

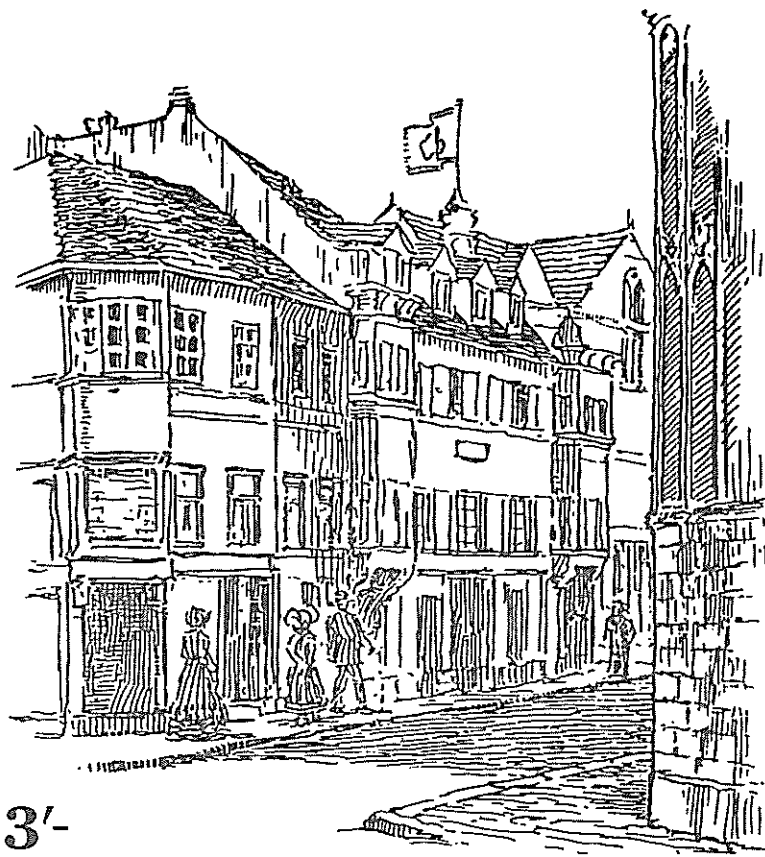
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# ERATO 53

FOR THE PIANOFORTE

BY

A. ICSA



PRICE 3/-

October 1987



### How to upset the Editor

Another election, another year, another three ERATOs, and another crop of articles missing the deadline! Now lateness is bad enough - and I don't include in my tirade articles newly-commissioned by the Editor after the deadline - but what is unforgivable is the correspondent who, having rung up and said "hold half a page for my late article", STILL doesn't send it!

Obviously, from time to time circumstances, such as a concert the day after the deadline, will warrant a late inclusion of material, but this does not preclude writing and sending the bulk of an article in advance and requesting space for a couple of paragraphs on the performance or AGM election results or whatever to be forwarded as soon as possible. While we're at it, postage to Perth of any article other than standard letter size requires AIR MAIL unless you have 10-12 days up your sleeve.

As you can tell, I'm peeved. No doubt this hormonal imbalance will pass with time, but I do find having to re-paste half of every issue of ERATO two weeks after each deadline a bloody imposition.

It coincidentally makes each issue more out of date.

\* \* \* \* \*

**DEADLINE**  
for ERATO 54 is  
**FEBRUARY 29, 1988**  
(note the extended deadline!)

## 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.

### How to upset the Association

Once again the AICSA Exec finds itself in a bind because of the inefficiencies of earlier office-bearers. I wouldn't normally be putting this in print, due to a misguided "don't kick your mates" attitude, but the previous, Melbourne based, Exec did predict publicly and often that their handover would be swift and hassle-free. I have never found yet any change of AICSA Exec to be that.

There was included in the AICSA Constitution by its founding fathers in 1974 a clause rendering it impossible for a person to hold a particular Executive Office for more than two years, a policy I found stupid at the time and still do. I cannot see the point in removing from office a person with the will to continue and two years of experience, when all the other Association Officers have no such restriction on their duration. Also, I can see no reason to maintain the frequency of balls-up in the transfer of files!

The outcome of the messy transfer of Execs is the continued inefficiencies of our Association - I have watched repeatedly the pattern: first year an inability to implement policies for the advancement, promotion and expansion of AICSA because "the books aren't here", and second year spent sorting out the mess in the accounts, discovery of unfinished business and collapse into frustration because there's no chance of a further term in office anyway. I think that the Limit on Holding Office should be removed from the Executive. It has never applied to any other Officer of the Association, and I don't see it creating any safeguard against abuse of authority, which was its apparent *raison-d'être*.

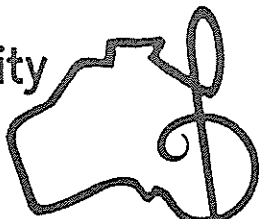
Robert Kay

## ERATO 53 - October 1987

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# Australian Intervarsity Choral Societies' Association Presidential Statement



WELL FOLKS, here I am again - re-elected without protest. Also on the Exec for his second term is Secretary John Yesberg, while making a debut in the heady world of AICSA politics is new Treasurer Angus Monro.

Very shortly societies will be receiving their affiliation renewals. Sorry guys, but they did not go out as we had been led to believe. We also have some rather bad news for many societies about overdue affiliations. Incomplete financial records and ineffective scrutiny has forced this situation on us.

To maintain the operations of AICSA - the library catalogue, the archives, a choral composition competition, Festival liason, Erato etc - it is essential that we obtain revenue to do so. I am sure you will understand that we are doing what is best and fairest for all - including the societies who are up to date with their affiliations.

Our Treasurer has already found one thing to gripe about. When you write to someone, especially about financial matters - PLEASE DATE YOUR LETTER. This is just common correspondence sense. Please also provide a full name, and address if it is not on the letterhead. A phone number would be useful if a quick reply is needed.

On a cheerier note - congratulations to Ali and her crew for a great Festival, produced under prodigious difficulties. A fine effort, and one to be proud of - even if the critique in the "Advertiser" of the second concert was a little strange.

## PERTH UNDERGRADUATE CHORAL SOCIETY

GUILD OF UNDERGRADUATES,  
UNIVERSITY OF WESTERN AUSTRALIA,  
NEDLANDS 6009

THIS is a brief last-minute note on PUCS.

Our AGM on September 15th resulted in:

President: Tonya Healey  
Secretary: Juliana Fels  
Treasurer: Daniel Fels

and a host of others that lack of space prevents being named here. However, we did manage to reduce the number of Past Presidents on committee from 5 to a mere 1, (Jud Horner).

Stephen and the rest of the gang at the Shift - er, er, in Sydney - are busy gearing us all up for Mahler-fest. It will be a choral blast and I will be there with bells on. And at last another Canberra IV is making its first appearances. YAY TEAM.

Katie Purvis and Vanessa Twigg have made great progress on the catalogue - congrats - and I hope to see the complete catalogue at the next AIVCC Meeting. Some good ideas have also been put forward about the future of UCS and UMS libraries. I hope that all societies recognise the immense benefit this project will be to them.

The AIVCC has restated the policy of societies not charging fellow affiliates any hiring fees for music, limiting charges to postage and handling. Although AICSA policy cannot bind a society in any way, I think you will see the fairness here. AICSA is currently looking at the changes to the University Common Vacations. Indeed, it was with some alarm that John reported to QUMS that Sydney IV actually falls totally outside our vacation next year. We could find ourselves in the future contemplating July IVs. More news as it breaks. Work is also progressing on the AICSA Manual.

I have received notice of the Bathurst National Summer School for Singers - Jan 9-16, 1988. To be held at Mitchell CAE, it has four special choral sections, as well as many solo categories. Further info can be obtained from the Secretary, NSSS, P.O.Box 468 Paddington, 2021. Ph. (02) 332 4622. It sounds great, but I warn you it is a little expensive.

Finally, on a personal note. Whilst in Los Angeles I heard a TV ad for some product that doctors in America were prescribing for thousands of American women (for what I cannot remember). What was it...? TUMS.

See you in Sydney.

Noel & the Exec.

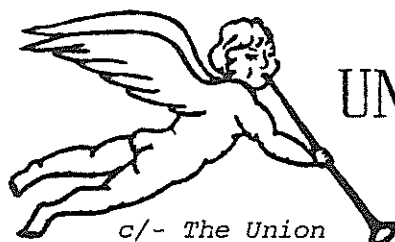
Concert plans for 1987 are: Elgar's *Dream of Gerontius* with the University Choral Society and W.A. Symphony Orchestra (PUCS singing semi-chorus, prepared by Serena Kay) in Winthrop Hall on Oct 31 and Nov 1; the ABC Family Christmas Concert with WASO in Perth Concert Hall (please God, not more Rutter carols!); a concert for Community Aid Abroad, also for Christmas.

Next year's programme is undecided, but Martin Rowden is re-appointed as conductor. Hopefully his work schedule will allow a greater involvement with PUCS than was possible this year. Our thanks to Serena for bearing the large workload as Assistant Conductor in 1987.

Rottfest has been mucked about a bit by a change of booking policy by the Rottfest Island Board. However the dates are now set: NOV 25 to Dec 1.

Phonebook deliveries have again netted PUCS and next Perth IVCF a goodly sum - \$4000 by the time the Yellow Pages are delivered in December.

Robert Kay



# MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union  
Monash University  
Clayton Vic. 3168

**I**N THIRD Term MonUCS is singing the Fauré *Requiem* along with Handel's *Let thy Hand be Strengthened* in a concert with the PLC orchestra. So far rehearsals are going smoothly and we should put on a pretty good performance.

A new committee has just been elected at our recent A.G.M.:

President	Helen Gordon-Clark
Vice President	Rita Battaglin
Treasurer	David Giddy
Secretary	Jacqui Harrison

and things are looking great for our Christmas Concert on 18th December. We are singing a

## Adelaide University Choral Society

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



**A** CONCERT conducted by Hilary Weiland is a concert with a blessing. Eighty-eight of Audrey's faithful congregated in St Peter's Cathedral for a concert of Twentieth Century Church Music, delivered to an audience of over four hundred (despite sabotage attempts by our local excuse for a newspaper, which omitted several advertisements). The concert opened with the splendidly sumptuous 'I was Glad' by C.H. Parry (the fellow who composed 'Jerusalem') and after works by Britten, Howells and Stanford, closed with Tippett's rich settings of Negro Spirituals from 'A Child of Our Time'. The many solo parts were shared among several choir members as well as a stray cat, which appropriately appeared in the Bishop's Chair for the soprano solo 'For I will consider my Cat, Jeoffrey' in Britten's 'Rejoice in the Lamb'. (In case you are wondering, the lyricist, although of tremendous faith, was not of sound mind.)

Rehearsals have begun for what promises to be the grand-slam choral event of the season: 'Carmina Burana'. Hilary already has us swelling our chests and feeling each other's diaphragms to ensure we get into the spirit of the work.

collection of carols, including the Holst carols along with a couple of small accompanied works. As well as the Christmas Concert we have planned a programme of carol singing/fund raising around the local shopping centres.

We also had our Annual Dinner - chinese this year - and our award giving ceremony with some really spectacular awards.

And here's what you've been waiting for - yes - the Post I.V. Party! It is going to be held in Melbourne on New Year's Eve, and we expect to see all of you there. Eight parties have been planned for our "FOUR DAY RAGE" and they are going to be mega unreal. So stop feeling depressed and get ready for New Year! Hope to see you soon, love MonUCS

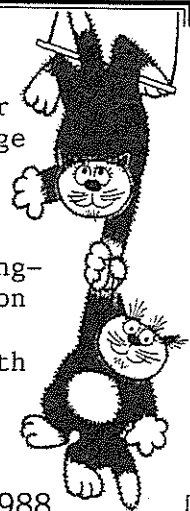
Jacqui Harrison

## CATTOFEST

Come to Melbourne for another amazing Easter. At this stage the plans are to see CATS on Saturday night, sing at an Easter morning service, plus social activities to be arranged. Details will be sent soon to each society. Don't be a wally! Come and catch up with us - it'll be fun!

Helen Penrose (MonMUCS)  
Tarja Saastamoinen (MonUCS)

MELBOURNE - EASTER - 1988



Speaking of musical romps and physiological gropings: I.V. has been and gone, and left its mark in history and in the hearts of the participants, who will surely never forget the Heaven of '87. A commonly-made observation (apart from the extreme length of the neckline(?) in Guila Tiver's Carmen outfit) was the rarity of A.U.C.s at their own I.V. Well, as Sir David Attenborough will tell you, this is because Great A.U.C.s have been extinct since the early nineteenth century and that only smaller species still exist today, which are very shy and not often seen. However, if you all promise not to be too loud, and promise not to poke us, we shall make a concerted effort to be at Sydney I.V.

We have just had our A.G.M. and next year's committee is:

President: Chris Bridge, 177 Fisher St. Malvern, S.A., 5061. (08) 272 9806

Vice President: Anna Booth

Secretary: Meredith Boroky

Treasurer: Norris Carter

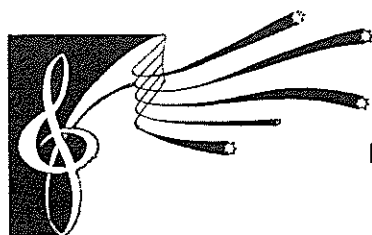
Concert Manager: Cathy Hocking

Publicity Officer: Kathy Esselbach

Librarian: Brigitte Kapust, 39 Main Ave., Frewville S.A., 5063. (08) 79 9221

Social Secretary: Kate Murrie

I.P.P: Martin Penhale



## 39th INTERVARSITY CHORAL FESTIVAL

PO Box 150 Holme Bdg  
Sydney University  
NSW 2006

### SYDNEY IV - ONLY 11 MONTHS TO GO!!!!!!

"At Sydney IV '88  
Help us sing the Mahler Eight.  
Aussie Choral will be great  
Don't miss out, you'll never forgive yourself.  
Charles Dutoit will conduct the choir.  
Basses, altos, sopranos for hire.  
Tenors are free, if they're to your taste,  
but bring a condom - just in case."  
(Sung to the tune of Gaudeamus)

**S**o sang the S&M Crew at the Adelaide IV Revue. This gallant band of twelve, including a very pretty Hugh Swinbourne on piano, regaled the audience with tales of what Sydney IV will do for them, how to get by in the big city, and all the things that the birds and the bees have no idea about. If you weren't there, ask that cute bass to tell you all about it.....

With just under 12 months to go till the Choral Festival - that will shake the Nation, plans and ideas are hotting up here in Sydney. Talks of mass invasions to Sydney Tower, Pitt St. Mall and Darling Harbour, the monorail being hijacked, and the sogball rolling down the Cahill Expressway have all caused the press and public untold stress - the covers of the Dailies run with wild speculation! Plans also include all 300 choristers climbing the Harbour Bridge at 4am to sing Laudate, a mass ferry invasion to Manly for sand & sun adoration, and holding the Academic Dinner at Les Girls with an extra-special floor show. And this is just the first week!..... Even if only one or two of the above eventuate, you can see that the Choral Festival Committee has a large enough imagination to make Sydney IV the only Bicentennial Event worth attending!

The most important aspect of any IV is the music, and next year the three concerts that make up Sydney IV will be worth any trip (Louise Jones (PUCS) is even flying from London just so she can sing!). The first concert on Saturday 20 August will consist entirely of Australian music, and will feature the world premiere of an as yet unnamed piece by Martin Wesley-Smith. We hope to invite an Aboriginal choir to perform with us, as well as other choral groups.

In the second week of the Festival, on Thursday 25 August and Saturday 27 August, the Intervarsity Festival Chorus will be taking part in the ABC-organised concert performances of Gustav Mahler's Symphony no. Eight, known as the "Symphony of a Thousand". We will join another 300 choristers, the Sydney Symphony Orchestra, and eight renowned Australian soloists all under the baton of Charles Dutoit, a French-Canadian conductor praised for his Mahler performances in Europe and the Americas. The soloists include Joan Carden, Elizabeth Campbell and Thomas Edmonds. The ABC has started promoting the

concerts already, and they both will be sell-outs. The two concerts are highlights of the ABC's Bicentennial program around Australia, and Sydney IV is very privileged to have been asked to take part in them. We need your voices to help make the Concert Hall ring with the triumphant chords of Mahler's great work.

"Choristers, Prepare" are the words of advice from your favourite committee. Make preparations for your annual leave to happen then, make sure that all your uni work is done, and start saving. Remember that Sydney makes you pay for its pleasures, and that there are always hidden costs at any IV. Why not open an "IV CLUB" account so that when August '88 comes around you won't have to go into debt? Sydney IV wants all you fun-lovers; start booking now.

If you want any more info, advice or simply want to send a love letter to one of us, our address is:

39TH INTERVARSITY CHORAL FESTIVAL,  
BOX 150, HOLME BUILDING,  
UNIVERSITY OF SYDNEY.  
N.S.W. 2006.

or ring Stephen Schafer on 6606906(h) or Tim Matthies on 765044(h).

Till August 13 1988, hugs & kisses from the Choral Festival Committee. And remember the dates, 13-28 August 1988.

As the  
PHANTOM  
says...



An Australian Bicentennial Activity®

Sir Thomas Beecham  
On missed cues at rehearsal:

The Wit of Music

"That young man over there - he's immaculately dressed. His tie is right, his shoes are polished and his hair well brushed. But I do wish he would play something."

"It seems to be asking too much for you to be with us all the time, sir, but perhaps you would be so good as to keep in touch now and then."

"You play very beautifully, my dear fellow, but do you think you might play more frequently?"



# SYDNEY UNIVERSITY MUSICAL SOCIETY

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



## THIS IS A BICENTENNIAL-FREE ZONE FESTIVAL

ARE YOU SICK AND TIRED OF ALL THE HYPE  
ABOUT "OUR BICENTENARY"; ARE YOU TIRED  
OF RECEIVING EXTRANEIOUS HANDS; SICK OF  
SEEING CRASS ADVERTISING IN THE FORM  
OF COMMEMORATIVE ARCHES OVER YOUR CITY  
STREETS; is 88 nothing more to you  
than the number preceding 89?

WELL we in Melbourne are of the same opinion.

In order to alleviate the boredom created by  
the mere mention of the words 'our heritage'  
we have declared Melbourne, for the period  
31st December till 3rd January, a

## BICENTENNIAL-FREE ZONE

AN OFFICIAL POST-I.V. EVENT

In order to facilitate this we have managed to  
develop a program of events which can be expressed  
as a party-to-day ratio of 8:4. These will be as  
follows:

- Thurs 31st Dec: New Years Eve Party - come as your  
Favourite Opera or Musical.
- Fri Jan 1st: Cricket Match and BBQ at Fairview  
Park - The Non-Bicentenary Test.  
Cocktail Party - Dress is piss  
elegant. (There will be a small  
fee).
- Sat Jan 2nd: Beach Party at Dromana.  
BBQ Dinner at Arthur's Seat,  
Dromana.  
Pool and sauna party, Dandenong.
- Sun Jan 3rd: Picnic in Botanical Gardens.  
Final Party - a chance to steel  
yourself against the impending  
onslaught of all things Bicenten-  
nial.

\*All parties except the Cocktail Party are entirely BYO.

ENQUIRIES may be addressed to:

Helen Gordon-Clark	and	Natalie Levin
6/25 Kingsley Street		7/25 Kingsley Street
Elwood 3184		Elwood 3184
(03) 531 7996		(03) 531 6812
Answering Machine!		Wk: (03) 691 1441

From the WHO NEEDS A BICENTENNIAL AUTHORITY ANYWAY?  
COMMITTEE

Definitely NOT funded by the Federal Government.

DEAR UCS and UMS,

Since I last wrote SUMS has had a busy and  
varied time. We have sung at three concerts (five  
for those who attended IV), as well as joining the  
Sydney Philharmonia for two performances of  
Beethoven's Ninth Symphony in Sydney and one in  
Canberra. We are now enjoying a two week break  
before rehearsals start for Carolfest.

On July 25th we held our Trinity Term concert, the  
major works being Mozart's Requiem and Haydn's Te  
Deum. This concert was the most successful one SUMS  
has held for many years. 105 sang in the choir and  
an audience of 650 packed the Great Hall to  
capacity. This type of participation augurs well  
for next year's IV.

While on the subject of IV, congratulations to Ali  
Jonas and the Adelaide IV committee for a memorable  
festival. The thirteen SUMSites who attended all  
had a wonderful time (I'm off my antibiotics now,  
thank God!) The concert of opera and musical  
choruses was particularly enjoyable and a  
worthwhile departure from the typical IV program.

One week after IV yet another concert. The setting  
was the Strathfield Town Hall, centre of culture  
for the mid-western suburbs of Sydney. SUMS sang  
excerpts from Rachmaninov's Vespers and provided  
the chorus for Borodin's 'Polovtsian Dances' from  
Prince Igor. The accompanying orchestra was the SSO  
(Strathfield Symphony Orchestra) under the baton of  
Matthew Krel. This concert was followed by a  
memorable PCP.

Last night (September 26th) another concert. Many  
Melbourne people will have performed with George  
Dreyfus - if you haven't, he wrote the theme to the  
TV series "Rush". Under the composer's direction we  
sang his Folk Mass and settings for Psalms 100 and  
150. This concert was organised by the Bennelong  
Wind and Brass Ensemble who have provided many  
instrumentalists for our orchestras this year. The  
concert was followed by a PCP at my place. This too  
was probably memorable but too many of us are  
suffering from short term memory loss to be able to  
tell.

Our final concert for 1987, Carolfest, will be  
performed on Friday December 11th in the Great Hall  
at the University of Sydney. Between now and then  
are two weddings, elections and the Annual Dinner  
on October 9th, and lots of carol singing in city  
shopping centres (\$\$\$\$)!

Events already scheduled for next year include a  
performance of Handel's Coronation Anthems with  
other campus groups during Orientation Week, and  
providing a male chorus for the Croatian opera  
'Zrinski', to be performed in the Opera House on  
February 7th. There will also be fundraising  
singing in University colleges in January. So much  
to do, so little voice, as the saying goes. Some of  
us are going to try to make it down to Melbourne at  
New Year for the Post-IV Party.

Hope to see you there,

Hugh Swinbourne, SUMS Prezzy.

PS: Has anyone dug up the pyjamas from the sandpit  
at Roseworthy College yet?

# Ken and the Art of Motor-Cycle Maintenance

by David Greagg

**T**he Scene: KEN's factory floor in uptown Fitzrovia. The heavily-steaming atomic presses ply their grisly trade in the foreground, churning out tomorrow's print run of LUST IN SPACE, a down-market quarterly detailing the sordid adventures of a so-called musical ensemble based in the unfashionable end of the South-Eastern Spiral Arm of the Horsehead Nebula. KEN, newly-ascended as Minister for Alcohol and Independent Suspension, hoses down the No.1 and No.2 cooling towers with ethylene glycol and wipes his saturnine brow.

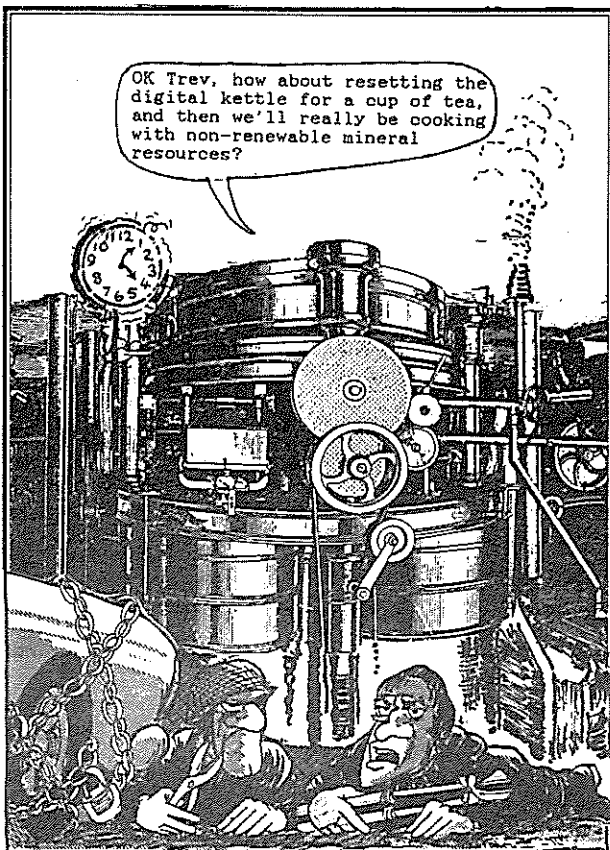
KEN: Well, it's more fun than doing the Women's Day. And it's ergonomically sound.

TREVOR: (KEN's production manager and works superintendent. He is fit, keen, upwardly-mobile and has an MBA from the University of Yarraville. He is also terminally stupid.)

What about street credibility?

KEN: What about it? Quick, hand me the chewing gum before the reactor goes critical.

(With the superbly-trained reflexes and finely-honed spanners of master printers they attack the recalcitrant neutrons, take them through some punishing fugues and 20-g apoggiaturas, draw them into 4/4 time in a smooth passacaglia and generally reprogram them into submission before you can say 12-point Courier. Thus the situation is saved. It always is at Technology House.)



(HOWEVER, before TREVOR can do more than break open the microherbal console, KEN is called to the ultraphone to answer the call of destiny, in the shape of.....)

## About the author:

"David Greagg" is a nom-de-plume for David Greagg. He has been, at various times in the past, King, used-chorister salesperson, and process worker in a Krypton factory. He will, at various times in the future, do other equally unpredictable things.



WHAT fresh triumphs does Fate have in store for KEN and his master craftspersons??

Does it have anything to do with choral conducting, and is the Ringwood Chorale Melbourne's answer to the Cleethorpes Boys' Choir??

Is Technology House ready to launch a takeover bid for the Big Ben Holding Co., and is publishing megalith Hamish Boondock only sitting by the phone waiting for the receivers to call????

Or is it just the Prime Minister wanting him to take over the Foreign Affairs portfolio??

FIND OUT in next week's intermittently enthralling episode of.....

## KEN & THE ART OF MOTOR-CYCLE MAINTENANCE

### IV POST-CARDS!

Greet your friends the IV way with these exclusive glossy colour post-cards of IV personalities! Discreetly packaged in sets of 6 (a mixed selection) Perfect to say: "miss you" "Merry Xmas" or "I'm sorry" to that interstate/international chorister.



YES! Please rush me \_\_\_\_\_ sets of IV postcards (\$6 per set of 6). I enclose cheque/m.o. for \$ \_\_\_\_\_. I swear I am over 18! name..... society..... address.....

All cheques to 39th IVCF and post to : 39TH IVCF, BOX 150 HOLME BUILDING, SYDNEY UNI STUDENTS UNION, SYDNEY UNIVERSITY, 2006 N.S.W.





## Queensland University Musical Society

University of Queensland Union,  
University of Queensland,  
St Lucia. 4067.

**G**reetings from the Deep North! The really amazing thing about QUMS in recent times is how good the social life has been. You never would guess that this is the same group who, tired and irritable, brought you the 37th IVCF.

We have all the while been rehearsing for our 75th anniversary concert as advertised in the last Erato (Biber, Brahms, Brumby and Rutter) although it will now happen in Mayne Hall due to a double booking of St John's. We also sang at another graduation, and invited ourselves along to a concert by St Peters Lutheran College. (St Peters, near the university, is one of the most musically active schools in Brisbane, and we hope to win a few recruits next year after showing them some of the choral good life.) We combined for Haydn's The Heavens are Yelling the Glory of God from the Creation, and Handel's Zadok the Beast. Enthusiasm won.

The 75th Committee has been beaver away (c.f. the Red Queen to Alice: "It's a very strange place you live in. Here one has to do all the running one can to stay in the one place.") and has planned the celebrations several times over. A barber-shop quartet has formed and has appeared to critical acclaim (Sue and Sarah Dowrie) and some financial gain (it's a lot easier to organise than singing at weddings).

But the round of parties has been more exhausting and entertaining than any of this. We were afraid when

Social Secretary Sarah Dowrie retired to full-time study that standards might slip. The new team (Duncan Unwin and Erik Isokangas) started off well by getting into the Morals Officer's books within 30 seconds of being elected. Explaining how they would cope with a single position but a new double title ("Social Organiser and Camp Convenor") and two incumbents, Duncan said "He's social and I'm camp."

The No-No-Noel party, the 4th of July party, the European Dinner Party, the Political Party, the AGM party and the Hello Noelly Party all happened, as well as an Italian Party, and a rehearsal camp: "Heigh-ho to the Greenwood". And the results of the Let's-all-vote-Noel-in-for-another-term-while-he's-away Game? Choir 1, Noel 0.

### QUMS COMMITTEE LIST August 1987

President	Noel Wilmott 415 Samford Road Gaythorne 4051 Phone: 355 5070
Vice President	Sue Dowrie
Secretary	Jacqui Higgins 162 Norman Ave Norman Park 4170 Phone: 399 4887
Treasurer	Mark de Glas
New Member Reps	Joanna Leslie Angus Monro
Librarian	Stephen Pike
Camp Convenor	Duncan Unwin
Social Organiser	Erik Isokangas
Promotions	Natalie Charrington
Publicity	Maria Hehir
Immediate Past Pres	Mark Barton

*Mark Barton*  
Eratologist, QUMS.

## Tasmania University Musical Society

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



**I**T'S BEEN A long time between Eraticles, and for that you may accept my apologies. However I hope to make up for that with this one, telling you all about TUMS' recent successes and plans for the rest of 1987.

Firstly, this year has been a turn-around for TUMS under the baton of Paul Oxley. He has transformed the choir into a disciplined band of choristers eager to see what aspect of musical knowledge will be revealed to them on the next page of the Jenson sight-singing course, and keen to have a chance to give the person they really fancy a back-rub and

massage in order that choir practice may take on an extra dimension. Paul's techniques have amused, alarmed and enlightened, and TUMS is stronger and better than ever and looking forward to future events.

So far this year we have performed in the sell-out Independence Day concert at Ulverstone with Sursum Corda, performed our hit "Broadway" number at Derwent Regional Library and taken part in the Brass, Organ & Choir concert at St Mary's Cathedral on 12 September in conjunction with the Conservatorium Chorale. That concert was most successful and showed again how valuable TUMS is in musical circles in Hobart. TUMS survived a 3 week recess while some lucky ones of us catapulted off to Adelaide for the very successful and most entertaining 38th IVCF, combining tiddly Barossa tours with elegant Academic Dinners at the Abbey and kith and kin knavery in the over-the-top Bonython Hall at the University. A good time was had by all and we recommend an I.V. to anyone able to participate.

The big news for the rest of the year is that TUMS



# GRONE'S DICTIONARY OF MUSIC

A NESTE OF SINGING BYRDS  
(Active 1550 - 1620)



It is truly said that 'byrds of a feather flocke together', and certainly they did in the Merrie (non-German) England of Bluff Queen Bess. This was the Golden Age of English Music when potatoes were in their infancy but poetasters were in their prime. The Forest of Arden was full of full-throated farthingales, their quills a-quiver to snatch a bawdy catch, usually about cuckoos. The 'byrds' would meet at their taverner to down a stoup of canary and, with their strumpets, run over the latest coranto (this was known as 'a night on the viols').

And what a dazzling galaxy of talent was there! Shakespeare (known as the Silver Swan of Avon), Kit Marlowe (liable to be galliarded in the gizzard at any moment), Ben Jonson (drinking not only with his eyes, but with his mouth, ears and nose as well), and these were only the lyricists. Among the great composers were Giles 'Dozy' Farnaby, Johnny 'Cry Baby' Dowland, Doctor John Bovril, Orlando the Marmalade Monkey, Old Uncle Tom Tallis and all.

It is often overlooked that the most famous instrumentalist of the period was in fact Francis Drake, the celebrated Devonshire drummer. His percussive effects in the Armada (Caprice Espagnol) are legendary, and his performances on the metallic dulcimer earned him the nickname of 'Toledo Blades of the Spanish Main'. It is interesting to note that he earned his fame despite a tendency to drop off during 500 bar rests — "Captain, art thou sleeping there below?" — and he was indeed the first musician to be knighted for his services to music. This happened after the first performance of his great round called 'Circumnavigation'.

Patroness of such remarkable talent was Bluff Queen Bess, herself a talented musician and known as the Virginal Queen for her triumphs on the Ocarina. This instrument, sometimes known as the sweet potato, had just been introduced to England by 'Spud' Raleigh. It is sometimes said that Queen Elizabeth was a man. Certainly she may have been an usurper, for musicologists have proved that England's rightful ruler, Victoria, was living and working in Spanish exile at the time (composing a set of Spanish octets known as 'pieces of eight').

will be performing Handel's Messiah on Friday 11 December at the Odeon Theatre, Hobart, and on the next night in Launceston's Albert Hall — on both occasions with the Tasmanian Symphony Orchestra. This is indeed a feather in TUMS' cap — we are very proud of having been offered the jobs and very grateful to Paul Oxley for engineering the offer. We must pull together in the next two and a half months to learn the Messiah PROPERLY (as opposed to what is trotted out year after year with a minimum of rehearsal and without attention to detail) and to do our reputation the justice it deserves.

Our AGM was held on 18 September at the Botanical Gardens, and was a very enjoyable and amusing evening attended by 39 people. Dave Walker presented his Presidential Report, I gave a report on Morals and Events, and a delightful musical interlude (a McDermott-choreographed "Broadway" extravaganza) amused and amazed the onlookers. Thanks to Cathy Limb for her efforts in organising the Dinner and for introducing our already much-loved and endearing TUMS mascot, the cutest little lion you could wish to see, called Tristan. He of

course is a tenor, and will now proudly represent us at all functions official and not-so-official. He even attends rehearsals!

## OUR COMMITTEE:

President	Chris Button (Ph. 44 2363)
Vice President	Brian Leaver
Secretary	Stephanie MacDonald
Treasurer	Geoffrey James
Concert Manager	Charlotte McKercher
Librarian	Lisa Threlfall
Immediate Past Pres	Dave Walker
Social Secretary	Cathy Limb
Publicity	Julia Francis
Archivist	Christopher McDermott

Social events are likely (not yet planned!) before the end of the year, including a barbecue and parties, and Cathy Limb's 21st. In addition, we have all our Christmas Carolling engagements (Myer, Centrepoint, Handmark Gallery, Kingston Town, etc).

Bye for now — see you in the Hallelujah Chorus!

Brian Leaver

Melbourne  
University  
Choral  
Society

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

**M**UCS PEOPLE at IV had by and large much mega-fun and would just like to say publicly in this trans-continental bulletin that we miss all you wondrous non-Melbourn-ites and send you all trans-continental psychic hugs to stave away IV blues. But enough of this sentimental self-indulgence!

The 2nd Term concert was a very good performance (if we do say so ourselves), accentuated by the presence of Bevan Leviston and colleagues playing medieval masterpieces on crumhorns and other such torture-chamber variety instruments. This term we have no conductor, so we are trying to get one (good help is so hard to find these days...).

Our committee has also been re-shuffled, but never fear, Jane and I are still SCUM eds - well, who could be more suitable scum than us?! Other celebrities are:

President	Eric Polli-fish
Vice President	Natalie Levin
Secretary	Mandy Johnson
Librarian	Michael McLaughlin
Camp Officer	Michèle Le Bas

I apologise profusely for the fact that I can't remember who holds the other positions, but I shall rectify these omissions in the following edition of ERATO. This shall just have to provide a tantalising glimpse of the future in order to whet your appetite for the next MUCS bulletin.

While I've got your attention I might even take the liberty of reminding you all to come to the New Year Post-IV Party which is in Melbourne. If, however, you can't wait that long, come here right now because, and I say this in all sincerity, the weather really is lovely. You've missed the Royal Melbourne Show (which was fun, especially the ferris wheel and the fairy floss), but why not come for the Cup?

For all those who are interested, Hugh Hunt will also be here for Christmas.

Well that's about as exciting as it gets, so bye-bye, and happy choralising,

Kate Gorringer-Smith

## GRONE'S DICTIONARY OF MUSIC

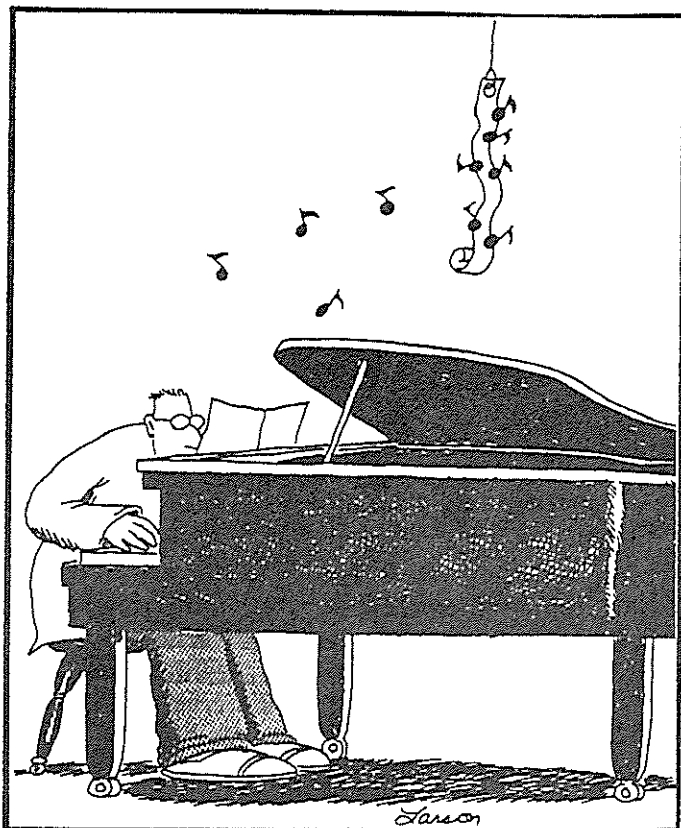
### ANON — (Circa)

Anon (circa) was an extremely prolific and active composer, bird-fancier and member of the regular clergy. Of astounding virtuosity and capacity, he was quite capable of singing in the Lydian, Aeolian, Hypomixolydian and Dorian Grayian modes whilst simultaneously enjoying a Benedictine, a Chartreuse and a Grand Marnier, thereby establishing the link between the muse and the muscatel so stoutly maintained in our own day by the Inter-Varsity Choral Festival.

In the course of a long life -- he kept an illuminated missal in the attic -- he wrote extensively for the rebec, vielle, cornetto, shawm-off sackbut (as used by robber barons), regal, pommer, crumhorn, tea-cake and muffin. He provided the musical backing for the Hundred Years War and the Black Death -- in the latter processions of penitents happily beat one another with flageolets.

By about A.D. 800 Anon had become a bird fancier, keeping and breeding a team of racing parrots who were actually cleverly disguised pigeons, (hence the name polyphony). These intelligent birds were trained to sing in several parts (polyglots) with a portative organ filling in the bass line (polyfilla). Alas, these wings of song were clipped by the Council of Trent and the parrots left the monasteries at the Reformation (polygon).

Anon tried the same thing with cuckoos, but found them unresponsively duotonous. Nevertheless, his hit number 'Sumer is icumen in' was a product of this experimental period. Anon died (?) in an odour of sanctity under a monastery dovecote during the 14th, 15th or 16th century. Attempts by frustrated musicologists to attribute the works of Anon to Pope Gregory, Henry VIII or even Shakespeare are to be resisted. It is also quite untrue that Anon was a woman, although she may once have been a choirboy.



# LETTERS to the Editor

Dear ERATO,

13th September 1987

Hi from the Deakin University Singers, also known as the Deakin University Choir. Thanks to Kate Gorrington-Smith of SCUM (???) for her mention of us (ERATO 52 - 8) and for the free copies you sent to us.

Now, yes, we are a new choir/choral group under the musical direction of Ann Quilty, the head of Deakin University Community Services. We have been in existence for a little over a year now, since Ann first came to Deakin actually.

Our group is mostly made up of staff members, with four students currently in the choir. We have administration staff, library staff, academics and general staff as well. We keep on advertising for new members from the student ranks, to no avail.

We manage to rehearse once a week, and have performed thus far at graduation ceremonies, Orientation Week, the official opening of Deakin Chapel, the memorial church service to celebrate the 100th anniversary of the Gordon TAFE college in Geelong, and lunchtime concerts at Deakin. On the 20th September we will be giving our first public recital in Geelong at the historical Christ Church in the city. We also have bookings to perform carols in December at Geelong's largest shopping centre Market Square. Because we are working on building a repertoire and training new members at the same time, our appearances at the moment are somewhat limited. However, what we lack in experience we more than make up for in enthusiasm.

Our major problem at the moment, other than recognition within the wider community is acquiring sheet music, and having access to a variety of material to choose from. We sing, at the moment, traditional religious music such as "Rejoice in the Lord", "Creation's Hymn", spirituals like "Nobody Knows", and songs such as "Kumbaya", "Linden Lea", "Fine Knacks for Ladies", and have

Audiences at Glyndebourne Festival Opera are, of course, somewhat unusually constituted. Some are there as opera-lovers, some are there to admire the beautiful grounds (weather permitting) - and some are there because it is very much the socially 'done thing'. Indeed, the Glyndebourne 'regulars' make quite a hobby of collecting the more bizarre comments on the opera.

After the premiere of *Elegy for Young Lovers* by the very 'modern' composer, Heinz Werner Henze:

'Who was the composer of tonight's opera?'

'It's always Mozart here.'

'Really - he must have been very young - before he learned to write those pretty tunes.'

And after Gluck's *Orfeo*:

'All I can say is it didn't sound much like Offenbach to me!'

The Wit of Music

even tackled some contemporary music written by an academic here at Deakin.

Also we have no money!! Though I suppose that's not uncommon for choral groups either. How much is membership to AICSA, how do we go about it, and what do we get from so doing?

So that's about it for the moment, I hope we hear from you soon. We don't have a committee as such, I am a member of the choir (a base (*sic*) baritone no less!!!) and responsible for administration, thus allowing our overworked conductor/musical director Ms. Quilty to do the things she does best.

We would love to hear from other choirs, musical groups etc. in AICSA, with practical suggestions, hints, advice, etc. which may help us through this period of being a new group.

Thanks, hope to hear from you soon, we don't have a letterhead, logo, acronym etc. yet, but until we do have,

Yours for more music,

Mike Owens on behalf of  
Ann Quilty and the  
Deakin University Singers/Choir

Our Address:

Deakin University Singers  
c/o Ann Quilty  
University Community Services  
Deakin University 3217

Editor's reply:

Ah! the irrepressible Ms. Ann Quilty, late of Murdoch University Choral Society (MurdUCS), Perth! It's great to hear that Deakin University Singers/Choir is in good hands.

I have forwarded your letter to the AICSA Secretary, John Yesberg in Brisbane for following up the membership procedures, and he will reply to you giving details of what's in it for you and what's in it for AICSA (i.e. your membership fees). However, in a general way, membership entitles a choir to multiple copies of ERATO, access to the AICSA Choral Catalogue and inter-society music loan scheme, the right to attend the annual Intervarsity Choral Festival and membership of the Australian Intervarsity Choral Council, the governing body responsible for all the above.

In your description of your choir you mention the difficulties of attracting student members. This is quite a serious problem for a university choir to be confronted with, because it is the undergraduates who really supply the enthusiastic energy that is the hallmark of the AICSA choirs. I would strongly recommend that "DUS-stroke-C" makes an all-out effort next Orientation Week to make direct contact with the student populace in an attempt to recruit members, because otherwise I think you will miss the boat for another year. Also the student members are usually keenest on the social side as well, and that makes for a strong sense of "belonging" to...let's try another acronym, say Deakin University Choir/Singers... DUC/S, "Duck-Strokers" (sorry).

Best wishes, and please keep in touch.

Erato 53 - 11

## CONCERT REVIEWS



### 38th Intervarsity Choral Festival

## "In the morning tonight will be a memory too."

THE REMARKABLE Phoenix-from-the-ashes, virtue-from-necessity 38th IVCF in the end mounted two concerts, neither of them having anything to do with the cover of Erato 52. The "culmination concert" which I first heard described as "different things from ... you know ... operas and Purcell and Cats and that" finished up being respectably promoted as "Music and the Stage" and was a moved presentation of operas and Purcell and Cats and that.

But the end of the first week was marked by a concert of Ralph Vaughan Williams's Mass in G minor, teamed rather incongruously with Brahms's clarinet trio in A minor, opus 114.

The mass's singing was a little marred by two things. Firstly, it sounded a bit as if half the choir was sick. Secondly, it lacked that final edge of precision that would have come from a longer rehearsal period (not necessarily more rehearsal calls). This will always be a problem with Minifests and first-week IV concerts. And this is, while not an especially difficult piece, nevertheless more difficult than it looks at first.

But against the odds (in other words, in spite of boat races, late nights, the Lurgy alluded to above and all the other IV traditions) the choir still had its usual amazing rich choral tone. This is a consistent wonder, and it made for an overall satisfying and enjoyable concert. The choir was helped by conductor Peter Deane's well-chosen soloists. The programme said that they would sing with the choir. I don't think they did consistently but they lent valuable support, and were a well-matched ensemble.

And so to concert 2. This is the closest IV has come in my memory to a staged presentation, and was a commendable piece of adventurous programming by the committee. It was in two halves, a "serious" half and a "light" half - something for everyone to like, but also something for everyone to dislike, which is why it was wise to promote it as an entity: "Music and the Stage".

The staging, by the experienced Adelaide Director Rick Trevaskis, was stylized, simple and appropriate to the venue and the rehearsal time. It was assisted by some rudimentary costuming - scarves, belts, leather jackets and so on, and there were some stage lamps: I think a follow spot would have been a useful addition here. The whole performance was done with piano accompaniment and would not have stood a chance without playing of high calibre. This was provided by Stefan Ammer and Heather Chataway.

The opening processional Gaudeamus and "surround sound" Plorate Fili Israel (from Carissimi's Jephthe) revealed that the lugubrious quality of the sound had disappeared. There was a good clean sound with excellent Latin diction.

The longest sequence in the first, "serious", half was the top of the pops from Carmen, and this was also the most successful, with soloists and chorus complementing each other. The former provided good unselfconscious acting (which sounds basic enough but is tricky in this kind of presentation) and the latter a believable and good-looking accompaniment. The believability was strained a bit when the women rushed in from offstage and gave each man a score - but I guess that's compromise.

During the Seguedilla the chorus knelt, rising transmorphed into gypsies for the Anvil Chorus (Verdi's Trovatore), which really needs an orchestra and a dramatic context, as does the Rataplan Chorus (also Verdi, Forza del Destino). These two were the least successful of the first half because, although they were adequately sung they were not as able to stand by themselves as the other pieces.

After interval, Punk met IV in the West Side Story medley. For this, academic gowns and bow ties would not have been quite right, and to the chorus's credit, I saw no-one break character when the audience started giggling at the necessarily makeshift denim and leather. But this music is exceedingly difficult and didn't quite get there: the ensemble was just on the point of mastering the formal rhythms and hadn't had time to get the right jazzy swing into it. The approach was correct - first learn the notes on the page and then start to "move" the music - but again, I suspect length of rehearsal period was a problem.

"Rockin' the Boat" attracted applause for the soloist's attire (violin case and all) and was the show stopper of the evening - it even got an encore! As it happens, the moves were not totally accurate but the singing was indeed good, and who cares anyway?

The last bracket, from Cats, started with a show-almost-stopper, Jellicle Cats. But unchoreographed ad-lib dancing rarely works on stage, and a lot of the singers looked self-conscious. Ad-lib moving has to be big and simple, as in, for example, the encores of "Rockin' the Boat" in the 1986 touring production of Guys and Dolls. However, this number was pretty well sung - and it's not that easy - as was the rest of the Cats sequence, ending gracefully with Cats's own finale.

Obviously, this was a ground-breaking and seminal IV concert, but it was also successful and was enjoyable for all concerned.

Daryl Colquhoun

## Well Done, AUCS Women!

At 8pm on Saturday August 1st AUCS presented its second concert for the year, *A Concert of Twentieth Century English Church Music*. Saturday nights in early August in Adelaide's St Peter's Cathedral are known neither for their warmth nor their comfort, but in many places this concert showed a spirit and intensity which made even the rigours of the venue fade. At the end of the concert the large audience would have left feeling well rewarded by the efforts of the singers, conductor Hilary Weiland and organist Ashleigh Tobin.

The well produced printed programme set the scene, preparing us for a first half which contained some anthems by Parry, Walton and Ireland, three motets by Stanford, and Britten's *Rejoice in The Lamb*. While more attention to the use of white space and leads in the programme would have prevented the eye being distracted by non sequiters such as "the peaceful prayer 'never Elizabeth Wells Masters Pianoforte Concerts...'", the programme notes were interesting, the words were included, and the general effect first class.

AUCS is now a large choir. At least, there are a lot of women (64 according to the programme, by whom the 24 men tried hard not to be overwhelmed). Hilary Weiland has done much to increase the choir's ability to produce concerts of considerable musicianship and feeling; AUCS and other choral groups in Adelaide should do what they can to ensure that she and her husband stay in Adelaide.

The programme commenced with three anthems which were well balanced in harmonic style. Parry's *I was glad*, was sung with a marvellously full, confident, ... *glad* ... sound. The semi-chorus section *O pray for the peace* in particular was sung with excellent tone and attention to dynamics. Walton's unaccompanied *Set me as a seal* was warm, although some of the solo tenor section was uncertain. Ireland's *Greater love hath no man* commences with the tenor line only, which swelled to a well controlled crescendo and back before being joined by the other voices. Hilary's conducting experience showed here when the (solo) organ entry was missed but the piece continued with just a momentary pause while she and the organist resynchronised. This Cathedral requires organists to develop eyes on stalks, or the use of CCTV, if organist and conductor are to keep together.

All soloists for this concert were drawn from the choir, and while their voices were often untrained they sang with great application and with pleasing results. In this first section Anna Booth, Jennifer Jones and Kenneth Pope sang sensitively and well.

For the three Stanford motets the choir moved back to the choir stalls. St Peter's highly variably acoustics became evident here: while the balance between men and women improved, diction and contact with the audience suffered. The conductor, now standing behind the podium used in the first section of the concert, was obscured from the waist down; the visible back, gesturing arms and head created something of the image of a dervish dancing on a wall. In spite of which some sections of the choir seemed to be singing to a beat other than the

conductor's. Why is it that male singers, and particularly basses, seem to find it hard to look at the conductor before and during the beginning of a phrase? Starting a phrase and then looking up to find where the beat went creates tensions in the music, the conductor, and the audience. Failure to keep the conductor's time, and the muddying effect of the acoustic, detracted from enjoyment of *Justorum animae* and *Coelos ascendit hodie*. The more lyrical *Beati quorum via* was assisted by some marvellous alto singing, and the change from major to minor accurately and sensitively handled to breathtaking effect by all voices.

Britten's *Rejoice in the Lamb* was sung with the choir again facing the audience. The choir enjoyed this work, and occasional differences in tempi between organ and choir and loss of words in the rapid 9/8 passages were more than compensated for by some fine lyrical singing and attention to dynamics. Jennifer Jones, Deborah Humble and Martin Penhale sang their solos to pleasing effect; Deborah displayed a fine low alto register of which I hope we hear much more. The chorus section commencing *For I am under the same accusation with my Saviour* was for me the high point of the concert, although the exposed last section *Hallelujah from the heart of God* was also very well sung. And the difficult organ part was played with sensitivity and balanced the choral dynamic well.

After the interval we heard Britten's *Te Deum* and *Jubilate*, Howell's *Magnificat* and *Nunc Dimittis*, Harris' *Faire is the Heaven*, Maxwell Davies' *Ave Maria*, Bairstow's *Let All Mortal Flesh Keep Silence*, and five Negro Spirituals from Tippett's oratorio *A Child of Our Time*. There was some lovely singing in many of these pieces, particularly in the last section of the *Magnificat* and in the Spirituals. Thankfully, an extremely irritating photographer was restrained by Hilary's admonition before the *Ave Maria*, though the inattention evident in this piece and in the following Bairstow piece may well have been due to the unwarranted interruption he caused. But the choir deserves special commendation for its efforts in the Tippett. The sustained high soprano line in *Steal Away* was beautifully sung (difficult for so late in a long concert), and the rendition of *Deep River* rich, effective and extremely moving.

Over all, a concert which left many pleasant memories for this reviewer, and a sense of pleasurable anticipation for the next AUCS concert.

Peter Watt

## THE WORST ORCHESTRA

The worst orchestra ever to perform in public was the Portsmouth Symphonia. Formed in 1970, two thirds of its members had never touched an instrument before.

This factor above all others made their renderings of the light classics so refreshingly original. Unhampered by preordained melody, the orchestra tackled the great compositions, agreeing only on when they should start and finish. The cacophony which resulted was naturally an immense hit and before long they made two long playing records. These became very popular, demonstrating yet again the public's great appreciation of incompetence. Leonard Bernstein said that the Portsmouth Symphonia changed his attitude to the William Tell Overture for ever. "*The Book of Heroic Failures*"

# Mixed bag of opera bits has its lighter side



## The 38th Intervarsity Choral Festival Chorus

Peter Deane, conductor  
Tessa Miller, soprano  
Guilla Tiver, mezzo soprano  
William Bamford, tenor  
Bonython Hall  
Saturday

THIS was not your usual Intervarsity Choral concert. It had the expected, slightly desperate team spirit, but the format was very different, along the lines of Busby Berkely goes to the opera — on a shoestring.

Instead of the standard selection of big, solid and, if possible, showy choral works, this concert consisted of an anthology of opera bits ranging from the esoteric to the safely popular.

The chance to hear some of Adelaide's good solo singers was welcome but what did the chorus think. Its members spent a lot of time standing decorously around, waiting for the moment when they would be let off the leash.

When that time came all those pent up decibels were released with a fury that probably registered on the Richter Scale. I hope the choir members were comforted in those lengthy silences by their acquisition of elementary stagecraft.

The complex logistics of the choir's comings and goings produced one delightful moment of theatrical silliness. There was Guilla Tiver, singing *Dido's Lament*, mournfully inviting the worms to picnic on her bones, while being slowly surrounded by a choir that looked like 300 waiters about to announce the special of the day.

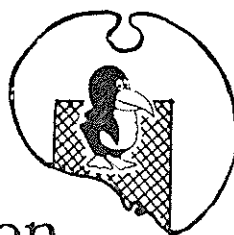
The second half produced even more blissful incongruities. Excerpts from *West Side Story* lent an air of minor desecration to Bonython Hall, and if all those stern old visages in their doctoral drag seemed to disapprove, then there was worse to come.

Three excerpts from *Cats* went from the sublime of Tessa Miller's *Memory* to the enjoyably ridiculous choral finale. The choir, with many of its members so obviously unaccustomed to bopping, took on the appearance of a mass demonstration by *Young Talent Time* audition rejects.

With the serious business over the performers devolved into a chaotic camaraderie. They'd had a good time, the audience had had a good time — as only kith and kin can. The choir heaped a frenzy of adoration on their worthy conductor and then we all tried to get of Bonython Hall.

Raymond Chapman-Smith

- the Adelaide "Advertiser"  
September 7, 1987



## Golden tapestry of sound

Varsity Choral Festival Choir  
St Peter's Cathedral  
Sunday

THE performance of Vaughan Williams's *Mass in G Minor* by the 38th Intervarsity Choral Festival Choir in St Peter's Cathedral on Sunday night was a musical treat of the highest order.

Under the direction of Peter Deane, more than 120 local and interstate singers combined to bring this inspired work to life in an ideal setting.

As the composer intended, the four soloists merged with the double chorus (a capella) throughout the five parts, and seldom has such beautiful unaccompanied singing been heard here.

The atmosphere was nothing less than serene as the glowing colors of the *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei* were woven together in a golden tapestry of sound.

A perfect blend of voices was achieved in the well-balanced choir and the floating effect of the rise and fall of tone was heavenly.

The artistry of Tessa Miller (soprano), Hilary Weiland (mezzo-soprano), David Blight (tenor) and Alan McKie (bass) added to Deane's control and sense of feeling for the work.

As a prelude to the mass, three gifted young performers — Peter Handsworth (clarinet), Christopher Handley (cello) and Elizabeth Wells (piano) — played the *Clarinet Trio in A minor* by Brahms with considerable skill against unresponsive acoustics.

The choir's second concert, conducted by Peter Deane assisted by chorus master Timothy Sexton, will be given in the Bonython Hall at 8 p.m. on Saturday.

Harold Tidemann

the Adelaide "Advertiser"  
Sept 1, 1987



## CONCERT REVIEWS

Music Maker, September/October

### Stamp of class from American uni women

#### WHIM'NRHYTHM

Octagon Theatre  
June 26

■ AN EVENING of rare musical control coupled with sophisticated entertainment skills was presented by these young women from Yale University. Their off-hand manner belied the extremely high standard of their singing which left the audience clamouring for more.

Repertoire ranged from French madrigals to Manhattan Transfer and beyond. All were unaccompanied, with stunning arrangements which were sung with nonchalant ease.

Solo voices momentarily appeared, then melted back into the ensemble in a constantly changing interplay of melody and orchestral texture. Every piece was a demonstration of superb discipline and artistry of the highest order.

Each singer took it in turns to be soloist, to be part of the accompanying texture and to introduce items in a witty (and occasionally lightly bawdy) way. It was testament to their control that proceedings flowed without pause in an evening of lively entertainment.

If they return to Perth these young women will be guaranteed a capacity house. □

### Would Bach still be uplifting with a jelly jingle?

Macquarie University Singers. Director: Margot McLaughlin.

Music by Durufle, Tallis, Ford, Lassus, Brahms and others.

Macquarie University Theatre. August 12.

By FRED BLANKS

A QUESTION raised by the program of the Macquarie University Singers last week stops somewhat short of profound philosophical significance, but it is worth a moment's thought. Had Bach or Handel replaced the scriptural text in one of their sacred choral pieces with the words from an Aeroplane Jelly advertisement, would the music itself still be considered uplifting, or would the words invalidate its sublimity?

Let's not argue about that. The Macquarie University Singers did attract a lot more applause for the *Jelly Cantata* (1972) by Gary Watson, which wobbles through baroque music to the Aeroplane text, than for Four Motets on Gregorian Themes (1960) by Maurice Durufle, which add subtle contem-

Sydney Morning Herald, August 13, 1987

# A.I.C.S.A. LIBRARIANS



KEEPING SCORE

## DEAR UCS AND UMS,

Work on the AICSA Library Catalogue has been progressing steadily. The catalogue is now half complete. Those of you who were at Adelaide I.V. would have seen this incomplete version.

We have entered the complete libraries of some societies and have just received the data entry sheets for the first half of the SUMS library. In order to speed up the data entry process (and to avoid getting RSI ourselves) we are going to give some data entry work to a TAFE secretarial studies student.

Once the catalogue is complete (no date has yet been fixed for this auspicious event, but it will certainly be before the end of this year) complete copies will be provided to each society's librarian. They will also receive a copy of their own library's holdings. The purpose of this is twofold: first, the librarian will have an organised record of their holdings; and secondly, this listing can be edited by each librarian and sent back to us so that we can amend the main library listing. A complete catalogue, minus Jim Crints (photocopied) scores is to be sent to the Canberra Choral Society lending scheme and we will negotiate AICSA membership of this scheme. This will then give all societies who are not currently members of this scheme access to a greater number of groups from whom they can hire/borrow scores.

Katie held a very successful meeting of AICSA society librarians at Adelaide I.V. Most of them were very pleased to meet their fellow librarians with whom they had only spoken over the phone. At the meeting, ideas were exchanged and common problems discussed. We are trying to keep in regular touch with the librarians, who probably hold one of the most time-consuming positions on a society's committee. It is especially difficult for people who have just taken over this job to find scores given very short deadlines and so it is important that the librarians be able to contact either the AICSA librarians or other society librarians for assistance.

We anticipate that the finished catalogue will contain 1500-1800 records and will run to about 140 A4 pages. Discussions are currently under way with Barry

porary spice to an archaic flavour.

The jelly music bordered on the ridiculous, and the Durufle motets on the sublime. There were also some intermediate steps in a recital directed, and where necessary accompanied on the piano, by Margot McLaughlin.

Madrigals and part-songs from the 16th century, and folk-song arrangements by Brahms and Matyas Seiber, showed these 19 singers doing their best to make the choral sum add up to something greater than the individual parts, and intermittently succeeding in a very pleasurable manner.

Gratification about the copying and binding of the catalogue. We hope to generate a professional looking product and one which will be most useful to the librarians. The catalogue will also be available on an ASCII format disk (for use on an IBM PC or clone) and/or a mainframe tape. Expressions of interest in other computer disk formats may be entertained, contact Vanessa for further details.

Just a final couple of notes. Thank you to all of those societies who have provided us with data entry sheets for all their holdings and to those who are still wading through mounds of musty music. If people require further data entry sheets please contact us at the address below.

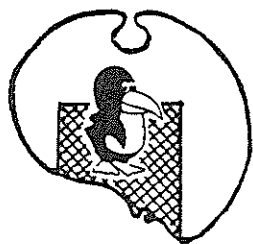
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(03) 600 0531 (VT BH)  
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Erato 53 - 15



## 38th Intervarsity Choral Festival Inc.



P.O. Box 258,  
Kingswood, 5062

ADELAIDE, 1987

**J**UST WHEN you thought it was safe to assume that Adelaide I.V. was over and done with! Wrong!! There are still 40doz. wine left to sell.

What a worry! Seriously though, despite all the trials, traumas and impending nervous breakdowns (breakdown?) of the committee, everything went extremely well and it seems that we have even made a smallish profit (I'm not going to tell you how much....not because I'm secretive by nature, but because I don't know, please contact Andrew Scott in about a year for further information).

As you will discover if you keep reading this epistle, we received two reviews in "The Advertiser", one of which is wondrous fair, the other is "just silly" to quote Mark Dolahenty. I think that everyone who went to I.V. had fun and we've received lots of thankyou letters, including one from the conductor (all these letters are making us feel warm inside!), so now its our chance to

say thanks to everyone for coming and giving us such a good time, and an especial thanks to all those people who helped out in so many extra ways.

We have had our last full I.V. committee meeting (Ye Ha!) and have handed the rest over to the executive, except for tapes and photos which I am still handling (you can phone me on (08) 333 0956 if you want more copies of either of the above). After the meeting we held an I.V. wake and finished the grog that was left over from the cocktail coffee and also Adam Marshall's bottle of scotch (sorry Adam!). Funnily enough, nearly as many Adelaide non-I.Vers attended the wake as I.Vers. We even had one interstate rep. there; Peter Jones is still in Adelaide because some right Dork (not D'auc) ran into his car and now he can't go anywhere. We finished up at 4 a.m. after three strenuous hours of 500 (cards, for the uninitiated) although I still don't know what relevance this has to a wake.

The post I.V. party will be in Melbourne at New Year, details of which appear elsewhere in Erato 53. Hope to see everyone there, especially as just about the entire FAUCS contingent from I.V. will be attending.

Lots of love,  
Your ex-38th I.V.C.F. Publicity Officer,

Jennifer Jones

## Macquarie University Singers



BOX 67,  
FLOOR 0,  
UNION BUILDING,  
MACQUARIE UNI.,  
NORTH RYDE  
NSW 2113.

**W**ELL. WELL. WELL. Have you heard of us? We've been around for some years now and are coming up for air again after a few musical vicissitudes. But we're certainly on top now due to the hard work and dedication of choristers and our new director Margot McLaughlin.

We burst into the new year with a free concert and then plunged headfirst into two performances of Vivaldi's Magnificat with the S.S.O. (Strathfield Symphony Orchestra). May graduations crept up on us and then the mid year concert with Bach's Jesu Meine Freude, Monteverdi's Psalm 110 and Purcell's Funeral Music for Queen Mary. Another lunchtime concert was held and reviewed by our old friend Fred Blanks, where a subset of the choir performed four Durufle motets, a grab bag of madrigals (an addiction I'm afraid) and The Jelly Cantata by Gary Watson, all live to air on 2SER.FM.

September graduations had us on the hop again and now we're setting a frenetic pace rehearsing for Monteverdi's Beatus Vir. Buxtehude's In Dulci Jubilo and a handful of obscure carols for our "Almost Christmas Concert" on November 1st, 3pm Price Theatre, Macquarie University.

Almost? Well, Margot and David's Christmas

will be a little early this year with the arrival of a little bundle of fun in December. Congratulations! I guess this means Margot won't be taking the regional rehearsals for Sydney Sings Messiah this year. Oh well. I'm sure we all know it by now. Must go before the secretary finds me at her word processor again.

Regards

Barb Sanders

P.S. David Goodwin owes me a favour for having to write this at the LAST minute. One of these days I'll get a chance to finish my thesis.

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