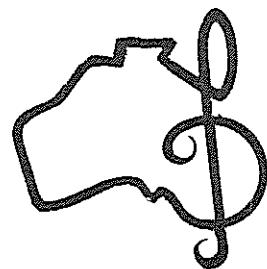


erato

N° 51



March 1987



DEADLINE
for Erato 52 is
JUNE 30, 1987.

LIKE THE GOOD News first? Or last?

ERATO's circulation, if we can believe the orders, has reached an amazing 750! That's rather good, but unfortunately impossible to afford.

Budgetary restraints impose a ceiling of 550 copies, so I must first, reduce the quantity ordered and secondly, ask you to let me know *before* next issue whether your society is still over supplied. ERATO costs about 60c per copy to produce and deliver, and this money comes from AICSA's only financial source - your affiliation fee.

CONCERT REVIEWS

I would have expected more of these this issue, given the almost mandatory Christmas Concerts - perhaps you forgot to invite critics? Or perhaps your newspaper reviews read like the one of PUCS' lately, which in a Verdi *Requiem* review of some 300 words, made one sole mention of the choral content: the choir was a "huge phalanx" from the rear of the stage to the organ gallery!

Let me assure you, the Erato Critics will do much better than that, *provided you invite them to your concerts.*

FESTIVALS

Over the long vacation we had Rottofest in W.A. and Summer(Psycho)fest in Sydney. Currently in the fermentation vats are: Cherubfest (Easter 1987); 38th IVCF Adelaide (August 1987); 39th IVCF Sydney (1988); 40th IVCF Canberra (1989); and even 41st IVCF Perth (1990)! It appears only Brisbane and Hobart aren't planning festivals - I say, come on chaps!

Mind you there's a big difference between organising a Festival and advertising it: and on this point I find Sydney's contributions to ERATO 50 annoying. Firstly, an ad for "Psychofest" unaccompanied by any detail at all (and I gather the event was an opportunity to sing in the Festival of Sydney) and secondly, and ironically, a somewhat carping allegation in the SUMS article that Brisbane IVCF had failed due to an "unknown programme and what appeared to be poor pre-IV publicity". Sydney IVCF 1988 is conspicuous in its absence from ERATO 51 also.

ERATO is *your* newsletter. Where is the news?

Robert Kay

ERATO 51 • March 1987

Editorial	2
AICSA President	3
Letters	3
AUCS	4
MUCS	4
AICSA Archives	5
Public Notices - Births	5
MonUCS	6
SUMS	7
38th IVCF Adelaide 1987	7
Ken & the ART...(serial)	8
Cherubfest, Easter 1987	9
TUMS	10
35th IVCF Perth 1984	10
37th IVCF Brisbane 1986	11
Reviews	12,13
SCUNA	14
PUCS	14
QUMS	15
Sydney Summerfest 1987	16
41st IVCF Perth 1990	16

You won't get better value elsewhere..

Q. WHAT'S IT COST TO
PROMOTE A FESTIVAL?

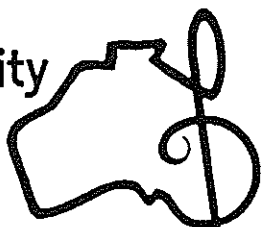
A. A Blurb in ERATO gets to
600 Readers
for a total cost to you of
one stamp: **36c**

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



WELL, now you know that I am both power-hungry and a masochist. Welcome from the new AICSA Executive. To fill you in, we are Noel Wilmott (Pres. and holding the portfolio of Archivist as well), Bill Abrahams (Treas.) and as Secretary one or the keen young QUMS freshers who found IV a real hoot - John Yesberg. The Erato Editor we all know, and I want to thank Rob here not only for a lot of hard work during IV, but also for the fine standard that Erato has reached.

This Executive has some exciting times ahead as we develop the relationship with the ABC that was established at 37th. IV. We also have the task of bringing AICSA to the attention of the wider tertiary market - ie. we want more affiliation fees! If the Bond University proposal goes ahead their sub alone would be enough to keep a whole IV afloat (means-tested sub, folks!). To paraphrase one of the past fathers, "There's no representation without taxation". Of course the attraction of AICSA membership may simply be limited to access to the AICSA Catalogue, so the sooner societies finish their catalogues and give them to the AICSA Librarians the better. It may also be that some form of associate or subsidiary membership is the means to encourage more people to attend that most worthy event, IV. I say this because Bris. IV left our approach to other campuses too late to be effective, and at the recent Austn. Choral Conductors Assn. concert I heard the choir from Northern Rivers CAE - and a very fine little chamber choir it was!

Another idea, especially attractive in view of the coming bunfight in Sydney - the Bicentenary - and the desire of the Archivist to start an oral history of IV, is that of a "Friends of IV". A first tentative step will be taken with QUMS, who will celebrate their 75th. birthday next year (pity, but we simply can not host a minifest to celebrate).

Obviously the Australia Council remains the major funding body for IV, but we will be continuing the efforts of our predecessors to attract other forms of sponsorship, particularly for the Choral Composition Competition. The experience of 37th IVCF with its major corporate sponsor (?) has at least warned us to (i) get everything in writing, and (ii) make sure it is all done with plenty of time to spare.

There is of course the possibility that the Music Board will be abolished and a new Performing Arts Board established to handle not only all the various forms of music, but also theatre, dance, mime, puppetry and so on. This will mean that Music has less real representation, and that important decisions will be made by people who perhaps can not even read music. AICSA has drafted a response to the proposals. If you haven't already, I suggest that societies do so, as it will affect IVs and individual societies (for example, with commissions).

We have made a start on the paper work sent by the previous exec, although the demands of Christmas, QUMS and our nervous systems has tended to slow us down. There has also been the small and ever-present problem of transferring the last of the AICSA papers to the new exec. I guess this is something which might always happen. Still, we all should aim to do our best.

Finally, I apologise that there was no Eraticle from us in the last edition. I was late getting it away, and in fact it arrived one day after delivery to the printers. Oh well, I should remember that punctuality is fun! If anybody wants to write or call offering comments, suggestions, criticisms for AICSA, please feel free. After all, it is YOUR national body. Bye!

Noel Wilmott and the Exec.

LETTERS to the Editor

Brisbane, 8 Jan 87

Dear Robert Kay,

PRO MUSICA (University of Queensland)

A few weeks ago the new committee was elected as follows:

President/Secretary Jan Battersby (07) 369 0563
Treasurer/Librarian Max Potters (07) 369 9963

Our address for a long time to come is
The Secretary PROMUQ
c/- p o box 484
TOOWONG Q 4066

If our name is written in full, half ends up at the University (where we are not most of the time) or at a business of the same name "Pro Musica" nearby.

In keeping with tradition we abbreviate our formal name PRO MUSICA (Uni of Qld) to PROMUQ.

We are presently conducted by a young enthusiast Chris COOK. We sing half madrigals, rest motets, masses, folk-songs, carols. Some half dozen concerts, usually on small scale.

We seek our present membership of 9 to expand to 15 or so.

Greetings,

Max Potters

Erato 51 - 3

Adelaide University Choral Society

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



NOVEMBER 30th, 1986 saw our successful performance of Britten's *Saint Nicolas* in St. Peter's Cathedral. Several advent carols, including *Adam Lay Ybounden*, *A Spotless Rose* by Howells, Britten's *A Hymn to the Virgin* and the traditional *Matin Responsory* formed the appetiser for the main work, which was assisted by Brighton High School Junior Choir in the gallery and an ad hoc orchestra. Hilary Weiland again conducted with commanding style and a crowd of four hundred witnessed the event: not bad considering the papal competition, and the local newspaper's usual incompetence in leaving out the time of the concert in the advertisement. We even received a standing ovation: the composer had cleverly arranged for the audience to stand and sing a final hymn.

A.U.C.S. then retired to the sea-side resort of Victor Harbor to recuperate for the weekend by relaxing under the sunny skies, which unfortunately rather suddenly developed into wild, stormy skies during a round of golf.

The next major event was commercial carolling for a fortnight before Christmas. Nineteen half-hour sessions raised a goodly quantity for the I.V. coffers. Wielding the baton was our recently appointed assistant conductor, Peter Leech, a composition student at the Con/, with a knack for very funny impersonations.

Speaking of I.V.: after several major purges, the committee, I understand, has finally stabilized, but although a vast quantity of meetings have been held, I am not absolutely certain that a great deal has actually been achieved. The works to be performed appear to be a State Secret as the official programme changes with the regularity of a C.I.A. cypher. Nevertheless, I am assured that it is still happening.

Following her spectacular success at the Helm, out-going president Penny Dally will be departing for employment in Canberra, and into the vacuum left in her wake has been sucked the aging former president, Martin Penhale, now qualified, I am told, after seven years of study, to work at a bar.

Nineteen eighty-seven began with a bang: sixty AucS screamed the backup vocals for two songs in a John Farnham concert.

\$800, thankyou very much.

After our usual recruitment activities, we shall embark on another *concert extraordinaire* (similar in style, we hope, to the Mozart *Requiem* blockbuster) of Haydn's 'Nelson' Mass with a piece by Mr (Douglas) Weiland, *Psalms 103*, while the superlative-defying orchestra (as heard in Mozart's *Requiem*) will perform Bach's *Double-violin Concerto*. If that doesn't get us a crit., nothing will.

Also in stall for '87 is a possible Orff-blast (blast-orff?) in 3rd term. The Futher Education Symphony Orchestra (it isn't as good as it sounds) has invited us to join with them to perform *Carmina Burana*.

Just in case you missed the last *Erato*, here are some useful names and numbers:

President, Martin Penhale, (08) 267 5592
Librarian, Rosemary Byron-Scott,
(08) 276 1999

Chris Bridge

Melbourne
University
Choral
Society

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

AS I WRITE, MUCS is just starting to kick off for 1987, and it looks like being a good year for singing and success, but before I tell you of the future, I'll take you back to our Christmas concert which was both a musical and financial success. Under the baton of Martin Rutherford for the first time, we performed Vaughan Williams' *Fantasia on Christmas Carols*, Haydn's *Te Deum Laudamus*, Handel's *Zadok the Priest*, and a selection of Christmas Carols including two original pieces by Martin. The venue, Toorak Uniting Church, was packed and the audience loved it. Some of the listeners were provided by the orchestra (Melbourne Grammar) in the form of family and friends while MUCS and MonUCS fielded a cheer-squad for our soloists Andrew Fysh, Ronald McCoy and John Coman.

Our Christmas carolling was once again a bearer of fun and funds, culminating on Christmas Eve with street singing and eggnog at Campbell Flack's parents' home followed by Midnight Mass at St. John's East Malvern.

Following our successful Christmas Concert, Martin has decided to stay with us for 1987. Our first term concert will be Beethoven's *Mass in C* and Martin Rutherford's *Mass in C* to be performed with the Preston Symphony Orchestra. As well as our regular rehearsals with Martin, Barry Gration will continue to hold Small Group rehearsals to ensure a solid group of choristers for fund-raising singing while raising the standard of the choir. All in all, it looks like an exciting year for MUCS!

Jane Staley



AT LAST, a piece from the Archivist. "And it's about time!", you say *WELL!* So do I! Now that the hard business of IV is nearly behind me I can start to do more serious work on the Archives. At present they are held both at the National Library of Australia and 415 Samford Rd., Gaythorne, Bris. Q.4051, to which any correspondence, material, etc. can be sent. What remains to be done is the individual cataloguing of material lodged, the updating of parts of the collection, and the establishment of an Archivist File - a sort of permanent reference collection more freely available.

For the future. Several projects are in the wind. One is an off-shoot of a possible "Friends of IV" project. People like Dr. Gordon Spearritt of Qld. Uni. are a source of living history and I hope to do interviews with such people for future *Eratos*. Incidentally, old-timers might be interested to know that John Nickson is back in town, holding a post at the Conservatorium. Another idea is to place the Archive listings on a computer database. I propose to use my own Macintosh and the Microsoft File program to do this, although there are other software options. The good thing about this is that the catalogue will be in a very manageable size and the rapid development of programs means that there will come software which will convert data held on one format over to another - a la recent software to convert Apple II programs to the Mac.

One question I hear often is "How do you set up Archives?" This is a good question, for it is not simply a matter of collecting material in a shoebox for ten years and then trying to remember later what it is all about. The answer is (i) to be systematic - get a ring binder,

paste material like reviews to pages which will fit, always be on the lookout for material and get multiple copies, (ii) note somewhere, but not necessarily on the item, the date it appeared, what it represents, any corrections (eg. a change in soloist, or a spelling mistake), (iii) find someone with the time and dedication to do the job. This person should be someone who is an active member of the society, and one who is not afraid to ask for material. The Committee can help by ensuring that this person receives TWO copies of newsletters, etc (so that they do not have to use their own), and if necessary, make a small budgetary allocation each year to cover the cost of paper, binders, etc.

Societies can help by noting the year on things like posters, programs, promotional material, etc. Anything is fair game for an Archive, as I found in Canberra. Material may be photocopies - although they really need to be good ones, and an original should be retained where possible - and everything should be properly cited. Nothing browned me off more while researching my thesis, *A History of the Music Dept. Uni. of Qld.* than trying to locate articles which had incorrect citation details. "Pernickity", you say. Maybe, but when your archival originals are destroyed by flood, fire and tempest, and all you have is memory, a few minute books, and some poor quality photocopies that can not be read because they have been smudged beyond usefulness, you will appreciate the problems. A good bibliographical guide like the *MLA Handbook* is recommended.

You should also keep material like *Erato* and society newsletters - for instance, how many societies have a complete set of *Erato*? Probably none, I suspect. Master tapes, recordings of concerts and interviews (where possible) also form a valuable historical record. Your membership rolls and librarians cards/lists are valuable - particularly if you are going to plan any sort of a reunion. Needless to say, your minute books, letters, bank statements, etc, etc, are also part of the historical record of your society. Even badges, stickers and garments are historical items - like the old versions of T-shirts.

You will need to find a secure location, and if possible establish two sets. SUMS I believe has their Archive in the Fisher Library, while QUMS will probably house theirs in the Uni. of Qld. Fryer Library. The benefits of such a deposit are great, but there may also be problems of free access, especially for non-students, and you would need to establish the rules regarding copying or approved loan-out of material.

Finally, there are librarians on the campus who would probably be willing to assist with advice about how to go about organising the collection. There may even be a University Archivist who would be only too glad to advise. However, you must take and maintain the initiative - there is nothing more heartbreaking than to see the good work of one archivist be wasted because the next does not have the time, care or interest. Happy archiving!

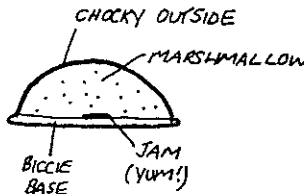

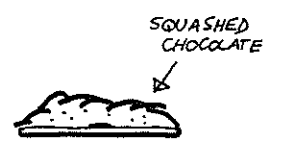



Noel Wilmott

PUBLIC NOTICES

ABBOTT - JONAS

Ali and Graham are proud to announce the birth of their 2nd Adelaide IV concert programme (born 8/2/87).

Many thanks to the hospital staff - in particular Drs. Hassler, Tallis, Stravinsky and Vaughan Williams.

<h1>HOW TO EAT A CHOCOLATE ROYAL!!</h1>	<p>FIRST! GET TO KNOW YOUR VICTIM: THE CHOCKY ROYAL!</p> 	<p>STEP ONE:</p>  <p>• HIT CHOCKY ROYAL SHARPLY AGAINST (CLEAN) FOREHEAD</p>	<p>STEP TWO:</p>  <p>• PEEL CHOCKY FROM MARSHMALLOW, PIECE BY PIECE</p>
<p>STEP THREE:</p> <p>YOU CAN EITHER BITE IT OFF IN BITS, OR SWALLOW IT WHOLE...</p>  <p>• EAT THE MARSHMALLOW!!</p>	<p>STEP FOUR:</p>  <p>• LICK THE JAM OFF (YUM!) (MARI SAYS SHE SCRAPES IT OFF WITH HER TEETH!)</p>	<p>STEP FIVE:</p>  <p>• EAT THE BICIE BASE (IF YOU NEED AN INCENTIVE, DON'T FORGET THERE'S STILL CHOCKY ON THE BOTTOM!)</p>	<p>WASN'T THAT FUN?!</p> <p>NOW, CLEAN UP!</p> <p>TO BE CONTINUED: NEXT ISSUE: "HOW TO EAT A FELAFEL IN WHOLEFOODS"!</p> <p>© DAN CRUMPT</p>



The Union
Monash University
Clayton Vic. 3168

MONASH UNIVERSITY CHORAL SOCIETY

The highlight of our festive season was the traditional carolling in Balwyn from the Flacks' to the Johnsons' (actually, it was the other way around - just seeing if you're awake!). Some of the locals even wait for us to go past thesedays! Boy, the T.V. on Christmas Eve must be lousy!

For those brave enough to stay in Melbourne on New Year's Eve, we had a great time at Katie's new abode: staying in Melbourne was certainly worth it - if only to see Ron Hansen "Walk Like an Egyptian"!

Before that we had an eexma Xmas Christmas concert in our legendary Christmas venue, where the audience warmly responded to the choral contribution conducted by Baz. The rest of the night was made up Blue Champagne's presentation of the Second Shepherd's Play, hot from the National Gallery. This was thoroughly enjoyed by both the audience & the choir. And as for the PCP, what can I say, except that it was at Andrew Howell's, and have you ever done the "Hokey Pokey" in a heated (well, hot, actually!) swimming pool?! (That's what it's all about!)

After all of this we needed most of summer to recover; by now, I think most of us have, we are looking forward to a great anniversary year. Please do come to Cherubfest if you can. (Actually, I say this because I will be a judge at the Soprano Aria, and I want all the bribes I can get!). But seriously, folks, we would love to see as many interstaters as possible here at Easter - and that includes new members! Rita will guarantee you a "good time"! (and so will the rest of us!)

That's it for now,

Yours cherubically,

Tim Connard

Hello and happy new year from us Cherubs! Welcome to the year of our 25th anniversary - if you're really lucky, we'll share some of it with you!!

I'm going to go backwards in this Eraticle. What, backwards?!

The most recent notable event has been the early stages of the freshers new members influx - part of the reason for their enthusiasm has been the major work for our first-term concert: Puccini's Messa di Gloria. It's a piece which has been very rarely performed in Melbourne - if at all!

We have also recently welcomed a new accompanist named Julie Piggin, who has replaced our beloved John Cleghorn in that job. We wish her a long and happy stay with us.

Just before term commenced, the annual MUCS-MonUCS cricket match was held by the lovely Yarra: to everyone's shock the game was a tie (& I had to pay back all the bets I took!) Helen Penrose took 6 wickets! Soon before this we welcomed Michele le Bas as librarian, whom, I am very happy to say, has quickly distinguished herself in the job!

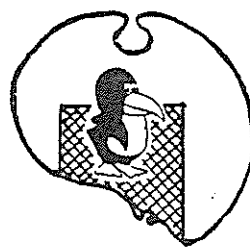
Before all this was the misty, distant of a summer long ago. (Miranda! Miranda!!)



SYDNEY UNIVERSITY MUSICAL SOCIETY

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

38th Intervarsity Choral Festival Inc.



P.O. Box 258,
Kingswood, 5062

ADELAIDE, 1987

GREETINGS from humid and sticky Sydney,

SUMS is gearing up for an exciting start to the new year (I've always wondered whether it is possible to "gear off"). Our first major rehearsal for 1987 is on 18th February when we will commence work on a programme of French music, including the Faure Requiem, to be performed on 24th April in the Great Hall. As an exciting opening to first term we have been invited to act as a backing choir for John (E.) Farnham for two (possibly three) concerts on February 20,21 at the State Theatre. At the moment the likely work for the second term concert is the Mozart Requiem.

Since our last Eraticle much of note has happened. Carolfest was a huge success with an audience of approx. 400 attending. We scarcely had time to draw breath before the megaonslaught of Summer(Psycho)fest. Five days of great parties, dinners at cheap restaurants, midnight swims, and there was a concert in there somewhere too! And who was that young soprano tap dancing on the awning of the Li En Restaurant at 1.00 a.m. on New Year's Day? At the end of January we sang with Sydney Philharmonia in the Mahler 2nd Symphony with the Sydney Symphony Orchestra under the baton of Stuart Challender. These concerts were the climax of the Festival of Sydney and most agreed that it was the best thing they had sung since *Elijah* at Sydney Minifest.

The SUMS Committee for this year is (fanfare of trumpets please!):

Hugh Swinbourne	El Presidente
Ian Seppelt	Secretary
Stephen Sharpe	Treasurer
Bruce Stafford	Librarian
Phillipa Macdonald	Publicity Officer
Cathy (NAPPI)*Bishop	OVOS Editor
Guy Saltis	Concert Manager
Ju(Anita) Valentine	I.P.President
Jaquot Cunningham	Activities Off.
David Brown)-	
Anney Cincotta)	Members (Extra)Ordin.

*NAPPI - Sydneyspeak for Newtown Arty Post Punk Intellectual.

Not a lot of personal news. Phillip Bird and Eve Killick became engaged in Frankfurt (I believe they managed to separate them for the trip home) and are now living in Canberra where Eve is working for AS&D the Department of Foreign Affairs. Paul Gould and Sarah Hardy (Perth and Hobart IVs) married in January. We wish them all well for the future.

Well I've run out of news and inspiration (and besides I have to change the CD) so bye for now,

Hugh Swinbourne

YES, it's still on - really - (would I lie to you?).

Adelaide IV has undergone a remarkable transformation - in fact the only thing that remains the same from the last Erato article is the conductor, and the fact that this is going to be the most fantastically fun IV for years!!!! Now it's all systems go as the brave members of the 38th IVCF committee venture forth and organise an absolutely stupendous IV for your dining and dancing pleasure.

The concert programme has something for everyone, with music ranging from the 16th to the 20th Century. The major works are **Vaughan Williams' luscious Mass in G Minor**, and **Stravinsky's dramatic cantata "Les Noces"**, (which were both first performed in 1923). The programme is rounded out by Hans Leo Hassler's **Psalm 150**, and two stunning motets by **Thomas Tallis - Miserere Nostri** and **Loquebantur Variis Linguis**, (which will sound absolutely beautiful in Bonython Hall's resonant acoustic). So there you have it - some wonderful music to keep your mouths moving and your vocal chords vibrating at IV.

Now, there is some good news and some bad news. The bad news is that you'll have to pay for IV. The good news is that you will not have to pay as much as you expect! "How much?" you cry - well hang on and we'll tell you.

Students will pay only \$110 - (\$30 regⁿ and \$80 camp fee)
Workers will pay only \$150 - (\$50 regⁿ and \$100 camp fee)
(A worker is anyone who earns more than \$150 per week.)

Which, if you cast your mind back, is just about the same as Brisbane IV! No price rise in 12 months - pretty good value! All you have to do is save \$5 a week, (\$6 if you're a worker), between now and August and you will have saved enough to pay for IV!

So keep these dates free or you'll never forgive yourself for missing out on a rage of a time:

AUGUST 22nd to SEPTEMBER 6th.

See y'all there! Lots of love, the IV committee.

Ken and the Art of Motor-Cycle Maintenance

David Greagg's epic of quotidian vicissitudes continues.....

Scene: The MonMurfs Annual Cricket Match and Formation Barbecue. KEN, stylishly attired in a modishly irregular battle-shirt, latex shorts and his by now infamous anthracite headgear, incinerates an infinite number of sausages merely by waving a hyper-fork in their general direction and allowing a medium-rare smile of cavalier disdain to play momentarily over them. MonMurfs of all ages, sizes, shapes, sexes and species disport themselves negligently over the greensward, conversing fugally. Adoring bands of disciples gather at KEN's feet, as he discourses on the correct strategy for victory in Social Cricket.

KEN: ...essentially, in Real Cricket, the objective is to score more runs than the opposition. In Social Cricket, however, philosophical considerations may compete for attention space, and even (in exceptional circumstances) overshadow the workaday business of actually scoring runs.

LAGER: Yeah, my spiritual run-rate's been building up recently too.



KEN: My point exactly. If you feel yourself to have, on the whole, scored more highly than the opposition, and if in point of fact you feel this to be so, then when it comes down to celestial run-rates, you're probably in with a chance.

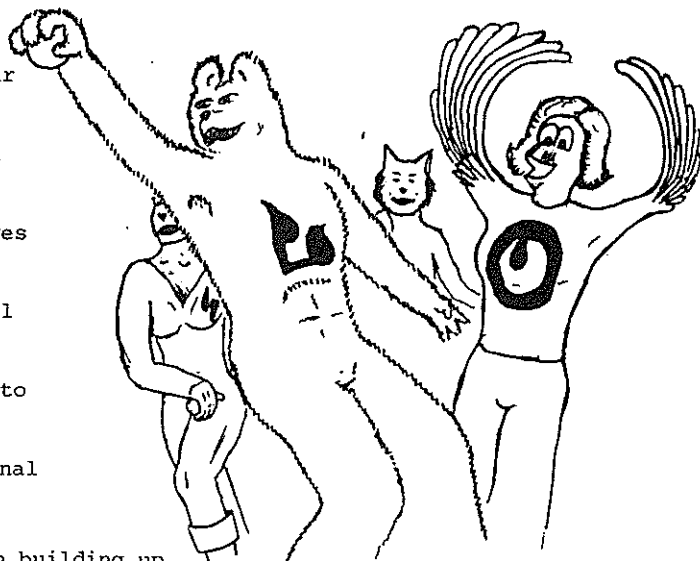
LAGER: Hey yeah man, is that why you bowl so many wides?

KEN: (not to be distracted by petty criticisms) But the whole essence of the wide is that it gives the batsman time to consider the spiritual side of cricket, perhaps even to reciting a sonnet by John Arlott or extracts from the Collected Commentaries of Henry Blofeld, or who knows what still more arcane sage - while waiting for the wicket-keeper to retrieve the ball. It is this facet of my strategy that distinguishes MUFS from the merely professional aggregation of runs and wickets.

A VOICE: But I brought my kid brother along just in case.

KEN: Thanks, Robyn. This also may have its philosophical justification, if we work on it long enough. However...

(But at that very moment the match is upon them. A series of manoeuvres take place. Several Japanese tourists pass by and take copious notes, remarking to each other that they will now be able to explain all about World Series Cricket when they get back to Osaka. The score-book undergoes Fourier and Laplace transformation and announces that the match is a tie, and will therefore have to be repeated next year, before evolving into a computer program for converting the number of runs per over into the Gross Domestic Product by halving the distance to Jupiter multiplied by the cube root of Paul Keating's telephone number. The entire ensemble adjourn for disciplinary drinks and begin to plot an even bigger and more efflorescent festival for MonUCS' duosquidecennial celebration. KEN and SEUMAS LAGER disappear into the inmost recesses of the Van-Ordinaire Class Starbus in order to plan yet another version of the Azaria Song and Tranquillity reigns supreme once more.)



.....And a brief Epilogue in 3 Parts:

PART 1: (Huddled beneath the threatening baton of stylish semiconductor SEBASTIAN KOE, the Johannesburg IV choir effortlessly soar their way through an amusingly ungrammatical little oeuvre. Balanced precariously upon his Adidas-sponsored podium, KOE wipes the perspiration from his brow and instructs them thus:)

KOE: You all realise that Herr Bondage wanted it to be sung with conviction. Just because it's called *Tedium Vitae* doesn't mean you need to go overboard on the manic depression, though.

(He calls the choir to join him in participatory drinks. KOE distinguishes himself in the sprint and the 440 hurdles, but the superbly-drilled forces of KEN and ANTOINE GLYCEROL carry off the prizes in a slashing display of formation gargling.)



HOWDY, Y'ALL!!! Happy Nooo Yeeeee!!

Enough of the crass Americanisms: welcome to another episode in the story of the foetal development of the Choral Event of '87 - **CHERUBFEST!**

For those of you who haven't heard of Cherubfest - especially all you lovely young freshers - it is a festival to celebrate the 25th Anniversary of the Monash University Choral Society, being held over Easter (17th - 21st April), so we passionately (sic) implore you all to come along and join in the *orgy drinking* celebrations.

We have in fact decided on the work and the conductor - Rossini's *Stabat Mater* and Greg Hurworth (ex-MonUCS conductor) respectively. We will also be performing other smaller works, including Tchaikovsky's *Crown of Roses* (shouldn't that be thorns?), and there will also be guest appearances from Canticum Novum and Blue Champagne, two eight-voice groups made up largely of past and present MonUCS members. The concert will be on Monday 20th April at the Church of Our Lady of Mount Carmel, Middle Park (just near the red-light district of St Kilda), and we have even started choosing soloists for the Rossini: soprano soloist will be none other than Dame Barbie Rennison (yay Barbie!), imported from Adelaide especially for the occasion. As for alto, tenor and bass soloists, well....we're not sure yet (but we're working on it!).

If any of you are thinking that all we are going

to do is sing, then you need your wrists soundly slapped. Our entertainment officers have been working overtime to produce a plethora of wonderful events for your mutual enjoyment. Highlight (lowlight??) of the weekend will undoubtedly be the Annual MonUCS Soprano Aria Contest for Tenors and Basses, which will probably be held at the Mechanics' Institutet Hall, Oakleigh - just near the Oakleigh Cemetary - so if you lop the twig during a sustained high E flat, we won't have far to drag your carcass and the remains of your vocal cords. So drag (sic) out your coloratura, polish up your trills, and slip into pink, lacy appoggia-turas, and you too can become an entrant in this world-famous non-event. Who knows.... you may even enjoy it (I know I did).

But I digress.... other entertainments planned include a fancy dress party (theme as yet unknown), the Anniversary Dinner, and hopefully a day on the Yarra at Fairfield Boathouse (I think/hope the river's cleaner there). We have decided against a Picnic at Hanging Rock, particularly since the mystery has now been solved, so there's no fun involved in guessing what will happen to you all. What's more, we don't really want any hysterical phonecalls from your mothers when you don't arrive back home.

So that (I think) is *Cherubfest*. You've heard the gossip, read the Bullsheets/Eraticles, now come along and experience it in full glorious colour and Dolby stereo. Your society should have received rego forms by now - make sure you send yours with the appropriate extremely cheap funds (only \$30 for students, \$35 for workers... while stocks last) as soon as possible!!

See y'all there,

Andrew Fysh (Pub Off)

P.S. Any Querjes? Please phone :

(03) 531 7996 - Helen/Mari
531 6812 - Andrew/Nat
259 9544 - Katie

P.P.S. In case I get sat on, I'd better remind you all that Nat's 21st is on Anzac Day, 25th April, so make an extra effort to hang around for this memorable occasion.



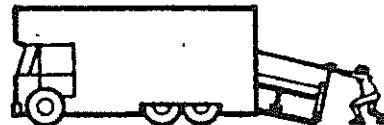
Maintenance of Ken and the Art

PART TWO: --JESUS FLAMING CHRIST WHERE THE PHOTON ARE WE????--

(These and other still more cogent criticisms escape the bearded lips of KEN, at the wheel of his indestructible Van-ordinaire class starship and troop transport. The huddled masses behind him in the fo'c'sle groan and clutch their sides as the starbus hurtles around yet another precipitous anticlimax, in a desperate attempt to avoid the Liberal Nebula.)

KEN: ..This place has got more interrupted cadences than Johannes Brahms-Petersen!

(They narrowly miss a consortium of Japanese golfers and roar into North Brisbane.)



PART THREE: (The Multitudinous Chorus, bedecked in their most resplendent battle array, mow down a poorly-armed series of music critics and smash several world records as they triumph over Brisbane, the audience, Bundaberg, Walgett, the auditorium, the Pacific Highway, Wagga Wagga, and the Post Concert Party. The curtain falls, and all retire exhausted for the assault on Mt. Adelaide in 1987.)

Tasmania University Musical Society

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



TIME FOR A TUMS UPDATE. We have had no news submitted to ERATO since No.49, and guess what... not a lot has happened. No - it isn't true. All our mainland brothers (and sisters and cousins and aunts) can take heart that TUMS is alive and well. Despite the sight of hillbillies from places we've never heard of in the Apple Isle (god knows how few apples we export these days) appearing on Page 3 of the "Age" with cute little ever-so-slightly-patronising accompanying captions and despite twin-heads syndrome and despite the border and currency problems, rest assured Tassie is still part of this country (just ask David Boon or one of our very brave, very dedicated tree-sitters in the Lemonthyme) and TUMS is equally incorporated. In fact, since Davo Walker's last news, lots has happened. So - on with the TUMS-SMUT.

On October 4 we presented a brass-and-choir extravaganza with the nationally-renowned Glenorchy City Concert Brass, including Agnus Dei (Bizet), Gloria (Rutter - again!), Zadok the Priest (Handel) and a most innovative unaccompanied Palestrina mass (I'm not saying which one). Also on the programme were Bach's Coffee Cantata and two brass works.

Next came an ABC marathon. 25 of us went to St Mary's Cathedral in borrowed cassocks and surplices to record, under the baton of Kevin Findlay and the watchful (?) eyes of 30 ABC crew, 8 Christmas carols over 3 consecutive nights of approximately 6 hours each. All of that - lots and lots of hanging around local coffee shops waiting for Aunty to do something - anything - just for a half-hour Chrissy show. Ah, but wasn't it worth it, to see ourselves on the small screen (broadcast on 19 December across Tassie, interstate broadcasts are hoped for later). And we got paid for it!! The best bit was when, to overcome our immense boredom and frustration, we burst forth with - you guessed it - Laudate, Come Again (and again) and other busking/ party/ restaurant songs much to the delight of the equally bored but certainly not frustrated camera crew (who were all on time and a half at least) who promptly taped us for their Christmas Tape. Marie (Aubert) Keane looked fantastic, the poor altos hardly got a look in (not to mention the men), and we all retained some good humour in what was otherwise an extremely lengthy and patience-sapping exercise.

Later events were participation with Tas Con Chorale members in the Papal Mass with unceasingly-Catholic rain, wind, side-shows and police-persons) on 27 November, and again with the Chorale in the Christmas concert at Government House in the presence of Gym Sneakers (Sir Jim Plimsoll) and a lot of bored parliamentarian thugs.

Other TUMS galas have been our AGM/Dinner and the end of year bash, a great BBQ (without M & Z - hooray!!!)* at the home of our new Social Secretary in historic Richmond (as in the Bridge, newly vandalised by a tearaway local in a hot FJ). The '87 Committee is:

Pres: David Walker VP: Brian Leaver
Sec: Jean Leponis Treas: Geoffrey James
Soc Sec: Cathy Limb Pub Off: Julia Francis
Con Man & Archivist: Christopher McDermott
Lib: Chris Button IPP: Matt Brownlie

Notable Christmas returns were Joanna Adamson (Canberra), Kendall Crocker and Andrew Fysh (Melbs), Brian Yates (Canberra, now the States). Departures: Dave Walker (3 months' special leave to work as a little shot lawyer in a mega-firm in Sydney until the 1987 academic year begins) and Liz Adamson (joining our PUCS mates).

So many Chrissy carols - week after week we churned them out for mega-bucks (sort of) at Northgate, Kingston Town and Centrepoint Shopping Centres, and at Myer and the general hospital (where we nearly sought to admit Dave Buttrose for our own safety!).

Then came our major Christmas concert at St Georges in (even more historic) Battery Point (again a success - Berlioz' L'Enfance du Christ), the Charpentier Messe de Minuit on Chrissy Eve with Ben Oxley at the helm and the wedding of Karen Finch to a lucky young Braithwaite called Ross. We sang at the wedding of course. Now it's 87 nad we're to be conducted till our socks fall off by Oxley senior (Paul). WATCH OUT BROADWAY - HERE COMES TUMS!!!!!!!!!!

Caio,

Brian Leaver

*(The Editor's brain is totally racked... What are "M & Z"?
- Mattnurst & Zucchini's? Mausers & Zeppelins?
Messiahs and Zionists? Micturation & Zoolatry?)



35th Intersivity Choral Festival PERTH 1984

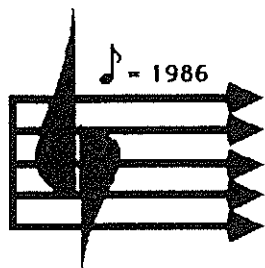
Extract from FINAL FINANCIAL REPORT

<u>INCOME</u>	Estimated	Actual
Choristers' Fees	15,000.00	14,440.00
Programmes	260.00	494.00
Fundraising	12,760.00	14,094.12
Grants	15,025.00	8,768.20
Concert Receipts	2,300.00	4,753.40
Miscellaneous	1,650.00	3,965.79
Music Sales	nil	1,633.50
<u>TOTAL INCOME</u>	<u>46,995.00</u>	<u>48,149.01</u>
<u>TOTAL EXPENDITURE</u>	<u>46,995.00</u>	<u>44,543.56</u>
<u>PROFIT</u>	<u>nil</u>	<u>3,605.45</u>

Distribution of Profit:

		\$
A.I.C.S.A. Trust Fund	50%	1,802.73
PUCS	25%	901.36
37th IVCF Brisbane	16.6%	598.50
41st IVCF Perth	8.4%	302.86

Serena Kay# - Convenor



37th Intervarsity Choral Festival



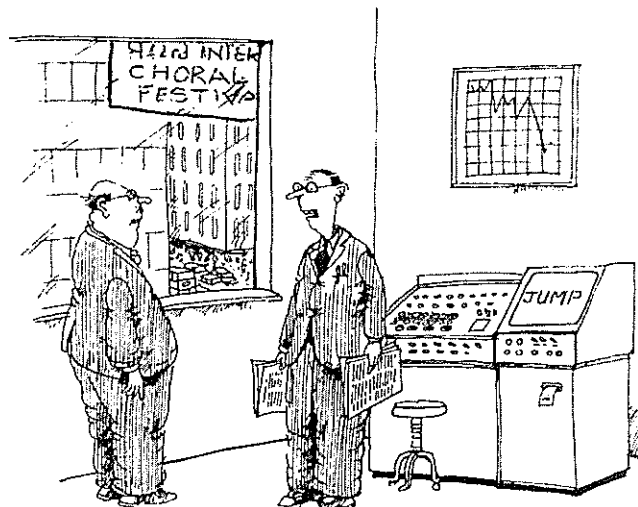
c/- QUMS, The Union
University of Queensland
St Lucia Qld 4067

Greetings to you all. As you heard in the last thrilling episode of Erato, the 37th. IVCF is not going to send QUMS down the fiscal gurgler! We made a loss, but not nearly as fierce as we all had thought. To compensate, we gave a really first-rate performance of the Howells, and everyone has told us so. You have probably read the crits already, and we have also heard a recording of the concert which bears out the praise given to us.

My thanks to all of you that came to what I am sure was a truly fine IV. We gave a very good account of ourselves in what I believe was one of the most demanding programs attempted by an IV. Brisbane organist Robert Boughen, conductor of the first Australian performance of the Howells, said it was a marvellous concert. Dr. Roy Wales, Qld. Conservatorium Director and conductor of Adelaide '81, was also impressed. Friends of QUMS in the audience said the sound was lovely and that we were really quite well balanced (chorally I mean!). I think all credit should go to David Kram for taking us through those two weeks with a combination of fine and uncompromising musicianship, and a willingness to be a part of the IV spirit.

The criticisms of music, the difficulty etc., plus concerns for what puts bums on seats, have some truth to them, but in our defence I must say that (i) there was a lot of pressure put on us to do something out of the ordinary, esp. in the Australian line, (ii) we did not anticipate the lurgie being as ferocious as it was, and (iii) the responsibility for putting the Howells on the short-list of music to go to the conductor was mine. When I heard it for the first time, I knew that I wanted to sing it, and that IV would possibly be one of the few chances in my life-time. I don't think many of you would argue with that.

The official IV photo, taken at the Art Gallery concert, looks quite good and will sell for \$9. The tapes will be selling for \$6. I urge you to buy, buy, buy!! I will also be sending to each society a set of



'We've fed all the permutations into the computer and it comes up with the same answer each time.'

posters and programs - after all, in real terms, we do have a fair few to get rid of.

We have a bit of lost property, including enough tea-towells to last until the next Brisbane IV. I also have an electric razor (if the owner wants it, please write), a rather gross grey and white tie with the price tag still attached (reduced from \$15.99 down to \$1.00!), a black spring-loaded umbrella, a new T-shirt with a design on it (owner please write), a rather bizarre collection of single socks, a towell, and A glove. If no-one claims the T-shirt or razor in two months I bags them.

I am afraid that Christmas absolutely floored us and it is taking us longer to wind up the Festival than I would have liked. Still, we'll get there. In the mean-time have a happy year, **do** go to Cherubfest and then on to 38th. IV, about which I'm sure there is a separate item. It sounds good. See ya soon.

Chorally,

Noel Wilmott

CONCERT REVIEWS

JOYFUL CONCERT, BUT INCONSISTENT STANDARD

SYDNEY UNIVERSITY MUSICAL SOCIETY
CAROLFEST
Great Hall, Friday 12 December 1986

SUMS' FINAL performance for 1986 was the traditional CAROLFEST in the Great Hall of Sydney University. This concert is deservedly a major feature of Sydney's Christmas calendar, with capacity audiences most years. Brackets of carols and sacred works separated by appropriate biblical readings tend to make this joyful concert a perfect Christmas celebration.

This year conductor Ben Macpherson prepared a well balanced and varied program with a strong representation of 20th century works and surprisingly few 'old favourites'. I felt that pieces were chosen as much for their enjoyment in listening as in singing.

My major criticism of SUMS during the year has been the lack of consistency in the standard of performance during any single concert, and CAROLFEST proved to be no exception. I was disappointed that boisterous enthusiasm tended to take over in the louder works resulting in a raw, strained sound that did no credit to the careful training and attention to voice production that was so evident in quieter works.

The most beautiful singing was to be heard in the gentle, unaccompanied pieces such as Gruber's exquisite arrangement of Silent Night and Willcocks' arrangement of How far is it to Bethlehem. In particular, Glory be to God from Rachmaninov's Vespers radiated a warmth and inner peace that I have rarely heard from an Australian choir. I felt that SUMS was totally at ease performing these works, and that they most fully demonstrated Ben Macpherson's command of the choir.

Although there was plenty of confident singing in more forceful works such as Ord's Adam Lay Ybounden and Mathias' Sir Christemas, weaknesses tended to show up in pieces that were accompanied by members of a rather rough and under-rehearsed brass ensemble consisting of three trumpets and three trumbones (sic). The ensemble was placed in the organ gallery above the choir, aiming full blast at the audience, and the choir's attempts at matching them were largely in vain. The works that suffered most from this were Bruckner's Ecce Sacerdos Magnus and parts of Pinkham's A Christmas Cantata. Even in the spirited performance



of Vaughan Williams' O Clap Your Hands, which provided a great finale, the combination of brass and organ was too powerful for the choral forces.

Nevertheless, SUMS is to be commended for experimenting with different instrumental accompaniments, and the power provided by the organ and brass in the Congregationals fully justified their inclusion in this concert.

An unexpected highlight of the concert was the contribution from the SUMS Small Group capably conducted by Katrina Jenns. The group was well programmed in the middle of the concert, and sang clearly and musically in a nicely chosen trio of carols. A lively rendition of Bennett's Susanni was followed by a beautiful performance of Away in a Manger arranged by Jacques, one of the highlights of the concert, and the group finished with a confident, jolly performance of Deck the Halls.

Katrina Jenns also provided the only vocal solo of the evening in Cornelius' ethereal Three Kings, and her beautiful, light singing was well balanced by the choral accompaniment.

As with previous SUMS performances this year, my overall impression of CAROLFEST was one of enjoyment and satisfaction. Although I have expressed concern that the performance standard in concerts has not been maintained at a consistently high level, this has usually been the result of adventurous programming rather than any lack of ability. I hope that SUMS will continue to take risks, and look forward with interest to their contribution to music in Sydney during 1987.

David Goodwin

CONCERT REVIEWS

WELL DONE, AUCS!

AUACS, TOGETHER with the TAFE Chamber Orchestra, mounted a very creditable concert on 3rd August - I think I will never be reconciled to the idea of attending on a sunny Sunday afternoon what is properly the province of Saturday night but I suppose it means you have more time for the post-concert party and can be in bed sooner.

The concert started with the Byrd four-part and the atmosphere of professionalism started before the music did. The choir looked good. The men wore bow ties and my own prejudices were satisfied when I saw that each chorister had a real score instead of the often-seen photocopy in a black folder - the appearance of the choir was in vivid contrast to that of the orchestra. I mention this because I think it worthwhile to bring home that there are people out here in audience land who notice.

Byrd choral music has a habit of sounding passable in the hands of any half-way decent choir, with someone out the front beating time. Today's performance, which was placed first on the programme, well exceeded this standard, although it did get off to a shaky start - especially the semichorus which was more tentative than inaccurate, by contrast with the general enthusiasm of the choir. This is understandable: I think most members of semichoruses are acutely aware of their responsibility, and a little nervous as a result.

Highlights of this performance were the Gloria, where the time change was skilfully handled, and two passages of the Credo, at "descendit" and "vivificantem". I mention these because they sounded as if the singers knew what they were singing about. So we had basses who "descended" with a vengeance, and later a choir which sounded "alive". It is very worthwhile to be aware what the text is saying.

JOHN PAUL II MISSES OUT

HAD THE Pope stayed a little longer in Adelaide on November 30 he could have gone to St. Peter's Cathedral and listened to AUACS. This would not only have struck a blow for ecumenism but he would undoubtedly have enjoyed himself. This was a very good concert.

The programme consisted of Benjamin Britten's Saint Nicolas, preceded by a selection of Advent carols and in such circumstances we usually find that the supporting act is not as well rehearsed and is relatively indifferently performed. But we did not find it here: the opening Matin Responsory after Palestrina was sung confidently and joyfully, with good dynamics - and these had attention throughout the concert - from the outset. The ex-choir soloists, Clive Conway, Fiona Gray, Penny Sharpe, Chris Stevenson and Craig Weatherall (whose names did not appear in the printed programme) gave well-balanced quality performances.

During the processional O Come, O Come, Emmanuel the men sang a deep and wonderfully sombre second verse and in Britten's Hymn to the Virgin there was a beautifully subtle contrast between the main choir and the offstage semichorus.

Andrew Scott's solo singing in Herbert Howells's A Spotless Rose was good overall, and we have come to

Jephte was a kind of Old Testament precursor of Henry Higgins. Had Carissimi taken the story just a little further we could have heard how he used applied linguistics to help him defeat the Ephraimites. Instead we had the story of his unwilling sacrifice of his daughter, sung by Nicola Bevan. She had a sore throat on this occasion - this information should perhaps be irrelevant to this review but I think it's worth mentioning that she used her now considerable technique well in an effort to minimize the lurgy's effect.

Peter Deane sang a fine Jephte, including a very pained "Heu mihi", and the choir sang well throughout, right up to the wonderfully dark and doleful sound of the last chorus. It had good support in the various small parts from the singers chosen from its ranks.

The orchestral playing was adequate - it did not really excel until the final item, a very satisfying performance of Monteverdi's "Beatus Vir".

This is a short lively piece that is a lot of fun to sing, and it showed. The work was performed with soloists taken from the choir. They were not all quite loud enough to be easily heard individually, but they worked well in the ensemble passages. They were interested in what they were doing and therefore interesting to listen to. As, indeed, was the full choir, whose every eye could be seen watching the conductor (Hilary Weiland) during the last "in saecula saeculorum, Amen".

This was an interesting program as far as the choral works were concerned (it's not clear to me what Asger Hamerik was doing in company with Byrd, Monteverdi and Carissimi) and it did credit to the performers. It was well-done chorally, and gave some welcome exposure to some less-experienced voices who acquitted themselves well.

Daryl Colquhoun

expect this. I might suggest, though, that at this point he start paying more attention to the content of the words he is singing.

After the ten-minute "break", we heard the "lively cantata" (as indeed it is), which started well with good playing from an orchestra whose list of personnel sported many asterisks. AUACS made its stately entry, followed by tenor soloist William Bamford and the Brighton High School Junior Choir which, as might be expected, took a little time to warm up.

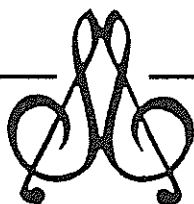
The performance was noteworthy for accurate, well-rehearsed and sensitive choral singing (including a very lively "Serve the Faith") and good ensemble from all concerned. This was especially evident in the third movement for tenor and orchestra, and in the two succeeding numbers, performed very movingly by the entire ensemble, including the Children's choir, which had warmed up by this time. All of which does great credit to conductor Hilary Weiland.

Well done, AUACS. Where to now? I will mention two ancillary details. The printing of the leaflet and programme was scruffy (although the typesetting was a pleasure to read) and the choir in performance reminded me of chooks on rows of perches. Some attention to these matters would have created a milieu that would have done greater justice to a concert that, musically, was very good indeed.

Daryl Colquhoun

SCUNA

A.N.U. CHORAL SOCIETY



c/- A.N.U. Arts Centre
P.O. Box 4
Canberra City ACT 2601

Hello to all from the nation's capital. Since our last report SCUNA has had two concerts - a rather belated second term concert (in late September!) and the usual Christmas concert. The first was successful artistically and the second financially, which seems to be the way of these things. Once more SCUNA's adventurous programming resulted in Australian premieres of music 250 years old, by Zelenka and Rameau, complete with copious and almost unanimous ornamentation (we all trill in our sleep now), and the Handel Utrecht Jubilate to finish off. All in all, a great success, with a flattering review in the Canberra Times to match. The Christmas concert was the last for conductor Mark Hyman, off to Japan, and Brian Hingerty has just taken over for the second time. First concert for 87 is May 2 with the Canberra Youth Orchestra.

Planning for IV 1989 is moving forward, and we hope to put out a committee list soon. No firm details just yet, but ideas include a camp on the south coast of NSW (ideally, taking over a small town) and dates in the January holiday to ensure warm weather and avoid staggered university breaks.

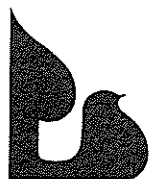
Last year's cherubic president, James Graham (ask him to smile and you'll see what we mean) has gracefully made way for the golden-voiced (except at announcement time) Ingrid McKenzie - tel. (062) 57 3107. Rehearsals are Wednesdays, 7.30 to 10, at the ANU Union (but check that before you turn up), preceded by the mixed delights of dinner in the Knotholes Asian Bistro. So, if you're passing through....

See you all around
Peter Young

THE LEAST SUCCESSFUL CHORAL CONTEST

A unique choral competition was held in Wales within the last few years. Only one choir entered the contest and even then it only managed to come second. The choir failed to win first prize, the judges said, as a punishment for arriving forty-five minutes late.

- from the Book of
Heroic Failures



PERTH UNDERGRADUATE CHORAL SOCIETY

GUILD OF UNDERGRADUATES,
UNIVERSITY OF WESTERN AUSTRALIA,
NEDLANDS 6009

GREETINGS, once again, to all those eager followers of the fortunes of PUCS (there must be at least one out there). I'm sure you're frantic to know what we've been doing with ourselves since October. Following our 20th Century concert in late September, our then conductor, Glyn Marillier, resigned and passed the task of hand-waving back over to Serena. We then began the rehearsals for the Verdi *Requiem* (Oh, that *Dies Irae*!).

Sadly these had to be shelved for a while in favour of the inevitable slog of Christmas concerts. On the 5th Dec. we joined other choirs and WASO for the ABC family Christmas concert. "Oh no!", we cried, "Not Rutter Carols again!" and yes, I kid thee not dear Reader, the *Donkey Carol* reared its ugly head once more. However despite the expected nausea we had fun and received a nice cuddly review. Next halt on the

tortured path to New Year was a primary schools concert on the 11th with Roy Rimmer and 600 cute but ear-splitting kids. After our ear-drums healed and the post-concert hangovers eased we went back to the Verdi (after, of course, the Christmas break which usually means no rehearsals and as many parties as we can stuff in).

The New Year's Eve party, seasoned with the traditional interstaters (old PUCers crawling back to the fold), was an exercise in stamina, comprising a bush-dance, an all-night party and breakfast on the beach (does champagne wash out of blankets?).

Finally we got back to the Verdi and our first encounter with the Festival Chorus and other assorted choirs. Suddenly PUCS was 3 times as big and packed with vibrato (200 voice Aeroplane Jelly?) but after we recovered from the shock we settled into living, eating and drinking *Requiem* (7 rehearsals in the 10 days pre-concert - good grief!). At last the big night arrived and, dressed in our stunning designer black + whites, we filed on and sang our little throats out both in the concert and in Churchill's Tavern after. Yet more yummy reviews.

Ah well, that brings you roughly to date as of mid February; for our adventures in climbing the Choral Rock you will have to hold your breath to the next Erato. Breathe deep, dear Readers.

Your tangled correspondent,

Jo Simpson



Queensland University Musical Society

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

Greetings from the Deep North! We're still here; we haven't officially separated from Australia, in fact I've even heard there are plans afoot to annex it. (Why would anyone want that ???)

Be that as it may, December nearly did us in. In an all-out drive to raise money, we filled December with paying engagements and rehearsals. In fact, there was a QUMS activity scheduled every day for eighteen straight days. Fortunately for sanity, one Sunday's singing was cancelled.

The commitments included two performances of our Carolfest programme in St. John's Cathedral, under Norma Marschke, singing a similar programme twice in the Art Gallery (as per IV) with the Theatre Orchestra under Georg Tintner, singing carols at eight shopping centres, and our regular Christmas Eve appearance at the Baguette restaurant.

There were also seven days of rehearsals, including a truly great QUMS camp (thanks be to Sarah Dowrie and helpers) at Kamp (sic) Stacey in the mountains at Cunningham's Gap.

Carolfest was "interesting". Norma's musical talents are considerable, but being Cecil B. de Mille she only aspires to. Noel and Sue outdid (did in?) themselves organising the cast of thousands, and the movable feast that was the programme. It never did get rehearsed in one piece, and although we knew it was long, the first performance came as a shock at 1 hour and 50 minutes, without an interval!

In the New Year Noel prepared another successful Orientation Week concert, which we use each year to bait new members to our first rehearsals. We were very happy with the response. Now that the committee has stopped talking IV shop, coffee time is very well supported, literally for the first time in years. Our first semester project is the Monteverdi 1610 Vespers, with the Music Department Choir and Orchestra. It marks the retirement of Gordon Spearritt of the Music Department who is a former conductor of QUMS and will be conducting the performance.

Last Wednesday (25/2/87) we have had auditions for the post of QUMS conductor. Two of the seven interested parties finally made the

starting line, and both were of high standard. The decision, to be made this Wednesday, and hopefully announced as a stop press to this Eraticle, will be interesting because apart from being recent graduates of the Music Department, the candidates showed opposite emphasis in most areas.

Michael Fulcher is a keyboard player, with experience in church choirs. His own choice was a relatively straightforward piece and he took the church choir approach of bashing the notes thoroughly first and adding expression later as time permitted with emphasis on vocal lines. Malcolm Cole is a string player with experience with orchestras, as well as some vocal training. He chose a Liszt anthem with a few harmonic tricks and sought to work his interpretation in from the beginning, with particular emphasis on the fine details of tuning and harmonic progression.

The set piece was Matona mia cara of Lassus, which had been pre-rehearsed by Noel. Here Michael went for the more ambitious interpretation, with marked changes of dynamic and tempo.

Finally, the candidates were asked to say a few words on choice of music. This was to have been prepared, but due to an oversight in briefing it was actually impromptu. Malcolm saw QUMS in terms of the classics, and mentioned Renaissance composers, as well as Bach, Haydn, Mozart and Schubert. Michael said that he would suggest a variety of programmes according to the interests of the choir, and as well as mentioning a few specific classics said he would be willing to suggest more up-tempo programmes, including modern (not avant-garde) American material.

When our new conductor has had a chance to suggest something, we may find out what we are doing in second semester.

Finally I take this opportunity to publicly assure the AICSA librarians that following a lot of work by our librarian Stephen Pike (as well as his predecessor Warren Ham, and helpers at recent working-bees) the library is now actually sorted, and the cataloging can begin. The returns will soon come rolling in.

Mark Barton

Eratologist,
QUMS.

STOP PRESS 5-3-87
QUMS have elected
MALCOLM COLE as
new conductor.

Sydney Summerfest '87

WEDNESDAY 31st DEC., sitting in the beer garden of the Native Rose Hotel on a sweltering, Sydney afternoon (or so it seemed to a poor Southerner brought up in the arctic wastes of Melbourne). We were patiently waiting for Summerfest to start.

A few minutes later Stiffy Schafer minced through the door, blue hair blowing in the breeze, blowing kisses and "hello daaarlings!" in all directions. Yes Summerfest was here at last. The next hour brought all the old faces we haven't seen for ages and ones we'd last seen in Melbourne. We also received our music and Goody Bags, complete with safe sex kits, supplied by the Sisters of Perpetual Indulgence! (S.P.I.).

That night we all arrived at the Lien Restaurant in our Virginal gear, (the theme was "Come like a Virgin") and we were treated to such sights as Stiffy dressed up as Messalina, Empress Whore of Rome, a sight I'll never forget; a priest; a nun (S.P.I.); Roland in a very pretty floral print dress of Caroline's; a few brides and debs in virginal whites and veils; a madam; a very virginal Byron (Brylcreem and all); and a very new MonUCS fresher who shocked everyone by what he was, or rather, wasn't wearing when he turned up as Frank N. Furter, complete with stud collar, makeup and gelled hair! The night was a huge success, complete with several *Laudate* renditions, an *Auld Lang Syne*, a drunken party in the Ladies (you had to be there) and of course, a huge "Kiss everyone in sight" - "several times" session at midnight! The SUMS morals awards were presented that night and the several toasts and speeches were also great. Stiffy got the "wonderful, incredible and generally amazing" award, for which he gave himself a plug - but I can't say what he did with it in print!

Next morning - hangover city! Eventually we came back to life and went to rehearsal, fell madly in love with the music and got our multicoloured Summerfest T-shirts! That night we had dinner at an Indonesian Restaurant, where the only things that weren't laced with chilli were the prawn crackers and the water! 130 teary eyed choristers sweating and sneezing, trying to brave the next course! Later on, a bunch of us thought we deserved to cool off, so we went to Bondi for a midnight Skinny Dip!

The next day saw more rehearsing, followed by a sound check on location in Hyde Park with the band! This was I.V. revisited! I mean, scream your tits off and not hear a word you're saying, singing, or screaming! Just a thunderous boom from the band! That night we took the ferry to Manly, most of us buying food at a local Chinese take-away and eating it in the pub - very naughty and illegal. On leaving, everyone bought booze for cocktails, and caught the "Manly fairy" back to the city giving a concert on the ferry with the Sydney night skyline as background. On to cocktail coffee. A drunken affair as usual, and yes, Abba - again! How embarrassing - we even remembered the words!

Performance time! About 130 choristers in multicoloured tops and black bottoms. Katrina, standing

on a chair, did a marvellous job of conducting and luckily the band had been threatened and coerced into turning down the amplifier so we could even be heard! It was a great, fingerclicking and foot tapping performance, so much so that the stage was bouncing at an alarming rate! We even had a bigger audience than I.V.! WOW!!!

The P.C.P. started at the Criterion Hotel, where the locals (serious pub drinkers) didn't know what hit them. Following dinner at various places, many of us returned to the Criterion to hear an amaaaaazzzzzing grandma and granpa on the jazz guitar and singing all your old favourites! I don't think they expected our reaction of dancing and singing along! The pub being very full by this time, people wanted to know who we were and why we were all looking silly in matching T-shirts. When we told them, they insisted on a performance! We gave them *Laudate* and one of the Negro spirituals. We got many surprised looks from passers-by in the street and an amazing round of applause from the audience, with cries of "More! Encore!" A while later we left, amid cries and entreaties to stay and sing some more! - Wow - Stardom! The party continued at The Albury Hotel and then at a disco, where people died and disappeared at various stages.

The recovery Bar-B-Q was a relaxed affair with people leaving during the day. That old feeling of Oh no it's over! Oh well, maybe I can get some sleep now! Those left over went to Badde Manors that night to harass Stiffy and Bruce at work, before Summerfest finally broke up and was retired to the archives and the various photos of participants.

Rita Battaglin

from "Lust of Life" - reprinted with permission

!!ADVANCE PRESS!!

POST AMERICA'S CUP UPDATE

THOSE highly efficient, super-organised little PUCsters from the West are at it again. Remember 1980? ...how could you forget 1984?

Yes it's Intervarsity time again in Perth in 1990 (it's only 3 years away!) and we are slowly cranking up the IV machine in order to carry on our tradition of mega-marvellous January festivals.

Details are top secret (so secret we don't even know them ourselves yet) but we are looking to repeat the success of our 1984 *African Sanctus* and *Stabat Mater* double.

Camp thoughts (no, no, Hortense, as in temporary accomodation and raging!) are veering towards an oceanside retreat (the squillions of America's Cup visitors having packed up and gone) but anything could happen yet.

The Steering Committee (recently elected) is steering and brains are ticking over. So - as you have nearly 3 years to save some moolah - you have no excuse whatsoever (barring Joh becoming PM) for not making it to ex-Cup City. There's nothing like a bit of pre-planning! We'll keep you posted.

Steering Committee: Mark Gummer
Michelle (Possum) Mearns
Anna Napier Claire Whittaker