in one form or another to 37 issues, and Inter-Varsity Choral Festivals (sometimes as many as three at once) have promoted or postmortemed themselves in 40 of the 49 issues to date.

As well as society and IV news, ERATO has carried on average 4 to 5 other articles per issue on topics ranging from concert and record reviews, via serious articles on music and allied subjects, music scores (AICSA Prizewinners), to reports on intersociety cricket and boat races. Not to mention the occasional nude pinup...

ERATOS 1 - 6 (6 issues) Jane Philcox (MUCS) 1970-1972
 ERATOS 7 - 17 (11 issues) Rob Kay (SUHS/PUCS) 1972-1975
 ERATOS 18 - 21 (4 issues) Mary Nettle (FUCS) 1975-1976
 ERATOS 22 - 25 (4 issues) Vera Green (FUCS) 1976-1977
 ERATOS 26 - 28 (3 issues) Robert Taylor (SCUNA) 1977-1978
 ERATOS 29 - 31 (3 issues) Bazza Gratton (MUCS) 1978-1979
 ERATOS 32 & 33 (2 issues) Stewart Skelt (MonUCS) 1980
 ERATOS 34 - 36 (3 issues) Bill Collopy
 & Simon Johnson (MonUCS) 1980-81
 ERATOS 37 - 39 (3 issues) Cathy Nihill (MonUCS) 1981-82
 ERATOS 40 - 42 (3 issues) David Greagg &
 Cathy Pugsley (MUCS) 1983
 ERATO 43 (1 issue) Vanessa Twigg (MUCS) 1984
 ERATOS 44 - 49 (6 issues) Robert Kay (PUCS) 1984 - date
 Robert Kay

Erato 49 - 11



Perth Undergraduate Choral Society

c/- Guild of Undergraduates
University of Western Australia
Nedlands W.A. 6009

SOMETHING strange was happening to our concert.

It seemed that a monster caricature had escaped from the pages of a 'MAD' comic and was coming down the aisle towards us while we were singing in front of 500 people. A small ripple in the audience kept abreast of this puffed up one-man invasion. The show went on. He, or it, would stop and slurp from its flaggon and blink loudly as it got used to the light.

Then on it came, ruddy faced and panting under the weight of its enormous white wig and a ballooning belly that was barely captured in white knee-length tights. Hose and buckle shoes connected this hulk to the floor. And any moment it seemed gravity would bring it all crashing down. But on it came. The 80 PUCS singers on stage were as bemused as the 500 people in the audience. Just when this vision of Bohemian dereliction looked like it was going to fall apart, it sat down in the second row and drank some more. And the show went on.

It was after interval. We had covered all our serious numbers in the first half, including J.S. Bach's "Hunting Cantata". We didn't think we had raised the venerable Bach from the grave. Our visitor, it transpired, was Bach the younger. Or, as one keen researcher would have it, Bach the youngest. PDQ, to be precise. For as we were introducing "The Seasonings" with the longest short dissertation, the powder-puff hulk arose like some denizen of the snuff box and set about heading for the piano up on stage.

It's calling was voiceless and thank God, the sight was bad enough. Two helpers heaved somewhere behind its single huge buttock to get it on stage. It claimed the piano and proceeded to play so badly it was beautiful. Three numbers later and after many pulls on its 'goon and nearly crashing to the floor, it was helped from hallowed Winthrop Hall to be seen no more.

The visitation of PDQ Bach was the creation of Lorenz Lossius, whose virtuosity knows no bounds - on stage or in the aisle. Only a handful of PUCS people knew of the act, the rest were thoroughly entertained from the choral stands. Our "Seasonings" concert has been the highlight of the year so far, and Lorenz made it a whole lot

brighter all on his own. Concert manager was David Hobbs. Martin Rowden stepped in from the WA Education Department's Music Branch to take the final rehearsals and conduct the concert as regular conductor Glynn Marillier got squeezed out by rising commitments.

Serena Kay conducted the special small group of 12 through some specialist a capella works. They sang "My Bonnie Lass She Smileth" and later PDQ's "My Bonnie Lass She Smelleth", which took a sortie into the ABC News tune before it was brought under control. Well done all!

Glynn is back at the rostrum and has just taken us through two concerts supporting the visiting Yale women's choir, Whym'n'Rhythm. We got a big wrap in the Press for our "Locus Iste".

The "Whim" women certainly sparkled as singers and entertainers. They showed us all a thing or two in quality and stagecraft. Billeting them was an added pleasure for the lucky few.

Next for PUCS is a feast of Rachmaninoff, a mass by Zoltan Kodaly and Glynn's own "Ave Verum Corpus" all combined to make up our September concert at a time and place to be announced. We have already had our main rehearsal camp for it, where the bassifying effect of mulled wine took its toll the morning after the night before. How low can you get!

Allan Veal

THE LEAST SUCCESSFUL CONDUCTING IN THE WORLD

Although he composed a few symphonies, Hector Berlioz is mainly notable for conducting a concert from which the orchestra left before the end.

It was a rule at the Theatre Italien that musicians did not have to stay beyond midnight. Five to twelve approached and, due to the evening's exquisite chaos, only three-quarters of the ambitiously long programme had been completed.

The clock chimed twelve. Berlioz turned to conduct the last work, his own *Symphonie Fantastique*, and found that only five violins, two violas, four cellos and a trombone remained.

The delighted audience clamoured for them to play the symphony anyway, but Berlioz explained that this was not possible with five violins, two violas, four cellos and a trombone. "It is not my fault," he said in one of the great quotations of musical history. "The orchestra has disappeared".

Source unknown; found on U.W.A. Music noticeboard