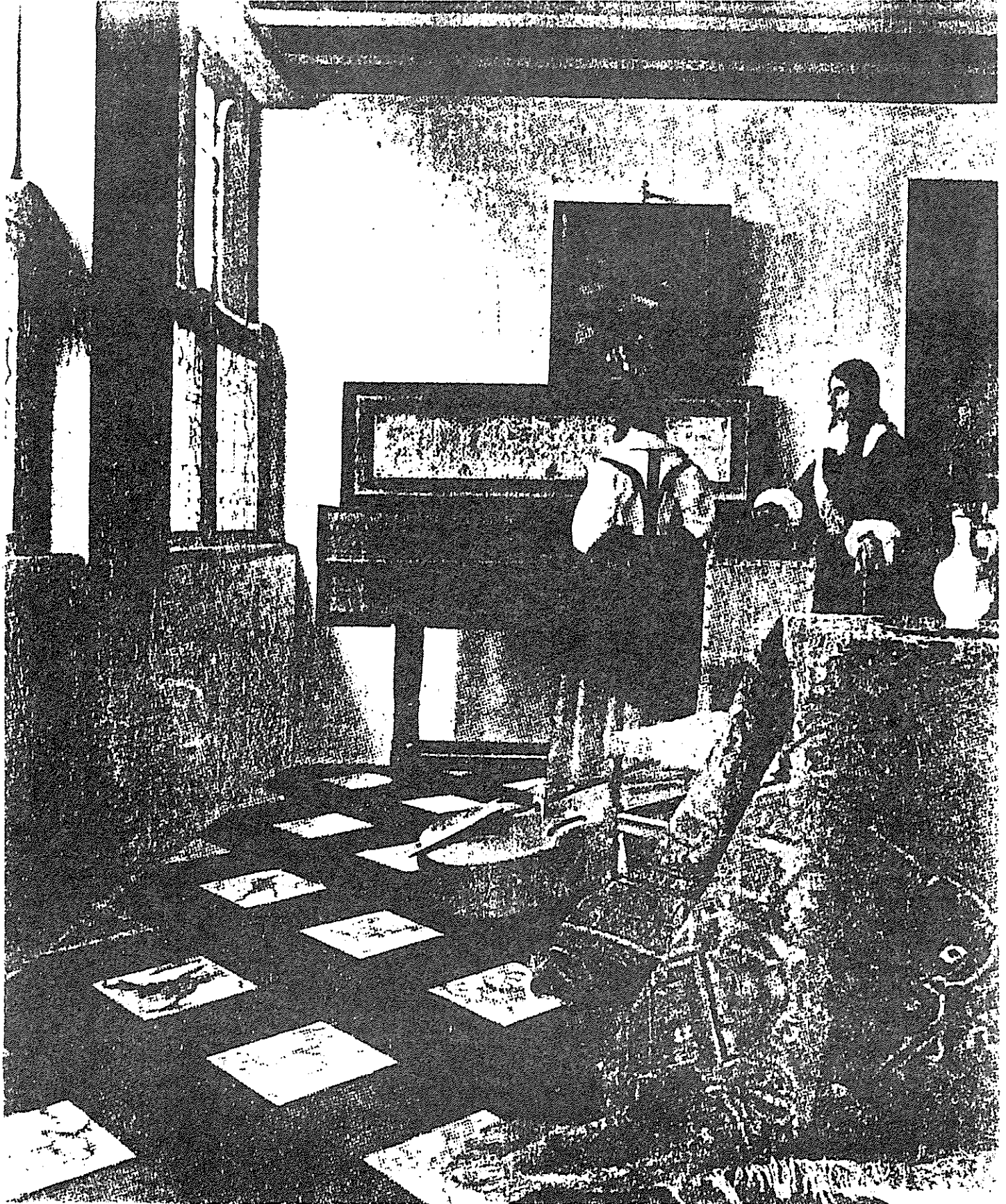


ERATO fifty-five

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JULY 1988

The Newsletter of the Australian InterVarsity Choral Societies' Association





DEADLINE
for ERATO 56 is
SEPTEMBER 30, 1988

"No new music thankyou, we're Choristers."

A QUICK RUMMAGE through last Erato, and a check of IV programmes gives a rough indication of the sort of music university choral societies like to perform.

While the full gamut of period styles from Renaissance to Contemporary is performed, there are very strong preferences: 19th and 20th Century Romantics and the Baroque Masters each outpoll all the others together by 3 to 1. And I dare to suggest that, were orchestras more affordable, we would see a still greater imbalance towards the "big, impressive and tuneful".

I see three main causes for this interesting condition, all stemming from the nature of The Choral Society - Amateurism. We sing for the love of it, and for no other reason, leading to:

1. we won't sing if we don't like it - "no tune, no pleasure";
2. we'd rather sing to a large and enthusiastic audience - "stick to the popular repertoire";
3. we enjoy more singing music we know than struggling with the unfamiliar - musical directors always have a difficult time convincing Choral Society committees of the merits of new music, unrecorded music being almost impossible to promote.

Points 1 & 3 are most obviously manifest in choir rehearsal attendance. A rehearsal period of 8-12 weeks seems an unattractive form of leisure if the final result is perceived to be as untuneful as the first struggling sight-singing effort. Members express their opinion in absenteeism. And a drop of membership from 100 in 1st Term to 40 in 2nd is devastating to morale.

So what should be the future for choral composition? There are only a couple of choirs in this country one could view as "non-amateur", whose members have the commitment AND ability to perform new repertoire written with the degree of difficulty placed before top orchestral players. A Symphony Orchestra player has, for example, twenty years of lessons, practice and work experience - and is playing 30 hours a week. A Chorister most likely has had no formal training, concert performances numbered in single figures, and a 9-5 occupation in a totally unrelated field.

Perhaps the answer lies in the composer realising the nature of his/her choral forces. We are not so much conservative as inexperienced and amateur, in the best sense of the word. And there's so much good music to sing already written in the past 800 years or so, that anything new has to be very attractive indeed!

"Give us interesting music to sing!"

Robert Kay

APOLOGIES

To several contributors, particularly Digby Hill and Kendall Crocker, for not including their articles. Because of cost increases, ERATO has had to be reduced to 12 pages and while correspondents have been good and brief in reply to my request for shorter articles, some did not receive notice of the reduced format. A higher degree of editing has been necessary than in the past, sorry.

ERATO 55 July 1988

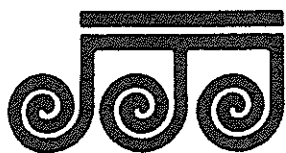
WHAT'S INSIDE

Editorial	2
SUMS	3
AICSA President	3
AUCS	4
SCUNA	4
PUCS takes to the boats	4
MUCS	5
QUMS	5
TUMS	6
On the horns of a 133kg Soprano	6
39th IVCF, Sydney 1988	7
Concert reviews	8,9,10
AICSA Librarians	10
40th IVCF, Canberra 1989	10
AICSA Archives	11
PUCS	12

Erato

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



SYDNEY UNIVERSITY MUSICAL SOCIETY

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

DEAR UCS and UMS,

Despite having spent the last six months in NSW, home of Bicentennial madness and all else wicked and aesthetically objectionable, SUMS is alive and well. We are having too good a time celebrating our own decadent centenary to worry about anyone else's piddly celebrations.

The SUMS 110th Anniversary Ball was held in the Holme Building on March 19th. One hundred and ten people danced the night away to the strains of the Ritz Dance Orchestra, aided by assorted fermented juices. A dozen ~~idiots~~ irrepressible ragers even made the trip up from Melbourne just to be with us on that fateful evening. Memories of past happy days singing in SUMS even inspired an emigré to propose marriage to while away the hours on the train trip back.

The Ball followed closely after a welcome-to-freshers-and-everybody-else-sensible-enough-to-come Cocktail Party zum Schwinbournes Schloß on March 5th. Notable features were a gymnastic display entitled "what no-one wants to see done with a broom and dreads ever having to learn about", and a presidential and past-presidential demonstration involving high-velocity cushions and kamikaze light fittings. Oops.

Having annoyed the editor by describing the parties first, now to serious business. Our major concert for first term was two performances of Haydn's *Creation* on April 14th and 16th, conducted by Ben Macpherson. The 150-strong choir had difficulty squeezing onto the Great Hall dais with orchestra, especially onto the shaky-looking but reputedly safe platform thing provided by Swinbourne & Co. Consulting Engineers. The concerts were a fantastic scream musically, and unfortunately lost a (budgetted) \$4,500 because the Thursday performance was only three-quarters full. According to Newton there must be an equal and opposite Destruction to balance any good Creation, and Janet Nagly's house was kindly donated for the occasion. The council removed the rubble in the morning.

Since that date weddings and functions have been flowing thick and fast. In April we sang in the Solemn High Mass as our annual engagement with the Garabandal Church, and recently we provided the chorus for two performances of *Children of a Hard God*, a multi-media extravaganza of Australian spiritualism by Adelaide composer Douglas Symper. In June we spent a weekend wine tasting in the Hunter Valley and are off tomorrow (July 1st) to sample the delights of the Perisher snow.

Coming up on Friday July 15th we are presenting a concert of twentieth-century choral music in the Willoughby Civic Centre (taking music to the North Shore illiterati!), conducted yet again by the funny man with the beard and glasses. The first half of the programme is Leonard Bernstein's *Chichester Psalms* (1965), Claude Debussy's *Trois Chansons de Charles d'Orléans* (1908) and the Australian première of Bohuslav

Australian Intervarsity Choral Societies' Association



Presidential Statement

415 Samford Road
GAYTHORNE Qld 4051

NOT MUCH TO report from me this time around. A few minor things. Firstly, did you spot the deliberate mistake in my last Eraticle? AICSA of course is not 24 years old, but merely 14! Of course the first informal meeting of Society heavies occurred in 1965, but that's another eraticle.

You may be aware that this current Exec is not eligible under the Constitution to stand for election in August in its current lineup, owing to the "two term" rule. We do plan to stand again, with a bit of portfolio swapping, unless the AIVCC carries out a change to the Constitution removing the limitation. It would be nice to see a bit of competition at an election for once, though I know there is at least one firm team standing.

Other changes to the Constitution are being mooted and by the time you read this we will have circulated them.

Congratulations to 39th IVCF on securing large grants from the Australia Council for the Composer and Librettist fees attached to their significant addition to the corpus of Australian choral music.

Please - oh PLEASE!!! - other IV Committees, keep your friendly AICSA Exec informed of what you are doing!!! Send us your minutes, your poor, your teeming millions... Remember that we would like to help you but we can not do it on our own.

19 entries have been received for the Choral Composition Competition and by the time you read this there should be a winner. The standard varied tremendously, as did the layout of scores! More news as it breaks.

Congrats in this issue, and the heartfelt thanks of myself, John and Angus, to our Librarians, Katie and Vanessa, for their great job on the Choral Catalogue, and to our excellent Editor Rob for his patience with *Erato* (guess who's running late with his articles?!).

That's all from me and them. Bye!

Noel Wilmott

Martinů's *Mikeš z hor* (*Mikesh from the Hills*) (1959). The second half will be a semi-staged production of Carl Orff's *Caulli Carmina* (1943), to be followed by a Roman PCP at domus Swinbourniensis.

Also coming up (ooops, nearly forgot!!) is the event of the century - *Sanctuary Cove meets Godzilla*. By the time you read this you should have sent in your Sydney I.V. rego forms through your society - if you're not coming then you are in need of an urgent psychiatric consultation. The hardworking committee has suffered for five years, a thousand bottles of *Portissimo - ffortified whine* have been sealed and labelled, Martin Wesley-Smith is in Hong Kong putting the finishing touches on his commission and both Mahler concerts are sold out. It really is a once-in-a-lifetime opportunity (I'm serious... only one or two people at I.V. will ever have the opportunity to sing the Mahler Eighth Symphony again).

Hoping to see you there,

Ian Seppelt,
President.

ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association
G.P.O. Box 498
Adelaide S.A. 5001



GREETINGS, fellow Eratophiles. 'From strength to strength,' the singer said, 'we warble boldly on. With praises in our heart of hearts for just one thing - our song!' What rot. Fame, fortune, money etc. are the real motives. Or are they? Who knows? Who cares?

AUCS performed 'Israel in Egypt' in Elder Hall, on May 7th., to a very enthusiastic reception. Undoubtedly one of the year's best concerts, it was not reviewed in the local rag, even though tickets were sent to the paper. However, David Kram wrote a letter to the editor extolling the virtues of a night out with AUCS, and we are working on improving the opinions of the self-appointed 'powers-that-be' in Adelaide. Does anyone else have this problem?

Second-term sees another concert of church music, to be performed on Friday, August 12th., in St. Francis Xavier's cathedral. Works include Kodaly's *Missa Brevis*, Elgar's setting of Psalm 29, and

pieces by Messiaen and Brahms. The Kodaly will also be performed as part of a mass in the cathedral on July 10th. Third-term's concert will be in Elder Hall on October 22nd., with the conservatorium's brass ensemble, and the programme includes Rutter's *Gloria*. Memories of Hobart come flooding back, do they not?

But all is not hard work for the hundred-and-seventy or so members of AUCS! Things are afoot; a camp, which will have been a thundering social success by the time you're reading this; a games night, for those with athletic pretensions; and a dinner on July 30th., yet another social success, not to mention a gastronomic orgy. If the oven commits suicide on the 29th., come to Adelaide for dinner.

But what of the future? Next year, sometime around September/October, Richard Marlowe from England will be conducting us for a concert of Handel or Bach or something similar. All very exciting, and we are looking forward to the establishment of our international contacts. Also, AUCS has been asked to perform in Beethoven's Ninth next year, so it seems. Could this be the start of something wonderful? A choral renaissance in fair Adelaide? Time will tell.

With that said, I leave you with a wish for health, happiness and excitable resonances.

Paddy McGee

The ANU Choral Society



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

Salutations from Canberra, where the happy little choristers are at the moment hard at their happy little exams; but I digress...

SCUNA's recent activities have been varied, from an ultra-efficient IV-supporting lammo drive, to our 25th birthday party, and a couple of concerts thrown in. I don't remember much about the lamingtons (it's all a blur of coconut and chocolate), but 550 dozen were produced in 8 hours, turning a profit of over \$1000. Well done, comrades!

The birthday party was much more enjoyable, a Chinese banquet, with a marvellous cake courtesy of Sue van Horn, and a speech by Brian Hingerty, our conductor, about the old (would you believe, fairly old) days.

SCUNA also acquitted itself most well in two concerts with totally different programs in the space of a month. First was the High Court concert, with brackets of Monteverdi madrigals, Hassler madrigals, and Monteverdi motets, finishing off the concert with his well-loved (well, I like it) motet *Beatus Vir*, complete with a minimalist orchestra of

two violins, cello and harpsichord.

Second was a program of Baroque works, consisting of Charpentier: *La Reniement de St Pierre* (no comment), de Mondonville: *Jubilate Deo* (a very attractive work, but Mr de Mondonville certainly got maximum mileage out of his tunes), and two works by Biber, *The Nightwatchman's Serenade* and his *Requiem* (gloom, doom and a Dies Irae in waltz time!).

What does the future hold? Our second semester program seems at the moment to include Bach: *Jesu, Meine Freude*, Kodaly: *Jesus and the Traders* and *An Ode to Music*, two works by Edmund Rubbra, and two motets by Scarlatti (Alessandro, I presume, but you never know). Until next time, see you at IV!

Mark Chapman

PUCS TAKE TO THE BOATS IN WASHOUT

When our June 10th concert was cancelled due to an underprepared orchestral pitch, some PUCs decided to enter the inaugural Murdoch Uni Sculling Championships.

Imagine the reaction of an Engineering or Vet Eight when confronted by a Choral Society with six women in the crew!

Results: Open 4's: 1st PUCS Women
2nd PUCS Men

Mixed 8's: 1st PUCS

Most of the PUCS team were freshers: our new motto: Women and Children First!"

Melbourne
University
Choral
Society

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

HELLO AND isn't winter horrible. Everybody in Melbourne is dying to get to I.V. and find a patch of sunshine to live in.

Anyway, MUCS has been up to much excitement so far this year, we had a humdinger of a first term concert. Lots of credit for that goes to our conductor Jan who surpassed our hopes and cajoled/bludgeoned us into a very fine standard for the concert. In case I forgot to say, or you simply forgot, we sang some hearty teutonic Schütz pieces, good old Mozart's *Ave Verum*, a tricky Polish piece and the love theme from *Captain Monux* (couched artfully in Vivaldi's *Gloria*).

This term MUCS has already performed in one concert, along with MonUCS, The Victoria Chamber Singers, Ars Nova, Blue Champagne and the Odessey House Choir (to name a few) in a concert called Choral Odessey. This was a very worthy and successful brainchild of Bazza's, and all proceeds went to Odessey House which is a very good and very strict drug rehabil-

itation centre here in Melbourne. Baz has been conducting the Odessey Choir for, I think, about two years now and they're really wonderful. The audience gets so much joy coming from them when they sing that the atmosphere is great. The evening was long, and on occasion the musical quality dipped slightly below magnificent, but there was such fellowship that it almost felt like a festival concert, especially when all the choirs massed together at the end to sing Chorus No.6 from Brahms' *Requiem*.

For the MUCS second term concert we're singing Charpentier's *Te Deum*, Penderecki's *Stabat Mater* and I think Nickson's *Psalm 100 (Festival Jubilate? - Ed.)* which was written for Sydney I.V. in 1975, and which we performed at the Choral Odessey and didn't seem to do too badly.

Our first second term camp to help us along with this has already happened, and was marked by two stories about disappearing food and exploding ovens!! I didn't go (alas), but re: the food, apparently the worthy souls daring to cater for the camp were meeting one another at a church, intending to go from there to the camp together. But while no-one was looking, the good souls of the church collected the choristers' food to give to the poor, such is the nature of that particular parish! Oh well! I will have to leave the exploding oven story to your own imaginations. Suffice it to say that it was a gas stove, and once Robyn Starkey had long hair.... and once it was blonde.... personally, I can't remember if she ever did have eyebrows....!!

Au revoir, see you in Sydney I hope,
love MUCS

Kate Gorringer-Smith



Queensland University Musical Society

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

Greetings from the Deep North. As I write, QUMS resumes after a break of some weeks for exams. Both the Schütz-Bruckner-Bach-Handel concert of the main choir and the Palestrina-Tallis-Victoria concert of Chorale have been very successful. We have kept many of the new members who joined at the beginning of the year and fielded a choir of over a hundred for the Handel. I rather enjoyed the feeling of power that came of being in a choir that when called upon could comfortably engage the orchestra and win. (The last time I can remember that feeling was the choir of 240 for Elijah at Sydney Megafest 1985.)

We might not normally have resumed until the beginning of the semester, but instead we will be brushing up some of the May repertoire (with additions) for two events: a concert for the Australian Choral Conductors Association, and a joint concert with a visiting American choir. After that it will be into preparations for a concert at Expo in October, and a

Christmas programme in December. The Christmas concert will be a break from the Carolfest format of previous years, being more of a pure concert. Although in theory it is a charity concert, assisting the St John's Cathedral Choir and Organ Fund, it is more attractive than it looks because QUMS gets use of the cathedral, and assistance from the Camerata of St John's, a talented string orchestra associated with the cathedral.

In the long term plans department, we have two items, neither official yet, but both being pursued hopefully. One is an Easter performance of the Messiah, early next year. "Groan", cry all the experienced choristers, and yet, it is not as silly as it sounds. It is the "right" time of year for Messiah, which is not really a Christmas piece per se, most QUMSians have never sung it, and even the experienced singers can't remember a decent performance in Brisbane in recent history.

The other plan is for a Minifest. AICSA guidelines very reasonably forbid preemptive publicity about IV's and Minifests; suffice it to say that there will be one, it will happen in the next few years, we are starting to think about it now, it will be lots of fun, and, come hell or high water, IT WILL MAKE A PROFIT! As treasurer of 37th IV and aspiring treasurer of Minifest, I have very firm opinions about this.

Yours anticipantly,

Mark Barton

Tasmania University Musical Society

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



HELLO AGAIN from the Deep South! After a lapse for ERATO 54, TUMS is back in print. We have had our first concert for '88 - our portable "Broadway" repertoire on 6 May at the Freemasons Home. It was an extremely successful concert, lots of fun for us, and very much appreciated by the many who attended: the smiles on so many old faces was a joy to behold. Paul Oxley is steering us successfully towards 2 more concerts at the Glenorchy Library and Montrose Yacht Club. Both involve "Broadway" plus extras now being added to the programme. The Glenorchy concert is part of the Community Music Series there, and for the Montrose concert we are the guests of the Aust./American Association for its American Independence Day celebrations. We then revert 300 years to Handel, and join forces with the Con Chorale for "Solomon" on 10 September (after Sydney I.V. - will there be life after Sydney I.V.??!!). In the meantime, our rego forms are all filled in and languishing until 4 July when they will hit the post-box tout de suite. About a dozen determined TUMMIES are venturing up to Sin City, so reunions, new unions, lots of fun and wonderful singing are keenly awaited.

Thanks to all those MUCS troops who sent us wonderful postcards from various centres of Europe! Special hello to Kate G-S who turned 21 last December and whose party I desperately wanted to go to. Special hello also to all pixies - they know who they are! On the gossip front, we have lost our I.P.P. Davo to Sin City (along with I.P.P.P. Matt Brownlie Superhunk whose F..KS and TRUCKS we are looking forward to immensely!) Ex-TUMMIES Liz & Jo Adamson have set up house in Perth - hello to all PUCS mates - and then Liz heads off with a 44 gallon drum of Block Out to live in Darwin. On the home-front, welcome to Teresa Oraszewski on the Committee as Librarian (in place of Lisa Threlfall who is now running Expo) and we've had a successful harbour cruise and lots of TUMS group bookings to what has been a very lively year so far of theatre and concerts (including heart-breaker Chris Hogwash). More social events than you can poke a stick at are planned, but Sydney is next on everyone's social calendar - so see you there!!!

P.S. I enclose an interesting new publicity release showing a new talent on the music scene. Do you think she will make it?

Brian Leaver



On the horns of a 133kg soprano—

BONN, Thurs: A 133kg soprano took revenge on her director for laughing during her solo performance by goring him with the prongs of her horned helmet.

Francine Bahr, 39, charged off the stage and directly into Siggy Kreter.

Mr Kreter collapsed to thunderous applause from the audience which had been yawning through an amateur performance of Wagner's Lohengrin in Stuttgart, West Germany.

"She just stopped singing, put her head down and came at me like a mad bull," Mr Kreter said from his hospital bed.

"I tried to dance aside but she caught me with the horns and almost ripped my insides out.

"I think she really wanted to kill me."

Miss Bahr is unrepentant.

"I had just started my solo when I saw Siggy laughing," she said.

"I was furious and said to myself that I was going to get the little wimp.

"He tried to get away but I drove the horns into him really well. He screamed and started belching like a stuck pig. I felt so good I was still laughing when they hauled me off to jail."

A member of the audience said, "My wife dragged me along and when the fat lady struck the little man it was the most interesting thing I'd seen all night."

Two years ago, Miss Bahr fell off stage and crushed a cellist in the orchestra pit — he is now suing her for more than \$3.5 million.

THE WEST AUSTRALIAN
FRIDAY MAY 20 1988



TAPES FOR NEW YEAR LISTENING

Kiri sings



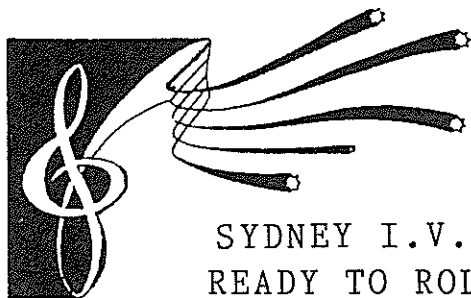
*The
Sex
Pistols*

The great Dame Kiri Te Karawa recreates in her own inimitable way the magic of those well-loved Seventies melodies by the immortal Sex Pistols.

Thrill again to numbers like *I Wanna Puke All Over You*; *Kick 'im in the Bollocks*, *Matey* and *If You See Sid Vicious Tell 'im 'e's Dead*.

An imaginative example of a great operatic artiste crossing the culture gap to make a lot of money at Christmas.

NEW FROM EMI



SYDNEY I.V.!! READY TO ROLL:

Lights"...Camera" "Action"...The film begins to roll on a very film noir scene, a room full of harrowed looking, chain-smoking and coffee drinking people, hunched over piles of torri pages, madly scribbling unintelligible sentences and all talking over the top of each other and to no-one in particular.

Ah, you say, another arty Wenders or Cox or Jarman film, too long and very pretentious, and not worth seeing because in the end you understand less than at the beginning. But dear reader, you assume wrong, for the above scene is no fiction but REALITY. It takes place every two weeks, at various secret Sydney addresses, and the purpose of the meeting is to plan an event that will rock Sydney to its very heart.

Yes dear reader, these people are the Choral Festival Committee and their one purpose in life is to bring into fruition the 39TH INTERVARSITY FESTIVAL, the one event that is bigger than Ben Hur, better than any Olympic Games and more eventful than a hundred issues of the National Enquirer.

Of course dear reader you know the dates (13 - 28 AUGUST 1988), the place (SYDNEY), the music (MAHLER'S SYMPHONY NO. 8 and SONGS OF AUSTRALIA by MARTIN WESLEY-SMITH) and will have already sent the Committee your registration form and cheque, the details of your arrival and a bribe to get the best billet (IF YOU HAVEN'T AND WISH TO BE A PART OF THE FESTIVAL, RING STEPHEN ON 02-5164959 OR TIM ON 02-765044 RIGHT NOW, THERE STILL MAY BE ROOM). And hopefully you will have received a bullsheet outlining travel arrangements and the reductions in camp fees (NOW \$100-FRESHERS, \$115-STUDENTS, \$150-WORKERS). What I, your friendly columnist, am going to outline to you, dear reader, is the reasons and happenings that are going to make SYDNEY IV the biggest Festival in your life.

Most importantly Sydney IV is concerned with music, yet being a fun-loving city IV will not be all rehearsals. The first week is situated at Stanwell Tops Conference Centre and all the social activities are being held at Helensburgh Workers' Club, THE club on the south coast. IV has the whole club (practically) to itself, and here these great occasions will take place:

Saturday 13 August: First Night Rage and Welcome Party, with Theatresports-type games; wear your name badge and a smile

Sunday 14 August: The Cocktail Party, "Simply Classy" (i.e. don't wear your leather chaffs to this party!), with food and entertainment, and cocktails (Club mixed) at only \$2 each!!!

Monday 15 August: The Sculling, fun for all the family, wear your bib

Tuesday 16 August: Slag and Glitter 70's Disco Partie, featuring the talents of Mike Mathieson and his five-piece band. Wear your fave flares, midriff top and corkies, 70's Party Food provided. Mike will sing and dance you off your feet - he makes Leo Sayer seem like an amateur

Wednesday 17 August: Film and Laughs Evening.

Thursday 18 August: The IV Revue. Dress glamorously, and see if your society has any chance of beating the IV Committee! Party food and very cheap drinks complete the atmosphere.

It's then back to Sydney, and first of all there's the Songs of Australia Post Concert Party, on Saturday 20 August, at the Glebe Rowing Club. Here we will stay to the very wee hours (bar closes when we stop buying!). Then a busy schedule of rehearsals at the Sydney Opera House, coffees at various great locations, and these special highlights:

Tuesday 23 August: The afternoon Workshops programme, featuring seven of Sydney's leading musicians in interesting and informative short programs. This event is being funded by the Minister of Arts, N.S.W.

Thursday 25 August: The first of the Mahler concerts, followed by dinner and drinks at one of Sydney's leading "spots", the Harbourside Brasserie, underneath the Harbour Bridge. Drink champagne to celebrate the best concert you've ever sung in.

Friday 26 August: Starting with a champagne breakfast and morning tea, it's the time for the Academic Luncheon at the Refectory, University of Sydney. Eat and drink as much as you want, this is IV's shout - except for spirits! Sir Hermann Black will be speaking, hopefully Charles Dutoit, and lots of IV big-wigs. Then in the evening a grand tour of the best and sleaziest places in Sydney. See a strip show, talk to a transvestite, meet a rich businessman - whatever you fancy!

Saturday 27 August: The second Mahler concert, at 2.30 p.m., which will be even bigger than the Thursday concert, will be followed by a reception and cocktail party in the Northern Foyer of the Opera House. Once again dignitaries and the other choirs and orchestras will join us, and lovely food and nibbles will be yours to enjoy. There will be a cash bar also. And after this glamour event, it's off to the Glebe Rowing Club for the Post-Concert-Party-to-end-all-Parties, where we stay till dawn (bar closes when we stop buying), then off to brekkie so that we get to the

Sunday 28 August: Centennial Park Picnic in time, where we make tragic farewells and loving goodbyes.

So that's a basic outline of the happenings of Sydney IV dear reader - do you understand why I said it would be like no other experience. And the best thing is that most of the above are without extra cost to you, funded by registration fee. All you will have to worry about is extra food in Sydney, alcohol at most of the events (the Helensburgh Workers' Club is very cheap!), and your windcheaters and T-shirts and ecores and photo and tapes - IF you wish to buy them (remember it's not compulsory if you do)

So till August 13 1988 - I know I'll be there dear reader and I hope that you will be too.

Tim Matthies

Variations in style proved too much

CHORAL COCKTAILS
Perth Undergraduate Choral Society
Winthrop Hall
April 16

THE IDEA of having cocktails before the concert and during the interval lent a certain panache to this evening. The audience entered into the spirit and one hopes the performers didn't indulge as well!

PUCS is potentially one of the best balanced choral groups in Perth. It is blessed with the sweet vocal tone of youth and a very strong male line-up. These virtues were on display in Tye's *Laudate Dominum* which had delicately controlled dynamics and very clear part work.

The full programme was very ambitious. Not all the works were short; indeed, the Pergolesi *Stabat Mater* and the Schubert *Mass in G* are major works. Therein lay the problem; a wide stylistic range was attempted but the interpretations were not consistently appropriate.

Bruckner's unaccompanied works, with their intensely introspective nature, came off well. The strong tenor line provided the harmonic lynchpin

and the 70-strong choir sang with a restrained warm tone. It was a welcome inclusion in the programme as Bruckner is much neglected in Perth.

Unfortunately the Pergolesi and the Schubert lacked sparkle and flair, the interpretations being more in the style of Bruckner. Tempi were too slow, especially in the *Mass in G* where Martin Rowden allowed the choir to get bogged down in an indulgent, excessively precious interpretation.

Both the *Gloria* and the *Crucifixus* lacked drive and conviction. Only in the *Hosanna* did the 18-year-old Schubert's lyrical approach to the liturgy become a living thing, with the fugue having a charming vitality. On the whole the choir was too reticent.

Soprano soloist Lisa Brown sang an under-powered group of Schubert lieder and was joined by Philip Griffin, Fiona Lawson, Carolyn O'Connor and Mark Gummer in solo sections of the choral works. All, being young, lacked the power to soar over the choir convincingly.

— Music Maker, May/June



An Anniversary Feast

24th October 1987

QUMS' 75th Anniversary Concert was their first concert under their new conductor Michael Fulcher. The organisers had the clever idea of selling a combination ticket for the concert and the dinner afterwards - in fact, one could not buy a ticket for only the dinner - and thus the audience was far greater than I for one expected.

The programme was not one to attract a great audience: Rutter's *Requiem*, Brahms' *Fest- und Gedenksprüche*, a new piece by Colin Brumby and excerpts from Biber's *Salzburg Festival Mass*. However, the initial disappointment that nothing familiar from my stint in QUMS was to be performed was immediately dispelled by the fine performance of the Rutter. There were defects from the point of view of individuals' vocal technique - lack of support in a cappella sections, for example, - but ensemble and blend were very good. Kerry Vann, soprano soloist, displayed a beautiful floating high register, especially in the "Lux Aeterna", which was vaguely reminiscent of Fauré.

The Brahms was for two choirs a cappella. The tessitura was cruel for the sopranos, resulting in some hardness of tone, but it was an impressive performance nonetheless, with sound intonation and good diction.

The Brumby piece was typically well written for the choir, but the main piece of the second half was the Biber. A polychoral work, it was perhaps inevitable that the various sections would be unequal in ability, and there were some signs of rhythmic instability. However by this time we had already had such a feast of music that we were all preparing for the feast to come, and once more the overall impression was extremely positive.

The dinner was a success on all counts, except for the lack of dirty jokes and pub songs, but I suppose this accurately reflects the increasingly conservative tendencies of QUMS and universities in general.

Neil Mason



A CREATION WITH ALL THE RIGHT ELEMENTS

Great Hall, 14 & 16 April 1988

A number of important factors need to be taken into account when choosing the program for the first concert of the academic year. The work(s) chosen should be manageable for 'raw' recruits, interesting for the perennials, provide a good sing for everybody, and have audience appeal.

I am delighted to say that all these elements were present in SUMS' choice of Haydn's *Creation*, performed by its stupendous 120-strong Bicentennial choir in the Great Hall of Sydney University in April.

At the performance I attended, the choir sang with confidence and enthusiasm that grew as the work progressed, and were a credit to the fine choral training of conductor Ben Macpherson. They gave particularly spirited singing in *Awake the Harp*, the *Hallelujah* finale to Part Two, and the concluding chorus *Sing the Lord*.

Not only did the Sopranos display superb unity and clarity, but special mention should be made of the impressive line-up of 23 (twenty-three!) tenors, who provided a blend that has been noticeably absent from SUMS for some time.

The soloists were unevenly matched, with the singing of tenor Patrick Togher not measuring up to the fine performances by Jennifer Bates (Soprano) and Michael Hissey (Bass).

Although a fully professional 40-piece orchestra was engaged at obvious great expense, at times it was apparent that they were under-rehearsed for such a long and intricate work. In particular, the opening was nervous; and may have represented more chaos than Haydn had intended.

On balance, SUMS should be very pleased with their performance. They have established a very high standard of choral singing for the year, and I have no doubt that they have the numbers, the ability and the direction to maintain it.

David Goodwin

CONCERT REVIEWS

NINE CHOIRS PERFORM CHARITABLE WORKS

A CONCERT happened in Melbourne on June 16 which was a tribute to the vision and hard work of our very own Bazza (Barry Gratton). Titled "Choral Odyssey: a Musical Journey from Antiquity to the Present Day", the concert featured nine Melbourne choirs of different sizes and standards, presenting a programme of choral works from many different periods. The venue was Our Lady of Mt Carmel Church (venue of the Cherubfest concert), and all proceeds went to the Odyssey House Drug and Alcohol Rehabilitation Foundation.

The concert was in three parts, and opened with a plainsong processional sung by Blue Champagne. Ars Nova performed three items from the 12th-14th centuries, and the MacCarrum Singers mediaeval songs by Anon. The Victoria Chamber Singers (formerly Canticum Novum) performed two movements from Dufay's *Missa l'Homme Arme*, and two Josquin motets, 'Mille Regretz' and 'El Grillo'. To conclude the first part, the Odyssey House Choir sang 'Passtyme with Good Companye', accompanied on old instruments by Ars Nova.

The second part of the concert, opening with 'Lauda Jerusalem' from Monteverdi's *Vespers*, MonUCS sang Pachelbel's lively *Nun danket alle Gott*, which was followed by two items from the Ringwood Chorale: Purcell's 'Thou knowest, Lord' and Bach's 'Jesu, joy of man's desiring'. MonUCS performed Mozart's 'Ave verum corpus', and the second part concluded with a massed rendition of the Hallelujah chorus, from Handel's *Messiah*, accompanied by the Zelman Memorial Orchestra.

The third part of the concert concentrated mainly on the 20th century. Blue Champagne performed Jacqui Clark's arrangement of *Four Australian Folk Songs*, followed by a lively rendition of the spiritual 'Joshua fit de battle ob Jericho' by the Odyssey House Choir. MUCS then performed John Nickson's *Festival Jubilate*. Odyssey House Choir performed 'Me t'is severity', one movement from Dollahide's *Three Poems of Bertholdt Brecht*, commissioned by the 34th IVCF. The concert ended with a massed performance of Chorus no. 6 from Brahms' *Ein deutsches Requiem*.

The standards of performance in the concert varied from pretty bad to excellent. My pick of the night was MUCS' performance of the *Festival Jubilate*. I had not heard this piece before, and I was struck by its beautiful, serene opening and dramatic climax.

Their soprano lines were particularly good, with a lovely quality. Another performance deserving mention, in my opinion, was Blue Champagne's rendition of the Australian folk songs arranged by Jacqui Clark. These are clever arrangements, full of humour, and perfect for this group. The performance was delightful, well-blended, and with excellent diction. Without trying to be biased, I will also give an honourable mention to MonUCS for their performance of Pachelbel's *Nun danket alle Gott*, which had a striking opening but faltered a little in the development of the chorale theme. (N.B. I wasn't singing in this.)

I have a few minor criticisms of the concert. The first is that the venue was far too cold: holding concerts in churches in winter is just not a good idea, especially when the concert is two

HANDEL CORONATION ANTHEMS

QUMS, 28th May 1988

The most remarkable thing about this concert was the number of people there, both as performers and as audience. When QUMS walked on the stage it was hard to believe there were so many of them - over 100 according to the programme. Also appearing were the Camerata of St. John, who are an excellent semi-professional instrumental ensemble with a growing reputation, and the audience was huge compared with other concerts I have attended during Expo. All good omens for the future.

The concert opened brightly with *Psalm 150* by Schütz. There was good use of antiphonal effects, and good balance between voices and instruments, except that the small ensembles were overpowered somewhat.

This was followed by three Bruckner motets, which despite their difficulty were the highlight of the concert. There was excellent balance between parts, great dynamic variations and very good phrasing. Tenors were sometimes over enthusiastic, beating the gun at forte entries, but the outstanding bass section gave the choir the harmonic security that is essential for Bruckner to work. Work it certainly did! This was some of the most alive choral singing that QUMS has done for a long time.

After this Bach's *Lobet den Herrn* was somewhat disappointing. It was sung by a smaller group (48 in all). There was a good sense of style, with nicely detached quavers, but the alto part was noticeably weaker than the others, and contrapuntal passages were uncertain. The organ was a little shrill - I didn't like the registration - and phrases lacked direction. Still, the Bruckner had been so magical that all this could easily be forgiven.

The Camerata played some Mozart and Delius with panache, and then after interval we came to the Handel. The programming of all four Coronation Anthems in a row is I think questionable, but I have to admit that both performers and audience greeted this with obvious enthusiasm. The first choral entry of *Zadok the Priest* was very exciting, with good incisive attack. The runs were steadily in time. *My Heart is Inditing* also had rhythmic vitality, but the solo quartet was rather uneven (I was particularly impressed by soprano Helen Donaldson); *Let Thy Hand Be Strengthened* had some ragged entries, which led me to speculate whether the choir was getting tired, but they still managed a suitably climactic ending to *The King Shall Rejoice*.

All in all an excellent concert. I hope that those who came to hear QUMS for the first time will spread the word.

Neil Mason

and a half hours long! Secondly, I think Bazza should have brought in a guest compere, rather than try and narrate the concert himself. His words could not be heard past about the tenth row, but more importantly, he was conducting eight of the items and singing in a further three, which made for many awkward pauses.

I said at the beginning of this review that the concert was a tribute to Bazza's vision and hard work. I am sure every performer felt it was all worth it when we launched into the chorus from the Brahms. Even though the audience was on the small side, \$560 was raised for Odyssey House, and it was an uplifting experience to be involved. Bazza was assisted by Helen Gordon-Clark, as well as many MUCS/MonUCS 'volunteers'. They should all be proud of themselves.

Katie Purvis

CONCERT REVIEWS

Music for Good Friday

The Queensland University Chorale

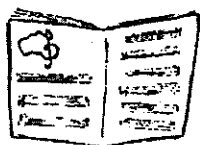
This, Michael Fulcher's first concert with the 20-voice Chorale, consisted of seasonal music in the highly resonant accoustic of St. John's Cathedral.

Tallis's Lamentations of Jeremiah started confidently, if rather rapidly, but by the second verse the tempo had settled, with a lovely soft contrast at the end of the first half. The second half was again too quick, leading to some clouding of the texture. Despite this it was very secure, with the homophonic sections particularly successful. The shaping of the phrases was obviously prepared very carefully, avoiding "the tyranny of the bar-line".

The Good Friday Responses of Victoria were less confident, with some uncertain entries. The Tenebrae was however very effectively sung, with the middle solo part notably successful.

Palestrina's Stabat Mater also displayed good phrasing, with good stressing of important syllables, but there was a certain sameness in the singing apparent by this time. Perhaps the performers were not quite good enough to hold the listener for an hour in the same style. Eight out of ten for a valiant attempt.

Neil Mason



KEEPING SCORE



GREETINGS to all old and new readers of *Erato*. If you are a new reader, you are probably unaware of our existence! The AICSA Librarians' job is compiling and maintaining a combined catalogue of all the music owned by AICSA-affiliated societies. In 1987 we received a grant from the Australia Council for the production of a computerized catalogue. Each society transcribed its holdings on to data input sheets, which we then standardized.

We are *ECSTATIC* to report that all the records have finally been entered into the computer - a total of 3030!!! At the moment we are investigating how best to produce the catalogue, and the first edition will be available at Sydney I.V.

Each society will receive two printouts - one of their individual holdings and one of the entire catalogue. Then, when music is selected for a concert, the librarian will be able to consult the catalogue to see whether scores are available from another society. The catalogue will also be extremely useful in planning concerts - it will provide 3030 ideas for concert programmes!

Each librarian will be asked to check their version of the catalogue against their actual holdings, and within six months let us know of any additions, deletions or corrections. A second edition will then be printed, and each year after that an updated version will be



40th Intervarsity Choral Festival

Canberra 1-12 July 1989

P.O. Box 1068
Belconnen, A.C.T. 2616

Hello from sunny Canberra (No, really!) Where planning for 40th IV is veritably bubbling with developments!

In ascending order of importance (I think), we have a

camp-site, namely New Parliament House Burragai, in the charming ACT bushland, with small dormitory style accommodation, a hall with both convective heating fans and a fireplace (July IV, remember?), and it's not dry!!

better idea of the programme, being Brahms: Song of Destiny, Kodaly: Missa Brevis and Verdi: Four Sacred Pieces if we get a grant for the orchestra, or Handel: Israel in Egypt, if we don't.

new line-up in the committee, due to one or two desertions (yes, Penny Dally, I do mean you). The autonomous collective now consists of

Secretary	Liz Moore (062) 715749 (w)
Treasurer	Mark Chapman 488825 (h) 527345 (w)
Fundraiser	Rick Sondalini
Concert	Ingrid McKenzie
Manager	
Librarian	Sue Farragher
Publicity	Lan Wang
Extra	James Crawford

(a prize of one lead-lined explodable wig to the first person to spot the rather unusual omission from the above list).

(Ed: *Cheer up, Mark! Over the years Canberra IVs have lost more of these than Federal Governments have lost Referendums!!*)

More news next time; see you at IV!

Mark Chapman



produced.

A word of warning: the catalogue will not be perfect. Some of the forms sent to us were incomplete, so some details will be missing from some of the records. Also, although we have tried to standardize the records as much as possible, there are bound to be some errors. Comments and suggestions for improving the catalogue will be welcomed.

We look forward to seeing you all at I.V.

Katie Purvis
Vanessa Twigg

AICSA Archives



Intervarsity Sketches

Brisbane - 1952, 1955, 1958, 1961, 1965.

First in a series from material in the AICSA and QUMS Archives.

THE 1950-51 Annual Report of the Queensland University Union noted that QUMS was represented at the 1951 IV and that "The 1952 Festival is expected to be held in Brisbane, and it is hoped that these Inter-Varsity Festivals will become an annual activity under the auspices of N.U.A.U.S.." (National Union of Australian University Students). In fact the 1951 Festival concert programme said that the next Festival was expected to be held in either Sydney or Adelaide.

Mr Bob MacLennan was the lone QUM who attended and it was his invitation to the southern societies that saw Brisbane host its first IV. QUMS received this with mixed feelings since it was small both in numbers and administration structure. Nonetheless it took up the challenge and put itself on the roster. A camp was held at Tallebudgera, featuring many of the pastimes now accepted as standard at IV. There were raucous calls for jokes at meals. Square-dancing, new to Qld at the time, was a popular activity, and there was the Presidents' Pyjamas.

It is recorded that Gordon Spearritt's (QUMS - remember your AMEB Theory texts?) flew from the highest rough-barked banksia for 36 hours, while Trevor Anderson (SUMS) looked in vain atop the Story Bridge for his but was expected to receive them in several months, complete with foreign postmarks! The Festival conductor, Mr Hugh Brandon, was said to look "...very fetching in stylish blue trunks, sandals, and a delightful bolero taken from an admiring freshette." (*Semper Floreat*, 25/6/52). (You thought you had it tough at Bris.'86!).

The concert saw each participating society - QUMS, SUMS and MUCS - present items on their own. SUMS got the critical plaudits for their rendition of Vaughan Williams' *In Windsor Forest*, conducted by David Barkla. Robert Dalley-Scarlett (look for his collection of Handel first editions in the Mitchell Library) felt that had the accompaniment to the QUMS item (*The Highwayman* of C. Armstrong Gibbs) stopped, the choir might also have stopped. Oh well! At least the 1200-strong audience liked it.

The Festival was a great success - musically, socially and financially - with critics agreeing that the combined work (Parry's *Blest Pair of Sirens*) was a fitting close to an enterprise that should be repeated in the future.

Brisbane next hosted the 6th IVCF (1955), where we began our love affair with the Mozart *Requiem*. The camp was again at Tallebudgera, with the usual shenanigans, and the choir that took to the City Hall stage numbered 350. It is interesting to note the following statistics - the tenor strength in the choir was QUMS 13, MUCS 9 and SUMS 7, versus basses of 52, 19, and 19 respectively!

The Concert again featured individual society items, and the Mozart was conducted by Mr Brandon with organ accompaniment. Critic Fred Rogers noted that he directed the choir in singing that "...while it did not perhaps aim at the ultimate in delicacy, often thrilled with its intensity and sonority." The baritone soloist was Mr James Christiansen, making his first Brisbane appearance. He was the Queensland University Musical Scholar to the Elder Conservatorium in Adelaide, Queensland then having no Conservatorium and no performance course at the University Music Dept.

QUMS again hosted IV in 1958 (9th IVCF), welcoming also members from Tasmania and Armidale. The 300-strong choir again suffered from a preponderance of the female voices. Tenors: QUMS 11, SUMS 4, MUCS 7. Basses: 37, 28, and 15 respectively. Again the concert featured individual items - SUMS taking line honours with a performance of the Byrd 4-part *Mass* conducted by Fritz Rice - plus brackets of motets and madrigals from the other choirs.

Robert Dalley-Scarlett noted in his review that the concert could be an object lesson to senior choirs - there were outstanding voices in the choir, but admirable results were obtained by "...a high degree of both concentration and musical intelligence." (*Courier Mail*, 6/6/58). That the choir sang one of the combined works - Purcell's *Te Deum* - from memory probably added to that impression. The other combined work was John Ireland's *These Things Shall Be*. 'Dalley' also posed the question, "When these singers leave their Universities, will they use their present skill to leaven some senior choirs, or will they waste it?" I wonder...

The 12th Festival in 1961 proceeded along much the same lines as previously, singers attending from Adelaide for the first time, and the 300-odd (very odd) choristers combined to render Bach's *Komm Jesu Komm*, and the Vaughan Williams *Festival Te Deum*. Dr William Lovelock noted that:

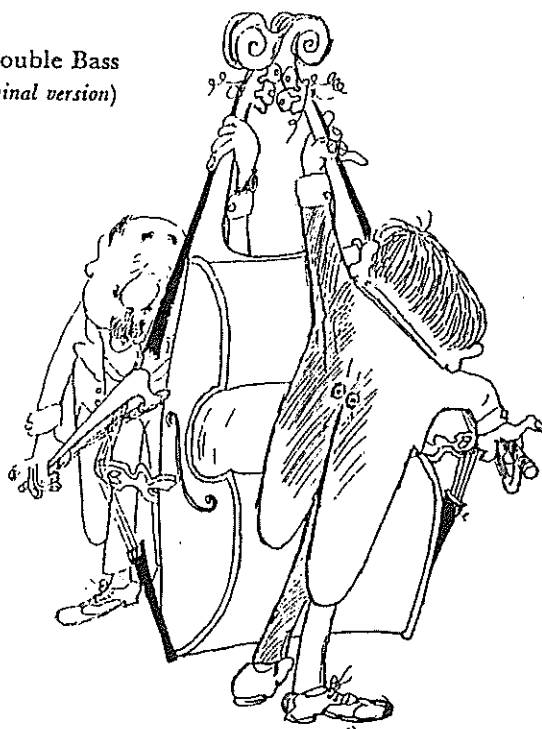
The fact that the Festival continues and progresses shows the interest that is taken in actual music-making in our universities, and is the more noteworthy at a time when with radio, television and the gramophone there is every inducement to sit back and enjoy other people's efforts than do it for oneself. (*Courier Mail*, 1/6/61)

The (now much-maligned) Sixties were the boom years of IV. The 16th IVCF in 1965 boasted a choir of about 350, including singers from the Uni of NSW, Newcastle, Perth (Cecil the Swan making it into a newspaper photo), ANU, Townsville, and Papua New Guinea. The final concert featured items presented by combination groups - QUMS and Townsville presented Britten's *Choral Dances from Gloriana* under Mr Colin Brumby, TUMS and PUCS the Brahms *Song of Destiny*, and so on. The main work was, again, the Mozart *Requiem* conducted by Mr Brandon. Organ accompaniment was again used and the concert was recorded and broadcast by the ABC.

16th IVCF marked the start of the 7-year roster, leaving it until 1972 before QUMS again hosted IV, and a very different one to boot. It also marked the first of the meetings now known as AIVCC. Next issue we will look at 23rd, 30th and 37th IVCFs.

Noel Wilmott

Double Bass
(original version)





Perth Undergraduate Choral Society

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

Distaster!

PUCs is currently recovering from the after-effects of a cancelled second-term concert. It was intended that we should perform in the Guild's 75th Anniversary Concert, singing the work an ex-Music student entitled "The Study Womb" by Lorenz Lossius. However, due to the refusal of the music students comprising the orchestra to do more than 3 rehearsals, there was no choice open to PUCs, other than to pull out of the concert in the face of imminent doom! The instrumental parts were complex, discordant and completely unpredictable. It was obvious from the start that three rehearsals were grossly insufficient if the work was to be learnt at all. The fact that the Guild had sold few tickets facilitated the decision.

Going back even further, our first term concert "A Choral Cocktail" was relatively successful, and even if our publicity stunts didn't increase the attendance to any great extent, they certainly were a lot of fun. Take for instance, the day we sang at Point Walter on the sand spit, water lapping at our ankles, while Geoff Garside served cocktails to two amused passers-by!! (we got newspaper coverage too). Thanks to Tony Deane-Shaw, our publicity officer, for all his hard(?) work - and it was lovely to see Serena Kay back for a while too.

Looking to the future, over the long weekend of September 25th-27th, PUCs will be swingin' and jivin' to the sounds of the York Winter Jazz Festival. We will be performing a wide variety of works, probably with a jazz orchestra, and will be conducted by our long-suffering conductor, Martin Rowden (who keeps praying that one day we'll be able to sing "off the beat" and get the rhythms right!). A big thank-you must go to Peter "He's

The "West Australian" April 11, 1988

TWO amused passers-by were served choral cocktails on the spit at Point Walter yesterday. Perth Undergraduate Choral Society serenaded them with items from their "Choral Cocktails" concert to be held in Winthrop Hall at the University of WA next Saturday.

The shallow water of the sand spit reaches hundreds of metres out into the Swan River so the choir can be forgiven if its "cocktail rehearsal" looked all at sea.

Conductor Serena Kay wielded the baton yesterday as bass singer Geoff Garside served drinks.

Saturday's 8pm concert will be preceded by a

cocktail hour in the Winthrop Hall undercroft, with more cocktails at interval. Proceeds will go to Community Aid Abroad.

The concert highlights will be Schubert's Mass No.2 in G and Pergolesi's "Magnificat".

The choir will be accompanied by a recently-formed string ensemble, the Perth Concert.

The choir was started in 1960 and one of its founders was Emeritus Professor Sir Frank Callaway, who recently received the 1988 Sir Bernard Heinze Award for his achievements as a leader in musical education over 30 years.

number one" Deane who conducted us on the 7th of June. We might even have learned something, Peter, if you hadn't made us laugh so much!

To wrap things up, PUCs is planning a few major social events in the near future. The first is a "Reunion Dinner", to make up for the 25th Anniversary of PUCs which was forgotten by the Committee of 1986 (unbelievably they passed up a chance to party!). At this dinner we hope to catch up with many of the old members of PUCs who have drifted away in recent years, so if any of you have moved to another state, give us a call! A bit further away is PUCs' annual sojourn to Rotto, which will probably take place in the last week of November and/or the first week of December. Believe me it's worth the trip!!!

Looking forward to the 1990 Perth I.V.

Alex Scott