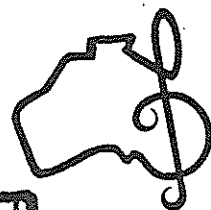


ISSN 0819-5072

erato 54



The Newsletter of the
Activities of the
Interarsity Choral
Societies' Association



MARCH 1988



Editor's longwinded blah

JUST AS Well 1988 is a leap year.

Virtually every article in this edition arrived on the Extended Deadline day, Monday February 29th. Thanks, but keep trying sooner!

To all new readers, be you individual choristers or recently affiliated choirs, welcome to the Australian Intervarsity Choral Societies' Association. As you can see from the following pages there are active member choirs all around the country, and enough festivals of choral music planned to keep you busy till your throat collapses.

But what will cause your throat to collapse?

According to some enthusiastic promoters, it appears to be booze rather than music. I personally am becoming jaded with the continual emphasis in festival publicity of the social side of things... "parties", "rages", no morning rehearsals", "a bit of music thrown in". Damnably little information on the music - almost as if it were irrelevant.

Are we ashamed of being choristers? Read the two letters to the W. A. magazine "Music Maker" reprinted on page 5. I doubt whether many of us would consider ourselves "conservative" in any other of our activities, but we certainly are musically, so possibly this is a cause for the cringe.

Please take your music seriously - and proudly - it will never prevent your social enjoyment of being a chorister. And we really do spend more time singing together than drinking together.

Robert Kay

DEADLINE

for ERATO 55 is
JUNE 30, 1988

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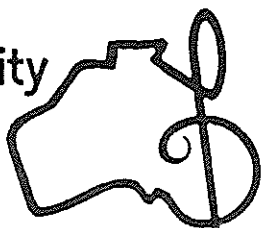
Erato

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

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

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

Australian Intervarsity Choral Societies' Association Presidential Statement



415 Samford Road
GAYTHORNE Qld 4051

HELLO FOLKS and welcome to 1988.

In case you are unaware this is a special year in the history of Australia. YES! AICSA is celebrating its 24th birthday. To celebrate the event up-and-coming composer Gus Mahler has written a new piece which will be featured at Sydney IV in August. My informants tell me the piece is full of good tunes and the composer is even considering a part for flushing toilets! Musical performances all over the country will mark this auspicious event. Odd how we always seem to want to perform the same music! (QUMS/SUMS!).

DOWN TO BUSINESS

I'm sorry to harp but the old problem of affiliation fees simply will NOT go away. The Exec has had to make some rather strong decisions in the last week and those who are affected will know!

We have not had much luck in attracting new affiliates to the fold, but I hope we will have some luck soon.

On the brighter side, we are going to run a Choral Composition Competition this year. An ad would have appeared in this Erato, except that we are still trying to tie up the matter of judges. Angus has a few financial details in his report, and I can say that the competition will take the format it has in past years. The piece will be for unaccompanied or lightly acc'd SATB choir, ca 5 - 15 minutes in duration, in a style of the composer's choice but accessible to amateur performers. AICSA will GUARANTEE to get some kind of performance or recording made.

We will also attempt to complete the AICSA Manual by checking the existing chapters and providing the missing ones. We hope that the Manual will be useful not only to IV Organisers but to normal(?) UCS and UMS officers.

We have also extracted some information about the University vacation times. The Aust. Vice-Chancellors' Committee has set for 1989 the following common week vacation dates - 27 Mar to 2 April; 3 to 9 July; and 25 Sept to 1 Oct. Most Unis have two common weeks between July 1 and 14. Several we have not heard from, while a couple are maintaining State's Rights and not aligning completely (e.g. Qld will not have 2nd Semester hols at the same time as everyone else - as usual)!

This info raises the interesting prospects of:
(1) more Summer Festivals being scheduled, and
(2) Iv becoming a July feature. At least there will be consistency in dates. We will send affiliates more complete data in the very near future.

Articles about coming Festivals should appear in these pages so I'll let them speak for themselves.

I would ask affiliates to keep in touch with the Exec, especially if a Festival is being planned.

This Exec will stand again for office, especially if there are no other contenders. I gather there are rumours of a coup from a certain city which to date has had NO AICSA exec ever. Now you may wonder just how the current Exec plans to stand again, given the Constitutional prohibition. Well in fact the Constitution can be circumvented (can't they all?), although we in fact would rather move to change the Constitution and remove that 2-year restriction on Execs. Rob Kay was perfectly correct in his last Editorial, it is an unnecessary complication.

Those of you who raised concerns about the Trust Fund, rest assured that work is being done. A letter from the Trustees which will answer some of the questions raised is expected any day now. More news as it breaks.

Another hoary old chestnut has just been drawn out of the fire - the controversy of conflicting publicity about Festivals. It is a bit of a concern to see being promoted recently a Summer Festival to occur at almost the same time as the Melbourne Minifest to celebrate MUCS' 50th Birthday. Let me make it quite clear - especially since it was the concern of 37th IVCF which stirred a lot of the broth - that Intervarsity Choral Festival is the primary AICSA Festival and deserves primary attention of all affiliates. Minifests serve "occasional" purposes such as bridging a long gap between IVs or celebrating a special event. AIVCC (Choral Council) acts as a co-ordinating group to see that no clashes of interest occur. Any society can of course stage a concert, and call for participants from where-ever, but the publicity must not detract from these primary Festivals.

I'll go on record here and say that there has been a decision at the QUMS Committee to seriously consider a July Minifest in 1990 - bridging the gap between the next Perth IV (presumably in January '90) and the 1991 IV.

That's about all I have to say, so I'll sign off and look forward to Intervarsity.

Cheers,

Noel Wilmott & the Exec.







Notes from a Treasurer

AT LAST, a word from your treasurer which doesn't ask, grovel, or demand for affiliation fees...

Firstly, let me say that the financial state of your association is in sound condition. I will qualify this however: We can guarantee that things for last financial year were alright, as we have successfully audited for that period. However, we still don't know what is going on with the books from the Melbourne executive as we still don't have them or an audited financial statement from that period, which has made life difficult.

I have tabulated below how much we have currently spent and received compared to what we budgeted for, and how much we anticipate we will have spent and received by the end of our term.

	Current	Anticipated	Budget
<u>Receipts</u>			
Affiliation Fees			
Back Affiliation Fees	297.10	500.00	500.00
1987-88 Fees	780.50	1240.25	1240.25
<u>Expenditure</u>			
ERATO			
1986-87 Balance	364.99	364.99	400.00
1987-88 Allocation	70.99	1130.00	1130.00
CCC			
Administration	41.00	136.00	50.00
Librarians	---	960.00	960.00

A few notes on this:

- (1) Yes, we are expecting more fees, but as promised, I am not going to labour this point.
- (2) For the CCC, we decided upon prizes of \$400, \$200, and \$100. We expect that costs of printing entry forms etc. will be at least partially offset by income derived from the \$5 entry fee.
- (3) The increase in administration is largely because we are going to do a letterhead run. Before you all go up in arms however, we feel this justified so close to the end of our term since it will not have an address on it, so that it may also be used by the next exec.. The other part of the anticipated spending is costs associated with the change-over of the executive.
- (4) As yet, the librarians have not claimed for any part of their \$960 grant from the Australia Council, though we expect they will in the near future.

Angus Monro.

Treasurer's Report

Australian Intersociety Choral Societies' Association
Statement of Income and Expenditure for the Period
1 July 1986 to 30 June 1987
Brisbane

<u>INCOME</u>		
Transfer from Melbourne Bank Account	860.83	
Affiliation Fees for:		
1986-87	409.50	
1987-88	133.00	
Grant for 37th IUCF from AETT	4450.00	
Grant for Library from Australia Council	960.00	
35th IUCF surplus for Trustees	802.73	
Bank Interest	14.03	
		7630.09
<u>EXPENDITURE</u>		
Grant for 37th IUCF from AETT	4450.00	
TRUSTEES	802.73	
"ERATO" Printing Costs	550.75	
Choral Composition Competition Prizes	500.00	
Stationery and Photocopying	23.80	
Tribute to Peter Seymour	30.00	
Federal Government Tax	2.40	
		8359.68
		1270.41
<u>BANK RECONCILIATION</u>		
Bank Balance as at 30 June 1987	1786.14	
Plus cheques received but unrepresented	287.00	
	2073.14	
Less cheques issued but unrepresented	802.73	
Balance as per statement above	1270.41	

Angus Monro.

Angus Monro

Treasurer

I have examined the accounts of the Australian Intersociety Choral Societies' Association and I have obtained all the information that I have required. The foregoing statement of Income and Expenditure is in agreement with the accounts and in my opinion have been properly drawn up so as to present a true and fair view of transactions for the period 1 July 1986 to 30 June 1987.

Keith McDonald B.Bus (Acc'ts), B.Bus (Mgt), A.C.I.S., A.A.S.A.,
A.A.I.M.
Hon Auditor

First there was the 17th IUCF, 1966,
then there was the 24th IUCF, 1973,
then the 31st in 1980,
and the 35th in 1984,

Oh no! it's...

NOT THE 1990 SHOW (ALREADY)

THE HEAT'S on in Perth as we make the final run up to the election of the megastars of the 41st Intersociety Choral Festival - those ubiquitous, unflappable, infallible, underpaid, amazingly urbane members of the official I.V. Committee. The big day is March 13th when competition will be hot for those all-important positions of the people who will cajole, coax, captivate, collect and carry us during the summer I.V. in 1990.

Your unstoppable I.V. Steering Committee has been hard at work looking at logos, priming patrons, managing (making, mauling?) money, cultivating

camp co-ordinators, messing with music and etching eloquent (??) eraticles.

So it's up to you to put us in your diary (one of those perpetual ones that has 1990 in it!) and start co-ordinating your coins, regurgitating your roubles or fingering your francs for the super, sizzling summer I.V. in Perth (ex-home of the America's Cup).

But, seriously folks, I.V. is soon to be engaged in high-level talks with the Festival of Perth chief in order to wangle our way into the official Festival Programme for 1990 - won't that be fun! That means that the I.V. is likely to be in mid-late February with the concert hopefully being one of the opening extravaganzas of the Perth Festival. Keep your fingers crossed!

(This correspondence was brought to you by your friendly neighbourhood I.V. Steering Committee (soon to be retired) and the letter V!) All enquiries to: The 41st I.V.C.F. Committee,
P.O. Box 555,
NEDLANDS, WA 6009



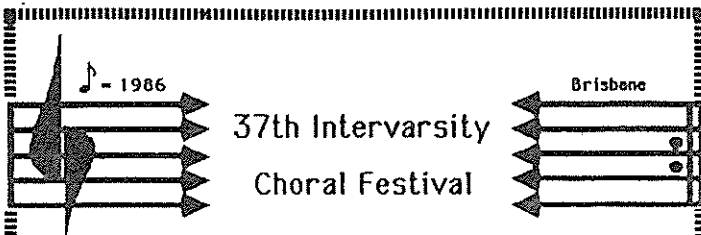
MONASH UNIVERSITY CHORAL SOCIETY

RHEARSALS have just started in preparation for Orientation Week at Uni. We will be singing a selection of song book stuff and the "Kyrie" from Vaughan Williams' G Minor Mass (that we did at IV). We are looking forward to recruiting millions of freshers this year (he! he! he!). This term we are singing Handel's Israel in Egypt, Brahms' Alto Rhapsody, and Vaughan Williams' Folk Songs (for women) for the Four Seasons. As well as this massive programme we are also having an Instant Messiah at Easter.

Our Christmas concert ('87) went off really well with a selection of Rutter and Willcocks carols and Charpentier's Midnight Mass which Bazza conducted. This concert, as always, was in the Robert Blackwood Hall Foyer, and as usual we had heaps of people standing 'cause there weren't enough seats. Oh well! Our Post I.V. Party (-iesss...) were on the whole quite good, although there wasn't that much gossip to tell (any there was you probably know already!).

Anyway, I'm sure there'll be heaps of goss in my next eraticle, so until then
Bye

Jacqui Harrison



REMEMBER 37th IVCF? Brisbane, bananas, sun, sand, surf and the Hymnus Paradisi?

If, by some quirk of amnesia, you have, or if you missed that particular IV, despair not. We still have copies of the concert tape available if you would like one. We have lots of them, so we won't mind if you didn't order one previously.

We also have copies of the Official 37th IVCF Photograph. This was taken at the Twilight Concert in the Art Gallery (remember?) and is captioned - so you can put names to all the faces in IV snapshots.

Tapes are \$6 and photographs are \$9. It would be easier for us if societies put in group orders and cheques, but we will accept individual orders too. The address is:

Maria J Hehir
c/- Queensland University Musical Society
University of Queensland Union
University of Queensland
ST. LUCIA Qld 4067

Maria j. Hehir

— THINK! —

Music Maker, November/December — Page 3

Why choral singers don't lean left

■ **SIR** — BECAUSE Chartist leader Thomas Cooper wrote revolutionary verses to the Old Hundredth psalm tune, it may be thought that choralism would have become the mainspring of communism.

On the contrary, choralism for the most part has been anti-radical and conservative, a manifestation of the idea that ordinary people could be led to moral improvement within existing society by the ennobling cultivation of the arts.

Choralism's anti-radical aspect is best illustrated by the early rules of the Huddersfield Choral Society: "No person shall be a member who frequents socialist meetings, nor shall the librarian be allowed to lend any copies of music to any socialist, upon pain of expulsion."

CHRIS CULLEN
Reserve Street, Toodyay

Page 2 — Music Maker, January/February

Conservatism blights the choral societies

■ **SIR** — A decline in the popularity of choral music may be due to the general conservatism of the repertoire.

Perhaps this is why choral societies have accepted without a struggle their relegation to a second-class status within the world of music. They possess a magnificent repertoire but occupy a grandstand with a splendid view of a procession that is no longer there.

In the last century choirs vied to perform new music. Today there is no comparable scramble for modern composers and no new works, to my knowledge, are being commissioned.

When choral societies try occasionally to slake their consciences and extend their repertoire, they turn not to the great modern masters but to some figure of no conceivable significance in the wider world of music.

ARNOLD GASKELL
Queen St, Busselton

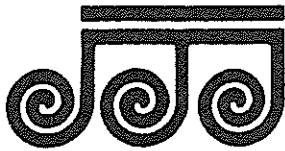
SUMS

In general, SUMS is one of the most debauched, active, drunken and productive creative group on campus. There is something exciting about singing complex harmonies straight from the music and there is something compelling about the sorts of people who do it. Their concerts are great, their parties are ruinous. But more dynamic, original and eclectic people won't be had anywhere!! Trivial Pursuits question: From how many recreational camps have SUMS been banned for having rehearsal weekends? Answer: How many are there?!

HONI SOIT

1987

(courtesy
SUMS
Press
Clipping
Service)



SYDNEY UNIVERSITY MUSICAL SOCIETY

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

DEAR UCS and UMS,

Welcome to 1988, to the 200th anniversary of the invasion of New South Wales, to a new year singing in your respective societies but most importantly to the 110th anniversary of the establishment of the *University Musical Society* (which evolved into SUMS as other universities appeared on the scene). Since our last epistle the world has rotated 110 times and SUMS has been up to its collective ears in things we are just dying to tell you about.

In December we performed our annual Carolfest in the Great Hall under the baton of the world renowned Ben Macpherson. The concert was presented with "decorum and dignity" and unfortunately darkness during the processional (which was embarrassing). Overall however the concert was a roaring success. Featured were Vaughan Williams' Fantasia on Christmas Carols, excerpts from Rachmaninov's Vespers sung in Russian and a variety of other carols both familiar and obscure. The concert was followed by a PCP at the abode of Siobhan Lenihan and David Garrett, the only criticism coming from Dave Rodda who declared that compared with Melbourne there was "too much drinking and not enough sex." The party finished next morning at Pancakes on Bondi Beach and included the extraordinary sighting by a number of almost sober choristers of an unidentified not-quite-flying object in academic gown, underpants and very little else.

Christmas also meant carol singing in the city shopping arcades and in Edna's Table Restaurant simultaneously (schizophrenia rules OK). At one of these sessions we were videotaped for playschool (National TV fame!) so keep an eye on the telly next December. In the run-up to Carolfest we were invited also to sing carols at the first birthday party of the Queen Victoria Building. What an evening! The entire building had been closed off (for staff and special guests only) and was full of important-looking people, free seafood buffets, dance bands, vocalists and vast cauldrons of free bottles of French Champagne on ice. We sang three sets, with half-hour

intervals between them. Somehow, each set seemed to become more enjoyable and uninhibited as the night progressed. The champagne may have helped.

After a brief and extremely tasteful sojourn in Melbourne (many thanks to Helen, Nat and the Who-Needs-a-Bicentennial-Anyway?-Committee for a great festival) we were back at it again, singing each Friday night of January and February to hordes of elderly, appreciative Americans from the Elder Hostel. Remember, every dollar towards IV is an investment in fun...

On February 6th we provided the male chorus for the Croatian opera Nikola Šubić Zrinski (by Ivan Zajc - heard of him?). This was performed in the Opera House under the baton of Ivan Cerovac, who, along with five soloists, was specially imported from Munich. The concert was a fantastic scream and extremely enjoyable to boot, and the audience was extremely enthusiastic but totally unable to control its emotions and wagging chins. After all, who could honestly sing 'U boj, vragu smrt!' or 'Za domovinu mrijeti, kolika slast*' without feeling the pride swelling their heart? And who could forget the sight of a group of drunk Germans watching a display of Croatian dancing in a Chinese restaurant in Australia with an equally high-spirited mob from SUMS?

Our second concert for the year was Handel's Coronation Anthems on Saturday 27th February in the Great Hall, conducted by Nicholas Routley. This was part of the Sydney Uni Musicfest and featured items by all of the various groups who perform in the Great Hall including SUMS, the SU Graduate Choir, the SU Chamber Choir and the Pro Musica Orchestra for the major work. The Handel was intoned with energy and enthusiasm, and the enthusiasm of the choir continued unabated at the PCP held at the new residence of president and secretary (Ian and Andrew). Eventually the arrival of a nice member of the local constabulary calmed the whole party down a little, but not before it had been conclusively proven that a 50cm amplitude standing wave could be set up in a terrace house wooden floor.

A number of other concerts are planned for 1988. On Thursday and Saturday the 14th and 16th of April we will be performing Haydn's Creation. In second term we plan to perform Orff's Catulli Carmina, Bernstein's Chichester Psalms and Martinu's Mikeš Z Hor. Third term will see the 30th Annual Carolfest on Saturday 9th of December. And, of course, the 39th I.V. Choral Festival from August 13th to 28th, but more about that elsewhere.

By the time you read this, we will have held the SUMS 110th Anniversary Ball, on Saturday 19th March. It will have featured champagne on the balcony, a buffet dinner and the Ritz Dance Orchestra to sweep us off our feet. If you were silly enough not to attend then wait for the next Erato to find out what you missed.

Finally, please drop in if you're passing through Sydney and want 'a good time'. SUMS rehearse on Wednesday evenings from 6:30 to 9:30 in Bosch LT4, University of Sydney, and subsequently retire to the Native Rose, corner of Shepherd and Cleveland Streets, Chippendale. If you don't know where these

* i.e. dulce et decorum est pro patribus mori.

are just ring any of the numbers below and we will gladly tell you.

Hoping to see everyone in August (or if not, sooner). Love, hugs and kisses,

Ian Seppelt

SUMS 1988 Committee (Sydney STD code 02):

President	Ian Seppelt, 211 5535 h
Secretary	Andrew Bettison, 211 5535 h, 331 6333 w
Treasurer	Caitlin Sharpin
Librarian	Bruce Stafford, (043) 24 6925 h, 745 9341 w
Publicity Off.	Guy White
Activities Off.	Vic Sarolis
O Vos Editor	Cathy Bishop
Fundraising Off.	Veronica Maynard
Con. (Wo)Man.	Judy Longbottom
Ordinary Mem.	Julie Hystek
Imm. Past Pres.	Hugh Swinbourne
Conductor	Ben Macpherson
Accompanist	Kathy Gibbney

Melbourne
University
Choral
Society

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

HAPPY NEW Year!! The first thing I have to do is apologise (Gosh - an erato in ERATO!) for providing several misconceptions regarding the 1988 MUCS committee. It is as follows:

Pres: Eric Polli
Vice: David Woodgate
Sec: Mandy Johnson
Soc. Sec: Jo Robertson & Eddie Bresson
(Begorrah)

Camp Off: Michele Le Bas
Con. Man: Helen Penrose
Pub. Off: Fran McCance
Librarian: Michael McLaughlin
Ass. Lib: Niels Stienstra
I.P.P.: Dave Rodda

Honorary Protoplasm: Campbell Flack
SCUM: Jane Staley & Kate Gorringer-Smith.

Well what a star-studded line up.

MUCS is at this very moment on the brink of launching into O-week so we're all on our best behaviour in order to attract as many freshers as poss. Fran is enticing them with slogans like: "Mozart says: If I wasn't dead and buried in Salzburg, I'd join MUCS!" Sure to rope in millions, eh!?

In Term 1, MUCS is singing Vivaldi's Gloria and Vaughan Williams' Pilgrim's Journey Cantata and we have an exciting New Conductor - Jan Polowski, a Polish expatriot who's Slavic passion is whipping us into a frenzy!

Apart from that MUCS is pretty well the same as ever - vibrant, exciting etc. etc. We have recovered from the New Year festivities and hope you have - if you didn't come you're just out of it and I hope you regret it sincerely. Incidentally, there's a minifest coming up in Melb. in January '89 so you'd better start saving your pennies now because it's going to be UNFORGETTABLE!

So that's about all the information I can think of regarding the start of Term 1, so I'll just wish you all luck with your respective fresher rounding up activities and first term concerts, and remind you that Melbourne is great to visit at any time - especially in March when the Port Fairy Folk Festival is on, and MOOMBA.

MUCS

c/o Kate Gorringer-Smith



MELBOURNE Minifest is on the way - in January '89 anyone and everyone will be coming down to Melbourne for the rage of their life! Yes, wild days and nights of drunkenness, fun, parties, parties, parties oh yes and a few rehearsals here and there.

Much thanks go to Barry, Dave and Helen (Steering Committee) for getting things on the road. The elections were held on Sunday 21st Feb. and the results were as follows:

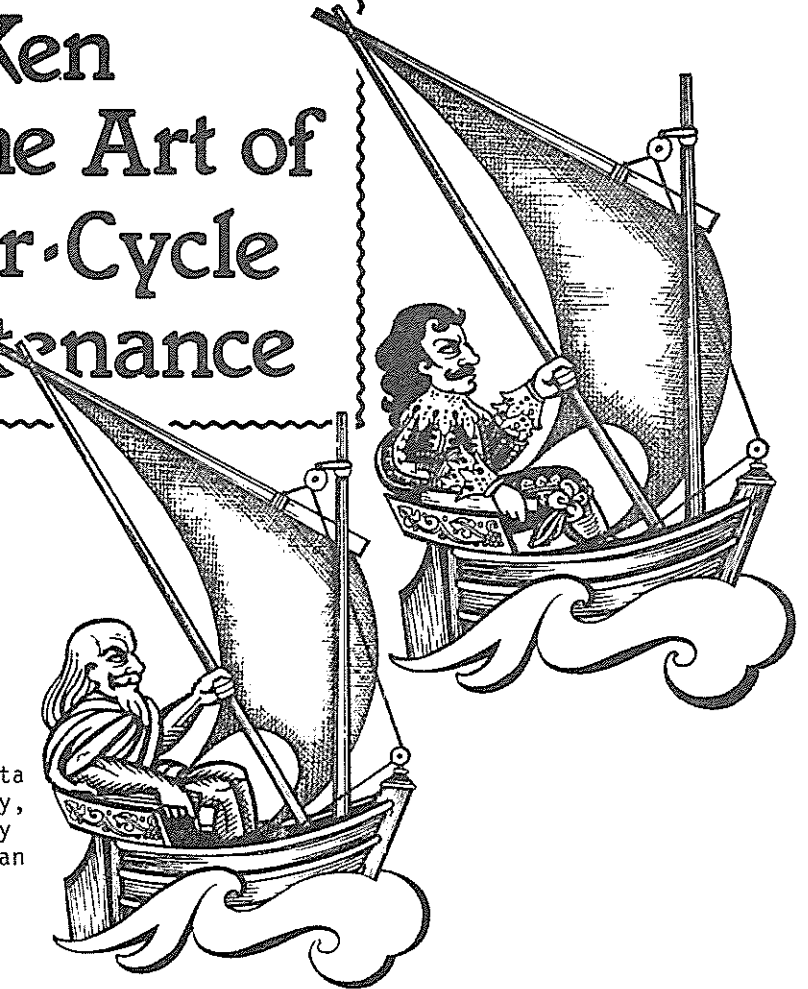
CONVENOR:	Mari Rapp
TREASURER:	Robyn Cox
PUBLICITY:	Jo Robertson
CAMP OFFICER:	Helen Penrose
LIBRARIAN:	Tarja Saastamoinen
BILLETING & TRANSPORT:	Rita Battaglin
CONCERT MANAGER:	Bruce Petherick
SOCIAL SECRETARY:	Jacqui Harrison

We are just gearing up for our very first committee meeting on Sat 27th Feb. Things are looking great for this Festival so why don't you come along and join us, you'll have the time of your life! See you there!

P.S. Any correspondence can be sent to:
Monash University Choral Society
c/- The Union
Monash University, CLAYTON Vic. 3168
(until we establish our own contact address)



Ken and the Art of Motor-Cycle Maintenance



The Ambience: The Tall Ships Memorial Regatta from the Westpac Nebula to Port Phillip Bay, commemorating the colonization of Australia by intergalactic eucalypts from beyond the Meridian of Celestial Calculus. A battered starbus lurches past a number of thoroughly terrified space-yachts, who hoist their megaspinnakers in a desperate attempt to tack around the meson storms from its mighty exhaust system. A number of MonMurfs are ranged about the flight-deck, singing encouraging songs and sipping insidious cocktails, while at the controls sits KEN, debonair and saturnine hero of more adventures than the mind can comfortably imagine. Almost equally debonair MonMurfs supremo VICTOR EMMANUEL brushes back his carefully-spiked hair and takes up the co-pilot's console.

EMMANUEL: Well, that puts us safely into the lead. By the way, Ken, how did we get into this race in the first place?

KEN: (spinning the hyper-drive to avoid a photon storm) Just lucky I guess. It's all part of the new portfolio. The PM wanted one of our ships to win. Personally I can take these things or leave them alone, but....

(At this moment, EMMANUEL's 2IC, the studious and be-headphoned OLAF MENUHIN, puts down his smoking beaker of FIREBOM SUPREME * and tunes in for a moment.)

MENUHIN: When they said they were making you Minister for Boat Races I suppose you had something rather different in mind.

KEN: Yeah, well, it could've been worse. They originally wanted me to fly the Sydney Opera House. I scored an auxiliary thron-drive system out of the deal, too. Nothing like a bit of creative negotiation.

A small red light labelled DANGER lights up on the dashboard. They ignore it. It changes to EXTREME DANGER REALLY HONESTLY and then begins to smoke quietly to itself. The thron-enhanced helium banks howl through the cosmos, setting fire to a number of advertising hoardings in their wake. Then, and without any warning whatsoever, the SS Outrageous Greed, a titanium-flavoured vessel belonging to interplanetary beer supremo HUBERT MALLARD, cuts across their bows. KEN's finger hovers longingly over the missile launch button, and then picks up his conductorial baton.



40th IVCF CANBERRA 1989

GREETINGS from Canberra (again). This blurb is to inform you of the latest developments with 40th IV. The precis is that Canberra IV is not in limbo, it just feels that way.

We have a conductor, Hans Mommer, an interesting European gentleman with very strong views on choral music, a shortlist of possible works including Honegger's *King David*, *Te Deums* of Verdi, Dvorak and Bruckner, and the extremely obscure work *Carmina Burana* (sorry, but we aren't doing Stravinsky's *Psymphony of Psalms* after all - sigh!), a concert venue (Llewellyn Hall, where else?) and a slightly larger committee, consisting of:

Convenor
Treasurer

Secretary
Con Man
Fundraising
Pub Off

Susan Schuller
Mark Chapman
(062) 488825 (h)
(062) 527068 (w)
Tricia Bunton
Ingrid McKenzie
Penny Dally
Lan Wang

We don't have a campsite or an orchestra, but negotiations are underway (the orchestra story is a long one, and promises to get longer).

Projected dates for 40th I.V.C.F., Canberra are the first two weeks of July, 1989.

That's all for the moment, but believe me there's more to come, so until next time,

See you under the seventh horn in the Mahler!

Mark Chapman



PERTH UNDERGRADUATE CHORAL SOCIETY

GUILD OF UNDERGRADUATES,
UNIVERSITY OF WESTERN AUSTRALIA,
NEDLANDS 6009

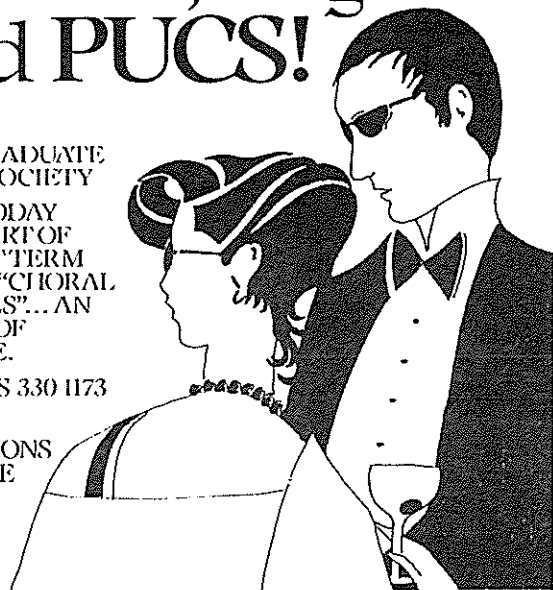
A Rare Invitation to sing with Mozart, Schubert, Faure, Bruckner, Pergolesi and PUCS!

PERTH
UNDERGRADUATE
CHORAL SOCIETY

JOIN US TODAY
AND BE PART OF
OUR FIRST TERM
CONCERT "CHORAL
COCKTAILS"... AN
EVENING OF
ELEGANCE.

ENQUIRIES 330 1173
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NO AUDITIONS
JUST COME
ALONG



SINCE October, PUCS has remained relatively quiet in terms of choral activity. In the aftermath of Elgar's *"Dream of Gerontius"* (praise to the holiest!) which PUCS performed with the

U.W.A. Choral Society and the Festival Chorus at the end of 1987, it was decided that PUCS shouldn't embark on any massively ambitious Christmas programme. Thus dedicated choristers ended up doing the hospital rounds, singing carols at the Merlin Hotel and the Blind Association Christmas Concert and determinedly avoiding the "Donkey Carol". In addition, PUCS also performed a series of carols at St. Georges Cathedral, in a charity concert for Community Aid Abroad. However in more recent months, PUCS has only just reconvened after a long Christmas break.

Our plans for first term this year include the performance of a mixture of motets from Bruckner and Mozart, Pergolesi's *"Magnificat"*, Schubert's *"Mass in G"* and finally, Faure's *"Cantique de Jean Racine"*. The concert, which is to be known by the title *"A Choral Cocktail"*, is planned for mid-April, and if some of our publicity stunts proceed as planned, you might well hear an interesting account of it in the next edition of *Erato*. (After all, cocktails really do excite the public imagination, not to mention the imagination of the choristers involved!)

By now, most of the choral societies should have received copies of the names and addresses of the new PUCS committee for 1988. We are also fortunate to once again have the talents of Martin Rowden at our disposal, in his capacity as PUCS' conductor.

Our Orientation Day membership drive was also very successful this year - amidst the hustle and bustle of Karate clubs and the Manic Depressive Society, we managed to sign up over forty new members. (These poor freshers are so gullible!) But actually, with only about twenty choristers singing at the Orientation Day opening ceremony (especially with only one tenor), it was a miracle we signed up anyone at all! Still, the attraction of "...An Evening of Elegance" with PUCS - the recurrent theme of our musical enterprise *"A Choral Cocktail"* - has proved promising so far, and no doubt as April draws near, will turn out to be one of the more exciting ventures PUCS has embarked upon in recent years.

Alex Scott.

Scouts in Bondage

In August 1988 Sydney University Musical Society will host the 39th Intersivity Choral Festival (I.V. for short). The Intersivity Choral Festivals are, of course, annual events in which choristers from universities around Australia gather in a capitol city to perform innovative and large-scale works that are beyond the scope of any individual choral society. The last two Sydney I.V.s, for example, featured performances of the Verdi Requiem and the Beethoven Missa Solemnis respectively--both enormous works which received rave reviews.

This year is going to be even bigger.

The ABC has invited the Festival Choir to sing in two performances of the massive Eighth Symphony of Gustav Mahler, the famous 'Symphony of a Thousand' Soloists Joan Corden, Jennifer Bates, Elizabeth Campbell, Bernadette Cullen, Horst Hoffmann, Michael Lewis and Donald Shanks will join the Intersivity Festival Choir, Sydney Philharmonia Choir, St. Mary's Cathedral Boys' Choir and the Treble Choir of Newington College with the Sydney Symphony Orchestra under the baton of Charles Dutoit--combined forces in excess of seven hundred and fifty!

The Mahler concerts will be held in the Concert Hall of the Sydney Opera House at 8.00pm on Thursday 25 August and at 2.30pm on Saturday 27 August and are a guaranteed sell-out--aroma.

Please note that in order to sing in the Mahler concerts you will need to attend the whole Festival as rehearsals will be held throughout the first week.

In addition to this, the Festival is mounting a concert of Australian Choral Music which will take place at 8.00pm on Saturday 20 August in the Everest Theatre of the Seymour Centre. It will involve the Cafe of the Gate of Salvation Gospel Choir and the Sydney University Chamber Choir, each of which will provide a bracket of the type of music that they do best. The highlight of this concert, however, will be the premiere performance by the Festival Choir of a new work by Martin Wesley-Smith, provisionally entitled Songs of Australia, which we have commissioned especially for I.V. Martin has described Songs of Australia as 'the pick of the bunch for composition for 1988! / funny, nostalgic, loving yet critical, a piece about outback dummies, Evatt vs. Menzies and the Communist Party Referendum, bush ballads, Fraser and uranium mining, wambols, the Eocene March, Australian slang, the decimation of the Aboriginal lifestyle, new horizons, Irish nannygoats in Lilyfield, multi-cultural New Australia, Bradman, catching yabbies in Brown's dam, jolly brown-paper bag men, old bark huts, new-tech imagination, dogs shitting on tuckerboxes, gibber plains and rainforests, sitting in dingy little offices, and so on.' Something for everyone, for sure!

The 39th Intersivity Choral Festival will be held from Saturday 13 August to Sunday 28 August, inclusive. The first week will be spent at Stanwell Tops Conference Centre, 56 km south of Sydney, in the Royal National Park. We have room for three hundred people at the camp, which is fully catered and has many sporting facilities as well as being handy to the beach and the bush. You can bring a sleeping bag/sheets or you can hire linen at the camp.

PO Box 150 Holme Bdg
Sydney University
NSW 2006

Based on current budget estimates, the camp fees will be:

Fresher \$105
Student \$125
Worker \$155

A 'fresher' is someone who has not previously attended an I.V. If you have attended a minifest, summerfest, psychofest, &c., but not an I.V. you are entitled to pay the fresher rate. Unfortunately, we expect the camp to increase its hiring charges in line with the CPI, which could mean a 5% increase to these figures. Still, at less than \$30 a day it's cheaper than the Women's Weekly World Discovery Tour.

read the piece of paper. He frowned. "Freddie, where did you find this?" he asked. "It fell out of Mogo's pants, down in the cabin," Freddie said.

"This is very serious, and it may be an important clue," Mr. Bobbsey looked worried.

"Are you going to ask him about it, Daddy?"

Mr. Bobbsey gazed across at him for a moment.



they would be a gypsy family, Martino. As the Bobbseys had met the Martinos the year before and arranged to have their daughter dance in England and the United States. The Martinos lived with a group of gypsies in mountain caves on the outskirts of Granada.

"I'd like to live in a cave," Freddie said. "Let's go see the gypsies right away!" he urged.

"Later, Little Fat Fireman," Mr. Bobbsey said teasingly. His little son loved to play with toy fire engines. "Right now we want to see the Alhambra."

As no alcohol or other 'recreational' drugs are permitted on the camp site, all social activities will be held at 'Hyatt in Helensburgh' (formerly Helensburgh Community Centre). As well as the infamous 'Boot Races' (leave your oars at home) and the traditional 'Camp' Revue, we are planning an evening of Cocktail Indulgence featuring a topless-Kylie-Minogue-Lookalike-In-a-Spo-of-Warm-Champagne Contest (or so it is rumoured) as well as the Mega Glamourpuss/Sleazebag Seventies Disco Nite.

The second week will be held back in town, with interstate choristers being billeted with the local 'talent'. The rehearsal schedule, although full throughout, will nonetheless allow substantial time for parties, harbour cruises, city tours, parties, nocturnal Darling Harbour frolics, pub crawls, innuendo cultural activities, publicity singing, parties, parties, and (goodness me!) tons'n' tons of fun.

The Festival has been fortunate to receive a grant from the NSW Office of the Minister for the Arts which we will be using to present a programme of workshops to be held on Tuesday 23 August at Sydney University. It is hoped that topics will include Percy Grainger, Computer Music, Musicianship, Vocal Technique, Women and Music, Colonial Music, Sacred Australian Music, Soul/R & B, Music Theatre, Choral Jazz.

The 39th Intersivity Choral Festival is set to be THE event for 1988 and we are pleased to have John Grundy (the new Sydney Philharmonia conductor) as the I.V. Chorusmaster for the Mahler, and Ben Macpherson (SUMS conductor for many years) as I.V. Chorusmaster and Conductor for the Australian Choral Concert.

The registration fees for the Festival will be:

Fresher and Student \$45
Worker \$65

This includes the full price of the Academic Luncheon (three-course meal plus drinks).

So, for just about \$200 cash down YOU can be part of Sydney I.V. '88--the LOUD Achiever.

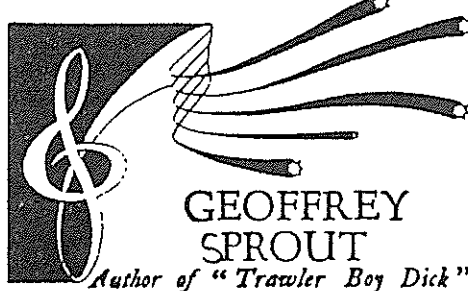
With less than six months to go, there is still much work to do. Our hardworking team of fundraisers has done a magnificent job raising some \$15 000 (not including grants) but we still have a long way to go. You can help by buying a T-shirt (SIZES 42, 44, 46, only \$10 plus postage), windcheater (SIZES 14, 16, 22, only \$14 plus postage) or I.V. Calendar, only \$5 plus--you guessed it--postage. If you would like to order one of these, please write to the above address.

IF YOU HAVE ALREADY ORDERED AND PAID FOR ONE OF THESE BUT HAVE NOT YET RECEIVED IT, PLEASE RING STEPHEN (02) 660 6906 OR TIM (02) 76 5044 NOW. OUR OPERATORS ARE WAITING FOR YOUR CALL!

Remember, every dollar you spend is an investment in FUN.

Registration forms for the Festival will be sent out to each Society at the beginning of May and should be returned between 4 July and 15 July. No registrations will be accepted before 4 July (unless there are exceptional circumstances) and a late fee will apply for forms received with a postmark after 15 July. Please note that although there are only three hundred places available, we expect that everyone who applies will be able to attend the Festival--so don't panic. We would appreciate if each society could ensure that as many forms as possible be sent (with cheques made out to the 39th Intersivity Choral Festival) in one batch. This will enable everyone to meet the deadline and will greatly simplify matters at our end.

That's it for now. Stay tuned for more news, but if you can't wait that long ring us or write to the above address. We'd be delighted to hear from you.



CONCERT REVIEWS

Bandy makes full use of Newman text

THE DREAM OF GERONTIUS

Conductor Peter Bandy
Winthrop Hall
October 31

■PETER BANDY certainly did his reputation no harm by taking over this monumental Elgar work at relatively short notice after the withdrawal of the UWA Choral Society's conductor Roy Rimmer.

Bandy presented a fine interpretation

which made the most of Cardinal Newman's profound text. From the eloquently warm overture to the softly ebbing final chorus it had a sense of inevitability.

It is difficult to imagine a finer Gerontius than that of Thomas Edmonds. His singing was effortlessly controlled, with wonderfully clear diction and subtle control of rubato. The bass work was given an almost equal treatment by Greg Yurisich.

Kirsti Zoe Harms has a much lighter toned mezzo voice than is usual for the part of the Angel and at times the lowest notes seemed almost out of reach. However, her singing was always musical, and intelligently so. The final dialogue with the choir was a fine example of word painting.

The large choir drawn from the University of WA Choral Society, the Perth Undergraduate Choral Society and the Festival Chorus, produced a well integrated sound. Fortissimo passages came over splendidly, but the finest singing was kept until the end where the choir produced a shimmering backdrop to the Angel's words.

Music Maker, January/February

Supurb gems of music

Yesterday on a very hot and humid afternoon 30 choristers from the Queensland University Musical Society with their conductor Michael Fulcher and their accompanist Rachel Tew came up from Brisbane to give an English Christmas-tide concert in St Luke's Church and sadly only 40 people came to listen to them.

But whatever the reason for the poor support, which could have been a combination of the first weekend of the school holidays with insufficient notice of the concert itself, it was most unfortunate that such a delightful concert passed un-noticed.

Conductor Michael Fulcher had at his command a choir of voices finely tuned like the instruments of an orchestra and their singing of the gems of English choral music from over the centuries was superb.

There was music by Orlando Gibbons, William Byrd and Charles Villiers Stanford as well as arrangements of traditional songs associated with Christmas.

From within the choir the Chorale sang most beautifully William Walton's "What Cheer" and "Four Motets on Gregorian Themes" by Maurice Durufle.

Guest soloist Toowoomba's own Andrea Morris joined the choir in an unusual but charming arrangement of "Silent Night," and delighted her listeners, few though they were, with the quality of her singing.

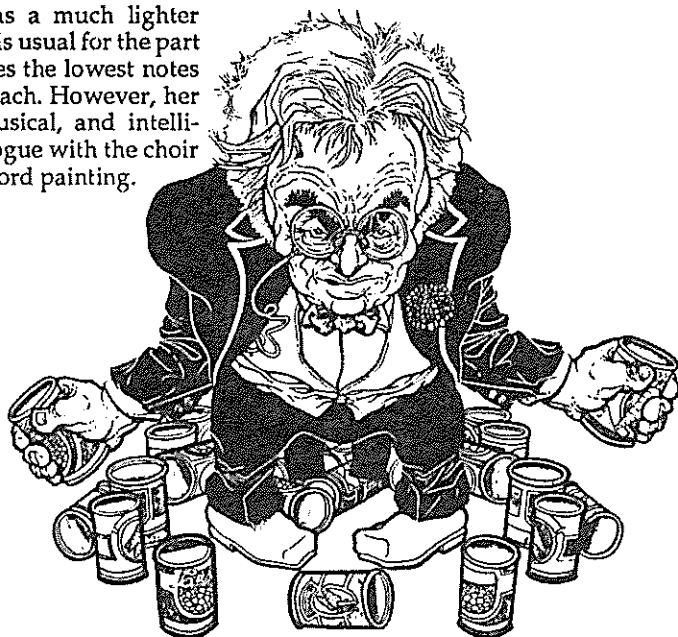
Two of the outstanding choral works were the "Matin Responsory" adapted from Palestrina and "O beatum et Sacrosanctum Diem" by Peter Phillips from the beginning of the 17th century.

These fine works, full of beauty and spiritual feeling, and sung superbly by the choir are the perfect answer to those who insist that church music today must be contemporary if it is to have any appeal.

The Queensland University Musical Society's has been functioning now for 75 years, and has justifiably established itself as one of the State's leading choirs. Yesterday's splendid concert only reinforced that opinion.

Perhaps this superb choir could be persuaded to come to Toowoomba again because with more advance publicity it should be able to attract the large audience it deserves. — Geoff Harding.

Toowoomba Chronicle 14 Dec.1987



Gleeful 75th anniversary

On June 10, 1885, prominent South Brisbane citizen John Fenwick found his baker had failed to deliver Sunday's bread.

On a search for life's sustenance, he and his neighbors talked of music; the result was the formation of Brisbane's first Glee Club, with 16 members.

Forty-seven years later students and staff of the recently opened University of Queensland also talked of music and formed a Glee Club, called the Queensland University Musical Society.

Last night that "Club", now with 50 members, presented its 75th Anniversary Concert in Mayne Hall.

The present conductor, Michael Fulcher, demonstrated he is capable of carrying on a fine tradition.

The program of rarely heard works was demanding and ambitious. John Rutter's *Requiem* is a beautifully crafted work requiring technical control and a deep understanding of the liturgy.

The choir sang with sincerity and delicacy of tone but not always with precision of attack and the necessary dynamic surge for the exciting moments in the Sanctus.

The purity of Kerry Vann's solo soprano was suited perfectly to the higher passages.

The festive spirit of Brahms's *Antem Fest-und-Gedenksprache* was captured in full-bodied balanced sound and Colin Brumby's *Great Is Truth*, and *Mighty Above All Things* was surely a song of choral praise with baritone Gary Redlich an expressive and stylish soloist.

The strings of the Camerata of St Johns brought beautifully shaped phrases and warmth of tone to the *Serenade for Strings Op. 20* by Elgar.

Leader Cameron Patrick's arrangement of Novacek's *Perpetuum Mobile* was a display vehicle for the technical abilities and artistry of his colleagues.

Brisbane Sunday Mail, October 25, 1987

CONCERT REVIEWS

STRATHFIELD S. ORCH.

There was standing room only for the All-Russian Composers programme.

After the interval, Sydney University Musical Society Choir, unaccompanied, and well conducted by Ben MacPherson, gave us the six-part Vespers by Rachmaninoff. Though the angelic voices sang in the Russian tongue, the spiritual nature of the message reached the hearts of those listening.

Matthew Krel brought choir and orchestra together for Borodin's Polovtsian Dances. The mysterious, exciting rhythmic developments and tonal progressions were heightened by the 47 choir voices augmenting the large orchestra. The compelling, pulsating beats preceding section changes made one's breath quicken, each semi-climax and the grand final climax bringing a feeling of relief. Prolonged applause resulted in Conductor Krel asking the orchestra and choir to repeat the latter half of the work, to the delight of the audience.

Sydney Music Diary, 1987 October

Carols by electric light

ABOUT two-thirds of the way through the Carol Festival celebrated by the Sydney University Musical Society on Saturday, someone had a bright idea. They switched on the lights of the Great Hall, which had the useful effect of making the printed program, not only tangible but visible and readable.

After all, not all carols are immediately familiar, and indeed the program included some unusual specimens by such composers as Peter Maxwell Davies and Edmund Rubbra.

The selection was admirably varied, and the singing under the direction of Ben Macpherson was, for the most part, confidently delivered and reliable in pitch, though not always quite as strong as lies within the power of some 70 voices.

Among the highlights was Bruckner's *Ave Maria*, sung with an effective dynamic range, and a very Russian *Magnificat* by Rachmaninov. The *Fantasy On Christmas Carols* by Vaughan Williams sounded rather cool.

What distinguished this presentation, with and without lights, was its sense of decorum and dignity.

FRED BLANKS

Sydney Morning Herald,
December 14, 1987

Traditional end to choral society's season at ANU

THE A.N.U. Choral Society's annual program of Carols, Motets and Christmas Cantatas in the Hall of University House on Friday night again provided a pleasant concert of fine and varied seasonal choral music.

The evening opened with Victoria's *Ne timeas Maria* (Do not be afraid, Mary) which established nicely the mood of the program but was approached somewhat tentatively by the singers. This work, and Hassler's *Dixit Maria*, displayed a certain lack of tonal strength in the male voices of the choir, but as singers settled down the singing grew in strength and confidence and Marenzio's motet, *Hodie Christus Natus Est*, with its jubilant mood was well projected.

Conductor Brian Hingerty obtained good balance

between the voices and a pleasant tonal quality in the four contemporary carols by Richard Rodney Bennett, these making an effective interlude before the principal group of the program, three cantatas for Christmas. Charpentier's *In Nativitatem Domini* is the most extended of the three, using solo voices and string accompaniment.

Das Neugebor'ne Kinderlein of Buxtehude is similar in form, though rather more introspective in mood; while Soler's *Contradanza de Colegio* is quite different from both, with lighter expression and a refrain of a delightful Spanish-dance character. Conductor and singers, with the accompanying instrumentalists, offered attractive performances of all three works.

Finally the choir sang Bach's motet *Lobet den Herrn, alle Heiden* which ended the set program on a suitably joyous note. After supper, singers and audience proceeded to the Fellows' Garden for carol singing, following a pleasant tradition.

— W. L. HOFFMANN

Canberra Times
December 7, 1987

ADVERTISEMENT

NOW AVAILABLE FROM THE MONASH UNIVERSITY CHORAL SOCIETY:

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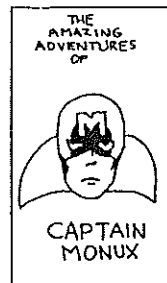
Captain Monux — A Choral Phenomenon

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by

William J. Collopy and Simon R. Johnson

Edited by Aaron A. Geestrang



All the exciting adventures of choral superhero CAPTAIN MONUX collected in one seminal and ground-breaking volume! Includes episodes never before published in *Erato* — "The Origin of Captain Monux", "Darth Wagner", and "Nick Orff, the Evil Librettist" — as well as unforgettable adventures with Robinson Caruso, Gyorgi Forgetti, Phyllis Stein, General Pores and more!

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This attractive paperback volume is now available from MonUCS, at \$6.00 including postage (discount price of \$5.00 on bulk orders of 10 or more copies)! Please order using the tear-off form below! Cheques should be made out to "Monash University Choral Society"!

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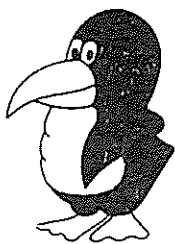
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Monash University Choral Society
C/- The Union, Monash University, Clayton, Victoria 3168 *The Cherub Press*

ADELAIDE UNIVERSITY CHORAL SOCIETY

UNION BUILDINGS,
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GREETINGS, fellow Eratophiles. Hello, from the Gland of Bannon's little yellow submarines and the annual Scalectrix race around the parklands. Do not fear, however, there is culture in Adelaide, and while the rest of the city's arts-types prepare for the accompaniment to this year's AUCS activities, the reformed AUCS committee is organising the Not-the-bloody-Adelaide-Festival. That is, business as usual.

And I *do* mean a reformed committee. Some young lass lost herself in China, another one's gone to Perth and another one fled to Canberra. So a meeting was held to elect replacements, and all is complete again.

President : Chris Bridge 177 Fisher St., Malvern
5061. Ph.: 272 9806

Treasurer : Norris Carter 8 Mariner St., Linden
Pk. 5065.

Secretary : Paddy McGee 6 Parson's Gve. Park Holme
5043. Ph.: 277 5080

Librarian : Marissa McClean 20 West St., Seacliffe
Pk. 5049. Ph:298 4755

It would appear that AUCS is set for a performance of "Israel in Egypt" by G.F.H., in Elder Hall on Saturday, May 14th. Rehearsals will be in the Concert Room of the S.A.C.A.E. in town, so drop in if you're in the neighbourhood, Wednesday nights at 7 p.m.. There will also be a charity concert on Friday, June 6th, including Vivaldi's "Gloria" and a work by our assistant conductor, Peter Leech.

Second-term's concert will contain, methinks, church music, and I think third-term will include Rutter's "Gloria", or something like that. I don't know. I just hope that some-one does.

Since the last Erato, AUCS combined with the TAFE orchestra to present "Carmina Burana" by Orff, in Elder Hall. Fortunately, all went well on the night - the tenor showed us what he was made of, and so on - and a most enjoyable concert was had by all. Also, the compulsory carol sessions were indulged in, yielding a few dollars and a view within the rather metallic-looking Convention Centre - a sort of railway cafeteria for the upper crust, or at least those who think they are.

Something of a break-through has occurred of late with regard to the standing of AUCS in the musical life of the university - music students can now include singing with AUCS as part of their course-work, which is a good thing. It also means that the conservatorium and AUCS will have closer relations from now on, something which has long been desired.

For those of you who don't know what to do around the end of this year, consider coming to Adelaide at the end of December for a choral event not to

be missed; see the article by Jennifer Jones, elsewhere in this edition of Erato, for details.

I think that that just about wraps up the most important details concerning AUCS, so I'll leave you with a wish for Good Health, Good Food and Good Wine,

Paddy McGee



Queensland University Musical Society

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

Greetings from the Deep North! The things a choir will do for money. Since time immemorial (or since Noel joined; I forget the exact order), QUMS has been paying off one IV debt or another. The end being in sight, the theme of this Christmas was unashamedly declared to be \$\$\$\$\$\$.

We had been set back in this end by our 75th anniversary concert, which was a suitably lavish affair. There was a good audience, boosted by many old QUMSians who came to both the concert and the anniversary dinner immediately following. Old hands were particularly pleased to get a favourable review in the Sunday Mail (see concert reviews). This is still a refreshingly new experience after the days of our former conductor, who pointedly discouraged critics. I feel we earned most of the good words, except possibly in the case of the Brahms anthem, which sadly, was much better in final rehearsals.

The dinner was greatly enjoyable. The Victorian (?) practice of singing the menu was attempted, with some success. There was great food and continual entertainment, including musical items and speeches from former conductors. Toward the end of the evening, there was a steady stream of guests to the microphone to tell jokes and reminisce. The only jarring note which we became aware of is interesting because it illustrates what preconceptions can do. It seems that QUMSians in the 1950's and 60's did not sing madrigals for fun. Part-songs like this were the exclusive preserve of the Madrigal Group, to which much snob value was attached. We didn't think to track down some period pub-songs, and a few people felt left out of that aspect of the evening.

The combined effort ran to budget except for a potential major sponsor who did not come through. Thus we decided to abandon the traditional Christmas CarolFest, which had been becoming less profitable due to increasing competition, and focus on lucrative alternatives. We signed up for a larger than usual helping of shopping centre carolling and prostituted ourselves generally. We sang at a Channel 7 cocktail party (see below) and augmented the Qld Youth Choir for the Hallelujah Chorus in the Lord Mayor's

Christmas Carols. The only socially redeeming engagement was a well-received concert in Toowoomba (reviews). This began as an evensong in St Luke's, and unfortunately that concept was not meaty enough to attract our usual Christmas members. It was upgraded to an one-hour concert following a snafu, but the choir remained rather small. The quality was excellent given the hastiness of the rehearsal.

Some engagements in particular were not exactly ideologically sound. We sang at the Sheraton-Mirage hotel on the Gold Coast on Christmas Day for \$1000, and augmented the QYC again for the "Ultimate Event" concert (Frank Sinatra and all) at the opening of the Sanctuary Cove resort for another \$1000. This may have been morally bankrupt, but it isn't everyday that a humble cockroach (n. defn: anyone who doesn't earn enough to stay at Sanctuary Cove; due to Mike Gore, the proprietor) gets to sing to an audience of 50 000.

This semester looks very promising. The main choir concert will include Handel: 4 Coronation Anthems, Bach: Lobet den Herrn alle Heiden, and Schütz: Psalm 150. The chorale is doing a Good Friday concert in St John's which includes Palestrina: Stabat Mater, Tallis: Lamentations of Jeremiah, and Victoria: Tenebrae Responses. We have been pleasantly embarrassed by the success of a newspaper advertisement seeking new members. The choir currently numbers roughly 100, and many of the newcomers are non-students. Some will drop out, of course, but even so, Zadok the Priest is really going to be impressive.

ON THE twilight side of the same early evening, Channel 7 threw a hastily-organised cocktail party to announce its '88 news team. Seven's mouth-man Gary Linnaker, stressed but superbly topped in a vermillion 7-emblazoned blazer, welcomed the arriving news-seekers flanked by what looked like a hastily-organised chorus of carollers. Studio One was transformed into a softly-lit venue of sorts, but I detected a faintly hanging a soiree on the air. !!

QUMS took exception to being described as "hastily-organised" by the Sunday Mail columnist; the Secretary wrote a letter of protest and actually received an apology...

Mark Barton
Eratologist, QUMS.

The ANU
Choral
Society



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

GREETINGS from the National Capital, aka Red Tape City. SCUNA is alive and well, though you wouldn't know it from the last ERATO (sorry, Rob!). Since we last met, SCUNA has (not, I hasten to add, necessarily in this order):

performed a 2nd term concert of English Modal Masters, ie works by madrigalists such as Weelkes and Dowland, and 20th century composers such as Britten and Vaughan Williams - yes, you guessed it, with the major work being the G minor Mass, performed one day before the start of IV!

elected a new committee, to wit:

President	Lan Wang
	18 Disney Crt,
	Belconnen, ACT, 2617
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Pub Officer	Tony Howes
I.P.P.	Ingrid McKenzie
Morals Officer	Susan Schuller
Social Sec	Anne Marie Barby

and performed a Christmas concert of motets, modern carols, and four larger works by Charpentier, Buxtehude, Soler and Bach, the last being Lobet den Herrn (the Santa Claus motet, you know, "Lo-ho-ho..."). (see review, I hope)

SCUNA's plans for first term include a concert of madrigals in the High Court ("the defendant is accused of exceeding the speed limit, to wit Allegro in an Andante zone"), and a concert of Charpentier works with a small orchestra somewhat later. After that, who knows, aside from the beckoning light of 40th IV (the cozy festival) (ah, the challenge of the unknown...)

See you in Sydney!
Mark Chapman

LATE NEWS

Hot on the heels of thousands of jobs.

RIGHTERS CRAMP. PERTH

Sunday March 13: Elections were held for the Organising Committee of 41st Intervaristy Choral Festival (Perth 1990).

Elected were:

Convenor: Geoff Garside
Treasurer: Darral Garside
Con. Man: Tonya Healey
Pub. Off: Tony Deane-Shaw
Camp Off: Ross Comstock
Librarian: Mike Kent
Transport & Michelle
Billetting: Robertson

Social Sec: Digby Hill

The position of Secretary was declared vacant, to be filled in due course.

It is anticipated that 41st IVCF will be held during January/February 1990.

OUR ROTTNEST CORRESPONDENT



Books

Captain Monux — A Choral Phenomenon (Book Review)

CERTAINLY the highlight of the 1987 publishing season was the long-awaited release of Prof. Aaron A. Geestrang's epoch-shatteringly definitive edition of CAPTAIN MONUX.

The text was a pleasantly conservative presentation (with none of the intrusive emendations that ultimately transformed Foonswibbler's infamous edition of Johnson's collected actural systems programs into a 9-volume epic in praise of low-cholesterol margarine) — yet with systematic and generally thought provoking commentaries that did much to elucidate the Byzantine complexities of Cantus Firmus text and contrapuntal illustration. Pre-emptive scholarship, of the type that so marred Prof. Gordon Heaven's recent offering (Epic and Metamimesis in VFL Football: the Hero as Full-Forward) from the same publishing house, is definitely off-limits here.

full gallery

What we receive instead is for the first time the full gallery of heroes and villains, the endlessly inventive cameos in which entire generations of choristers excitedly and erroneously discovered themselves. I say erroneously, adhering as I do to the Deconstructionist school, and yet — such are the inhering paradoxes of deconstruction! these vignettes somehow took on a factitious life of their own, and the persons concerned ultimately became the debonair and casually insouciant flâneurs the authors clearly intended them to be, and far more memorable than they might otherwise have succeeded in being.

high-adrenalin

So: does life then imitate art in Captain Monux? What of the adventures themselves? What are Collopy and Johnson up to? Are these high-adrenalin adventures — these fortuitous rescues — veiled biography or attempted documentary? Is this not rather simple parody, in which Bacon's idols of the Tribe and Market-place are subjected to crude comic parallelism? Is this instead a Leavisite cosmos, attempting to make itself heard above an increasingly strident philistinism? Are we simply enmeshed in a Wodehousian playground in which plot, subtext and character alike are shadows: mere phantom spindrift endlessly elusive of its supposed cultural paradigms and ruthlessly subordinated to textual pyrotechnics — a veritable thieves' paradise of puns and paronomasia? Or were the authors just scribbling down anything they could think of to meet their publisher's deadline?

purple cloaks

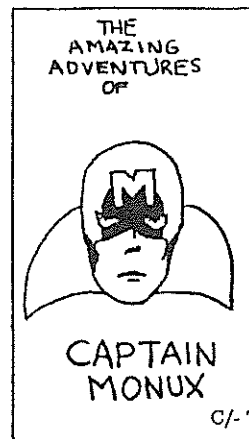
Naturally, no self-respecting academic would attempt to answer these questions. Yet the possibility nonetheless exists: that the authors are, beneath their purple cloaks of comic invention, attempting nothing less than the moral reordering of the fabric of reality itself. Where text is all, the universe must therefore subordinate itself to the more stringent

demands of Art. Good triumphs; evil is vanquished, and Intervarsity rolls inexorable, on, while the authors and Prof. Geestrang alike settle down to a pleasant evening's moral commentary. And what a commentary!

self-respecting

But what — (already we hear the rumblings of semi-otic discontent) — what of image and symbol? The hermetic tradition of myth and superstructure? What indeed?? The Ubermensch tradition, the Romanticist Hero-as-Outsider, the fusion of Weltanschauung and Syzygy, the ruthless plagiarism from old Batman comics — all are self-evident, along with the wholesale borrowings from all the great iconographers of our epoch; and no self-respecting critic will pay them more than the most cursory of genuflections. This is a truly great book — certainly the most truly Hegelian synthesis of contending realities since the seminal Thomas the Tank Engine. Truly. Buy while stocks last!!!!

David Greagg (Registrar of the University of Yarraville)



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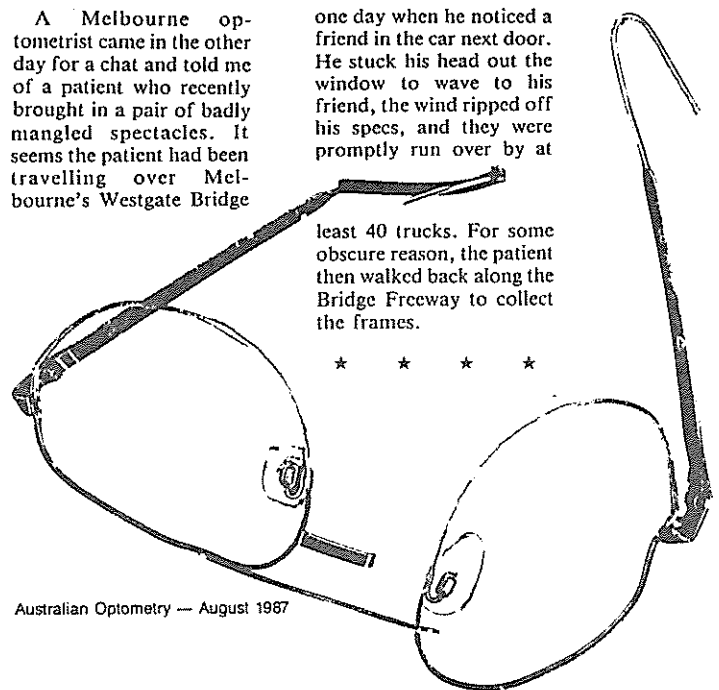
other THE ADVENTURES OF CAPTAIN MONUX

A Melbourne optometrist came in the other day for a chat and told me of a patient who recently brought in a pair of badly mangled spectacles. It seems the patient had been travelling over Melbourne's Westgate Bridge

one day when he noticed a friend in the car next door. He stuck his head out the window to wave to his friend, the wind ripped off his specs, and they were promptly run over by at

least 40 trucks. For some obscure reason, the patient then walked back along the Bridge Freeway to collect the frames.

★ ★ ★ ★



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