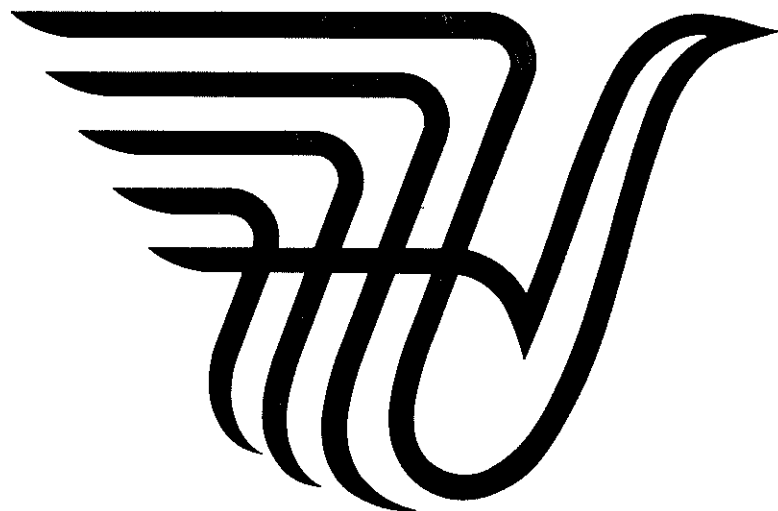


# *e*RATO 60

NEWSLETTER OF THE AUSTRALIAN INTERVARSITY  
CHORAL SOCIETIES ASSOCIATION • ISSN 0819-5072

## **41st Intervarsity Choral Festival Perth 1990**



## eEDITORIAL

This is the last issue of eRATO for 1989. As you will see once again most articles printed here were re-received after the deadline. The deadlines have appeared in the past two issues, and those for 1990 are reprinted in eRATO 60.

The eRATO editorial sub-committee here in Sydney eagerly awaits the flood of contributions for eRATO 61 (deadline January 31, published February 1990) In order to allow Perth IV concert reviews and news to be included, this deadline will be extended to Friday 9 February FOR PERTH ARTICLES ONLY. Other societies will need to meet the original copy deadline.

Stephen Schafer  
eEDITOR

## LETTERS TO THE eEDITOR

8 November

[Dear Sir],

I wish to express publicly the concerns of the 41st IVCF committee, notwithstanding the letter of apology that I have received from the Editor, on various aspects of the production Erato.

My major criticism relates to the extreme lateness of the last two issues (nos. 58 & 59). The Editor states that few articles are received by the deadline. This may be so, but the correspondents will not rush to get their articles in on time if it is known that late articles will be accepted (and be more up to date). This surely disadvantages those Societies and Festivals which get their articles in by deadline. It is also annoying that the Editor did not follow through the instruction from AIVCC to produce Erato 59 on time despite the number of articles. Perth IV has certainly been disadvantaged by the lateness of Erato. One of the main aims of the magazine is to act as a source of up-to-date information regarding forthcoming Intervarsities. This certainly has not been the case. I even felt it necessary to send copies of our Eraticle, submitted in August, with our last Bullsheat. This is an expense which should not have been necessary. Pressures of work affect us all but do not excuse the fact that PUCS received Erato 59 thirteen weeks after the deadline. Erato 59 and the notice of deadline for Erato 60 arrived AFTER the deadline for Erato 60! This is entirely unsatisfactory. Whilst the deadline had been published in previous Eratos, it does not allow us the right of reply to material printed in Erator 59.

Written communication and request by Perth IV and PUCS seem to fall on deaf ears as the following examples will demonstrate:

1. The Perth IV logo was not printed with OUR article in Erato 58. I asked specifically that it be printed with the article in Erato 59 - it still was not printed.

2. For each of the current editor's editions, PUCS has requested in writing that Erato be sent to a member's private address. It was stated in Erato 59 that our request would be met. It was NOT!

1

3. PUCS has sent copies of our newsletter 'Dischord' to the editor, which have current committee lists. The last PUCS librarian, (who resigned in April), is still listed as the current librarian.

There is also a certain amount of waste of AICSA membership fees. What is the point of printing advertisement for long gone social function. Whilst I congratulate you on your layout and graphics, they should not interfere with efficient production. One cannot expect funding and paid advertisements from outside bodies if Erato is produced late and contains out-dated material.

The greivances of Perth IV and PUCS are strongly felt and I thought it necessary to express them. I look forward to seeing an improvement in the coming issues of our magazine.

Yours sincerely,

Geoff Garside  
Convenor, 41st IVCF  
(received 9 November)

Dear Geoff,

Thank you for your letter.

*As you will see from this issue, most articles included in eRATO 60 were (once again) received after the deadline - the majority only after Siobhan Lenihan had telephoned Societies individually and enquired whether correspondence would be forthcoming.*

*The situation is irremedial unless I receive material BEFORE each deadline. As you will understand, while in principle it can be argued that "correspondents will not rush to get their articles in on time if it is known that late articles will be accepted (and be more up-to-date)" I draw your attention to the other horn of this dilemma: If there is insufficient material received I have no choice but to wait for more. I have repeatedly requested that Societies and Festivals send in material before the deadlines. If people can't be bothered, there is nothing I can do. Neither do I consider that constant nagging should form part of my portfolio.*

*I have (in the letter which I sent to you privately) apologised for any inconvenience to the 41st IV for the lateness of eRATO 59. I find it difficult to believe that Perth IV, or any other Festival, could have so little faith in its own publicity that the (admittedly unfortunate) lateness of eRATO could seriously compromise the success of the Festival. eRATO is a convenient medium for the dissemination of information, but, even when four issues are scheduled per year instead of three, it simply cannot take the place of regular newsletters.*

*People in Sydney, Adelaide and Melbourne have organised Freedom Train, a plan which has encouraged many choristers to attend Perth IV. I understand that you expect your limit of 150 choristers to be reached. Frankly, there seems little left to complain about.*

*Over the past month I have been working an immense amount of overtime and this has left me little time to organise eRATO. But since little material had been received until after the deadline, the production process was slowed even further. This is indeed unsatisfactory, but, given the circumstances, unavoidable. As you have pointed out, the deadlines have been published in every issue of eRATO, and so there is no excuse for the late submission of*

articles from Societies - whatever crises affect the Editor.

*It seems that we have had a rather bad run with material from Perth. The Perth IV logo was omitted accidentally from eRATO 59. As I was so busy I asked someone else to paste in the logos and artwork. They left out the Perth IV logo by mistake. Likewise, the latest issue of eRATO was sent to your official address by the helper who addressed and posted the magazines. I have asked them to contact you and explain the situation.*

*The PUCS librarian information has been updated in this issue.*

*When the advertisement for MUCS dinner was placed the event was yet to be, and yet to be cancelled. The material on Instant Elijah was likewise current when it was printed, and of archival interest afterwards.*

*While a regular publication schedule is crucial, it is not true to imply, as you do, that "layout and graphics" "interfere with efficient production". The lateness of articles and the low quality of some submissions make the job of editing harder than it should be. As you all know, we now have an editorial subcommittee to cope with production at this end. It is now up to every Society and Festival to provide interesting and up-to-date material on a regular basis.*

*Looking forward to seeing you in Perth.*

*Stephen Schafer.*

[Dear Sir]

I am writing as QUMS Eratologist to apologise for the absence of QUMS from the last - for various reasons - and to address several points.

The review by Cindy Gallois of the QUMS/QYC performance of African Sanctus was generally rendered faithfully. It must be pointed out, however, that the Queensland Youth Orchestra had NO PART in that performance and there was no mention of them in the review. I must also point out that the conductor of the Youth Choir is ROBERT Clark. Also, to be really picky, the Chichester Psalms were written for (surprisingly) Chichester Cathedral.

Perhaps I am being too critical, but I also believe that where basic errors of fact occur in a crit they tend to return on the competence of the critic first, and then on the publication. I do not believe either party warrants such an appraisal.

I commend your attempt to make the layout of Erato more interesting through the use of desk-top publishing and note your comments regarding typographical errors - nonetheless they are still numerous. I apologise that QUMS did not contribute to the last issue - a problem of time and authors at our end. Keep up the good work.

Regards,

Noel Wilmott  
QUMS  
(received 9 November)

Dear Sir,

There has been, and continues to be, much criticism about the lateness of eRATO. I do not wish to address all the issues concerning this, as they have been covered in some detail in this issue. All of us who work for the Association have major demands on our time from our professional careers and university courses.

The Executive have discussed the problems with Stephen and, as he has written in his letter to all Societies, is now assisting with the production of eRATO. Stephen Schafer has the full support of the Executive. Since taking over from the previous editor, Stephen has greatly improved the quality of the newsletter, to the point where we can attract paid advertising for the first time. We would appreciate letters of support to achieve some balance in comment.

Regards,  
Hugh Swinbourne  
Secretary

## finished FESTIVALS

### 40th Intervarsity Choral Festival Canberra 1989

PO Box 1068  
Belconnen ACT 2616

Photographs and other IV paraphernalia are now available. 8 x 10" glossy colour photographs are only \$8.

A special offer: for only \$8 we will send you *either* an individually-wrapped, signed miniature copy of the concert poster OR your very own historic piece of 40th IV letterhead (unused and ready to frame) with a **SPECIAL FREE GIFT: A BLANK TAPE!!!!!!!!!!!!!!**

**Yes!** You will receive a beautifully recorded, completely blank tape (mysteriously evocative of your days at IV).

**DON'T DELAY! ORDER NOW!  
STOCKS WILL LAST!**

Please order and prepay through your society.

-----  
Please RUSH me my IV PHOTO (\$8) and my poster or letterhead (\$8 each) (with FREE GIFT BLANK TAPE) NOW!!!! I certify that I am over 18 and wish to receive this material through the mail. I have enclosed a note from my parent/guardian/best friend.  
SIGNED \_\_\_\_\_  
-----

## 39th Intersivity Choral Festival Sydney 1988

Box 150  
Holme Building  
University of Sydney  
NSW 2006

Photographs, windcheaters and t-shirts are still available by writing to the above address.

Windcheaters and T-shirts \$5 each, photographs (8 x 10", glossy colour) \$10. Memories are made of this!

Please make all cheques and monet orders out to SYDNEY UNIVERSITY MUSICAL SOCIETY as the IV account is closed. The Festival report is progressing and will be tabled at the AIVCC Meeting at Perth IV.

Stephen Schafer  
Convenor

## CHORAL MUSIC UNDERVALUED?

A number of people involved in choral music have been disturbed to read the recent annual report of the Director of the Australian Music Centre, Richard Letts, published in the AMC's newsletter, *Sounds Australian*, in October 1989. In this report, Mr Letts stated in a section headed 'Community music' that '...some forms of community music-making, e.g. choral singing, have declined over the last century. On the other hand, there is clear development in other areas such as orchestral music, with a very strong youth orchestra movement.'

I am sure that readers of *Sing Out* will want to disagree strongly with Mr Letts and ask him what evidence he has for such a statement. For example, how can he dismiss the existence of two vital choral associations (ACA and ACCA), each of which has approximately 300 members representing hundreds of Australian adults and children actively involved in choral singing? How can he overlook the fact that in 1988 several Bicentennial choral events were held in which choirs of up to 3000 voices were assembled? Has he not seen in the pages of *Sing Out* evidence of a wide range of choral activity, including new music, local choral festivals, developments in church music, visits of overseas choral experts, workshops in choral conducting, and especially strong growth in the children's/youth choir area?

I urge all choral enthusiasts to write to Mr Letts at the AMC (PO Box 49, Broadway NSW 2007) and inform him of the fact that choral music is alive and robustly healthy in Australia. We should not sit silent and let our achievements go unnoticed and unsung!

Katie Purvis

(Reprinted from  
*SING OUT*)

## QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union  
University of Queensland  
St Lucia QLD 4067

Yes, dear readers, despite our being absent from the last issue we are in fact alive and singing. In our last eratical we were preparing to mount the exciting African Sanctus. Well!!!!... 160 of us did it, to an audience of about 1000 in the Brisbane Concert Hall, with great critical acclaim, and a profit of over \$4000 for the combined coffers [!]. This was a real boost not only to our morale but to our experience. With the Concert Hall cracked we can virtually assure you that we will try to get it for 1993 IV.

David Fanshawe himself attended one of our last rehearsals and he was not only able to give us some extra media mileage but performed the "call to prayer" with us (his secretary told us that he is the only Christian in the world allowed to do this), and gave many people extra motivation for the performance. All in all, it was a great exercise. We also have 100 good condition African Sanctus scores in our library - anyone want to borrow some?

13 intrepid souls made the trek to Canberra for IV and we can honestly say that a good time was had all. The final concert was a great yell, the parties were exquis [sic - Ed.] and we congratulate SCUNA and the Kollektive for a great Festival.

Rehearsals recommenced during IV, so we arrived home to be confronted by *stacks* of popular music and arrangements for our August 20 concert - "Lollipops and Ivories". Due to other work pressures on Michael [Fulcher], we had to delay the concert until September 17 and engaged a stand-in conductor - Bradley Voltz - who rose admirably to the task. The concert was not a financial success owing to unforeseen contingencies (and you thought contingency plans were meant to meet those sorts of creatures!) [sic - Ed.], but it was a lot of fun, especially watching to see who in the audience was actually going to eat their lollipop. You heard me!

Rehearsals are now in progress for the December 10 concert with the Queensland Youth Orchestra of Vaughan-Williams' *Hodie* - quite a rip-roaring piece. We will be doing this one in the Concert Hall as well (those of you who attended Bris. IV in 1986 will know we've decided *not* to put a ninety-piece orchestra and 130-voice choir in Mayne Hall). We hope it will break even, although the night before is the ABC Messiah, so the box could be down. Unfortunately we had little choice in the date, so keep your fingers crossed for us.

We have also written off most of December in rehearsals for carolling, and for a Chorale concert at Mount Tamborine.

Plans are slowly being laid for next year, with a number of subplots being hatched - so many in fact that I cannot even guess what will transpire. A certain famous (or infamous) former Brisbane IV piece has been mooted, and a collaboration with the Music Dept. is possible. Stay tuned to this magazine for the next exciting instalment. Oh, by the way, how many December 2 election parties are YOU having?

Noel Wilmott

3

s o c i e t y n e w s

## FLINDERS UNIVERSITY CHORAL SOCIETY

C/- Clubs and Societies  
Flinders University  
Sturt Road  
Bedford Park SA 5042

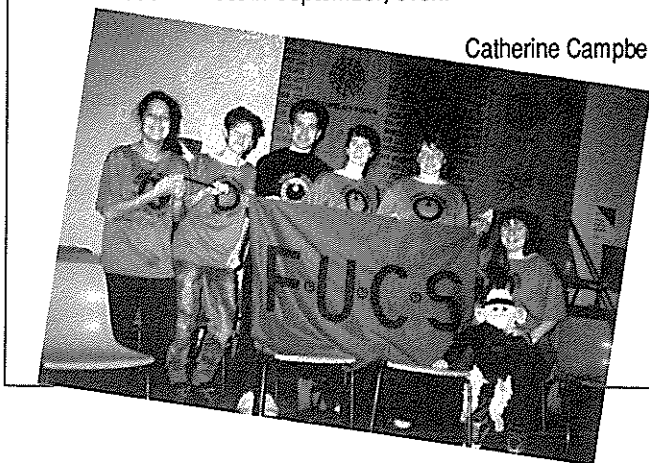
*President* Sarah Tunbridge 08 31 3219  
*Secretary* Catherine Campbell 08 390 1284  
*Treasurer* Louise Tunbridge 08 31 3219  
*Librarian* David Ottaway 08 277 1342  
*Social Secretary* Kate Haslam 08 276 3773  
*Concert Manager* Catherine Campbell  
*Fundraising Officer* Shona McIntyre 08 277 4804  
(Halls of Residence)

OK, so we haven't got a concert to rave about or a conductor to do a profile on (yet), but who cares? Well, we do, a bit, and are working hard on plans for next year (including an elusive conductor) but until all that happens, we're just having lots of fun.

Lately, FUCS has been in high profile on the University social scene. First there was the fun-filled Fair Day on the Plaza at Uni - FUCS livened the lunch hour with a hearty rendition of many stirring and much-loved songbook pieces and restricted ourselves to one Christmas Carol. The performance prompted the Uni Activities Officer to ask us to appear at the student Talent Night, due to take place a few days later. We accepted, and so it came to pass that on the evening of Friday the 20th of October, five confident and hastily rehearsed choristers (Louise, Sarah, Kate, Alex and Patrick) leapt upon the Tavern podia and sang a few raucous pub songs (Azaria among them). Well, as they say, the rest is history. They were very well received by the 200 ~~dart playing, subterranean-boinge~~ patrons of the Tav comprising the audience and we were awarded the First Prize of \$100. Pretty good, hey?

Our Halloween Regressive Dinner went very well and did much to improve FUCS/AUCS relations between the rowdier members of each society, not to mention shocking a few stuffed-shirt friends of a former morals officer who were taken aback by the evening's frivolity. Writing this as I am on the morning-after-the-night-before, the future, despite the impending doom of essays and exams, looks quite exciting (especially through the rose-coloured lenses of a slight hangover). Euphoria-producing milestones on the FUCS calendar include the AUCS Bach concert, in which a handful of FUCS are singing, the FUCS Academic Dinner on Nov. 25th (invitations will be out soon - watch your letterboxes!), some Megashopping-Town Christmas Carol Torture experiences for which we are being paid far too little, and the most delicious of them all, Perth IV. Looks like it's goin' to be a great summer, Elmer. Well, love and hugs to you all and we hope to see you in Adelaide for the Freedom Train Luncheon, at Perth, or at Adelaide Minifest in September, even!

Catherine Campbell



## PERTH UNDERGRADUATE CHORAL SOCIETY

c/- Guild of Undergraduates  
University of Western Australia  
Nedlands WA 6009

Over the last fifteen months or so, PUCS has been experimenting with performance in the style of Bond Corp - big, bold, and a massive financial loss. A new corporate image was sorely needed and to that end one or two innovations were introduced by the incoming committee of 1989-90 to the planning of our Second Semester Concert of October 14.

Firstly, PUCS vacated the beautiful Florentine spaciousness of Winthrop Hall (1000 seats, \$900 hire) for the intimate jarrah-chipboard walls and red-girdered ceiling of the Callaway Music Auditorium (240 seats, \$200 hire). Secondly, PUCS members collected a mailing list of "Friends of PUCS", a database now containing about 150 names and addresses of ex-members, relatives, friends and professional contacts who we can be reasonably sure will either buy concert tickets or give us free publicity. So now, instead of spending \$400+ on newspaper ads, we post letters to 150 people for a cost of about \$75.

Of course we still pring posters and handbills, get free articles into the local papers and magazines, do radio promotion and interviews and all those things, but we've knocked roughly \$1000 off the costs and performed to an almost full house of 200 rather than a very empty hall of 250.

The active membership of PUCS is rather like a musical "cycle of fifths": up, down, up, down, up, down - each move changing the music bit by bit until the position at the three-quarter mark bears very little relationship to the beginning. PUCS currently has very few students amongst its "active" ranks, although the membership roll shows over 60% of financial members are studying. The committee is grappling with the problem of "undergraduate fade" along with other heady matters such as a complete rewrite of the Constitution and plans to step up re

cruitment at other campuses where there is no UCS or equivalent - Curtin, Murdoch etc. We are, after all the *Perth Undergraduate Choral Society*.

Such non-musical activities continue at a gentle pace behind the scenes. PUCS' up-front image is one of feverish note-bashing on our December program, featuring Swedish conductor/arranger Anders Ohrwall's Christmas work *Gaudete*. This is to be performed in the *Nouvelle-PUCS* mode - small venue, cheap promotion - at St Andrew's Church, Subiaco on December 10. After that? Well Christmas and New Year seem almost unavoidable, then I suppose we'll have to go to 41st Intervarsity. Ho hum.

I wonder when anybody will get to ready this?

Robert Kay

[update received from PUCS]

PUCS had a successful and enjoyable concert on October 14th. PUCS aficionados in the audience commented that it was the best sound they had heard from the choir in recent times. We chose the smaller venue of the Callaway Music Auditorium at UWA and thus played to a near full house (about 200) which is always pleasant. Berger's The Fruit of the Vine was quite a hit, and a very enjoyable piece to perform. (The Phantom of the Intervarsity, in the back row of the

4

basses, was spotted attacking this piece with gusto.) We did other Folk songs and bravely tackled extract from In Windsor Forest. Bill Brennan-Jones and Bryan Connell sang tenor solos in Ramirez Misa Criolla, with StringBach and other musicians accompanying. StringBach also presented some breezy brackets of their own; and the tea, coffee and cake sold at interval were a bit too popular, extending the break to 45 minutes!

The new committee voted in at the Sept 4th AGM has a lot to do, but is bearing up. Our Concert Manager Rob Kay resigned after the Oct 14th concert; elections to fill the position are on Monday November 14th. Our Christmas concert is on Dec 10th, planned to be another low-key affair; an hour long program in St Andrews Anglican Church, Subiaco. Great acoustics, lovely ambience, nice vicar and it's free; what more could we ask! Our conductor Martin Rowden may be limping due to a knee operation, but 'the show will go on'. An interesting collection of Christmas pieces titled Gaudete by Swede Anders Ohrwall is central to the program. We may also be entertaining a 60-voice male choir (average age 25) from Finland if they reply soon. Tonya Healey is ecstatic!

PUCS has a few good December Hire-a-Choir gigs at Aherns Department store and an unusual one in the 'A-Shed' - an art gallery on the Fremantle Wharf.

Our Annual Dinner on Oct 20th at 'The Church' restaurant, ended up fun, despite a shaky start with a fairly unco-operative management. Great acoustics, nice ambience, no vicar and over-priced drinks! Oh well. Judith Maitland, AUCS' loss and PUCS' gain, entertained all with her morals awards - truly tacky orange cardboard ducks delivered with Academic style.

Planning for 1990 grinds along; but after December (and the Wedding of Michelle (Possum) Mearns to Mark Gummer December 30th - oh and Niki Lawson and Jim Campbell early January - best wishes to both couples)...it's Intervarsity! I can't afford it either, but I'm not going to miss it! See you there!

Jo Simpson  
Secretary  
(received 10 November)

## SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building  
University of Sydney  
NSW 2006

On Saturday 7 October SUMS gave the second performance of *Songs of Australia*. The audience of 260 were delighted and we were delighted by the size and enthusiasm of the audience. The concert featured an all-Australian program: Keith Humble's *Trois Poèmes à crier et à danser* (a bizarre soundscape which flumoxed the choir), two gorgeous miniature choral pieces by Peter Sculthorpe (*Morning Song* and *The Stars Turn*) and a song cycle by Nigel Butterly entitled *The Child in Nature* which was performed by soprano Rowena Cowley. Mike Mathieson (the zipper queen from Sydney IV) joined Rowena as soloist for *Songs of Australia* and there was not a dry eye in the house at the end of *Old and Gay*.

5

It took a week to recover from the post-concert party. Then followed three gruelling recording sessions in the

(very noisy) Great Hall. Martin Wesley-Smith was very pleased with the final takes and is now busy post-producing the tapes. We hope to issue a CD at the end of 1990. Many thanks to 2MBS-FM for their generous donation of time and equipment for these recordings.

Carolfest rehearsals have attracted some 90 or so choristers and the program, which ranges from *Tortures/Torches* to Sculthorpe (*Morning Song for the Christ Child*) via Palestrina, Bach, Bruckner, Rutter, Trad and Anon., is most enjoyable. We have also been booked to sing at Dymocks bookstore, the Queen Victoria Building, Darling Harbour, the Menzies Hotel and are negotiating with the Powerhouse Museum to sing at the launch of their 21st Century Christmas Tree. This should provide us with in excess of \$4 500! Hooray.

The Annual dinner was held on Saturday 4 November at the Sydney Flying Squadron (a yacht club, of all places!). The cold buffet and hot gossip from the Morals Awards were both plentiful, if slightly cheap, and by all accounts a good time was had by all.

About twenty SUMS members will be attending Perth IV, mostly travelling on Freedom Train. We look forward to seeing lots of our friends there.

Stephen Schafer  
President

## MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0  
Union Building  
Macquarie University  
NSW 2109

## ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association  
GPO Box 498  
Adelaide SA 5001

## MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51 Union Basement  
University of Melbourne  
Parkville VIC 3052

MUCS defies exams to struggle bravely through november rehearsals - the last rehearsal boasted six basses, six sopranos, five altos and one tenor. Furthermore, they were not the same eighteen people as the week before, but I'm sure everyone knows these problems so I'll leave you to picture it.

MUCS is rehearsing its Christmas program of catchy tidbits for a concert on December 9, including Vivaldi's *Magnificat*, extracts from Bach's *Christmas Oratorio* and an original short piece *Winter* by former MUC Alan Grivinsky, and the usual carol favourites (or otherwise). This is also helping to prepare for fundraising carol singing, this year conducted in conjunction with MonUCS and Melbourne IV 1991 to raise staggeringly-large amounts of money for the good of all concerned and ensure that carol-surfeited feeling for all by December 25.

Our third concert for the year, on 23 September, went off to great acclaim, despite unprecedentedly horrifying dramas along the way, including soloist and committee disappearances, and an accompanist for the entire program with rubella diagnosed the

day of the dress rehearsal. Haydn's *Nelson Mass* was accompanied solely by organ and two trumpets, which was well suited to the intimate venue, Trinity College Chapel, Melbourne University. Concluding with Vaughan Williams's *Five Mystical Songs*, we were fortunate to have Simon Barfoot as baritone soloist, who, with only ten days' notice, gave a brilliant performance which inspired the choir to a great finish. This was followed by another in the MUCS 1989 Bizarre PCP Series, destined to be known as the "Popcorn PCP", this time at the president's house.

For those recalling our earlier conductorless state, this concert was conducted by Jan Polkowski, who had to leave unexpectedly earlier in the year. He will continue with MUCS until the end of the year. Other great MUCS events of recent times include the epic AGM and the cancellation of the MUCS 50th Anniversary Ball. This was a great disappointment to all, but response by the RSVP date was poor and MUCS is not in a position at this time to support a possible loss. But yet again the concert made a profit!

As for the AGM, the following 1990 office bearers have been elected:

President Mandy Johnson  
 Vice-president Richard Gorrington-Smith  
 Secretary Anna Gifford  
 Treasurer Jane C Staley  
 Concert Manager Michael McLaughlin  
 Publicity Officer Ros Williams  
 Librarian Hugh Platt  
 Camp Officer Andrew Howell  
 Social Secretary Judith Penrose  
 Fundraising Officer Barry Gratton  
 General Assistant Emily Bolitho  
 SCUM magazine editors Konrad Kaninski, Tim Johnson.

Mandy Johnson

## TASMANIA UNIVERSITY MUSICAL SOCIETY

C/- Union Building  
 GPO Box 252c  
 Hobart  
 TAS 7001

Here's a few brief notes to keep the rest of the world in touch with goings-on in poor old isolated Tasmania.

That highlight in the TUMS calendar, the AGM and dinner, was held on September 9 at Miss Victoria's and was very enjoyable. The singing and joke telling were of a high standard and the partying continued well into the early hours at Christopher McDermott's long-suffering house. A side-effect of all the merry-making was the election of a new committee. This year's crew could be said to be unnaturally dominated by sopranos (but only if one wanted to invite serious trouble).

President Stephanie McDonald  
 Vice-President Lyndel Short

*continued page 8*

## society NEWS

## ASSOCIATION NEWS

### FROM THE EXECUTIVE

Summer is on the way and so is Perth IV!! I hope you have all sent in your registration forms. Spare a thought for the IV Committee during the coming festive season - while you're sweating over figgy pudding, they'll be sweating over a hot database...

I have good and bad news about Perth IV. Unfortunately, their sponsorship from the WA Livestock Transporters' Association fell through with the cheque all but in the mail. The Performing Arts Board also rejected both the Festival's submissions for financial assistance (more about this below). However, I am delighted to report that the Association's Trustees have come to the party with a \$1500 direct cash grant and \$1000 guarantee against loss.

One of the submissions to the Performing Arts Board was for a Visiting Teacher grant to cover expenses associated with John Grundy's trip to Perth and the other was for a Performance Project grant. The first application was not even considered on the grounds that Visiting Teacher was an inappropriate category under which to apply (this after a member of the Board's staff had advised applying under this category!!). The Performance Project submission was rejected because there were other applications for activities with higher priority for the Board. We felt these responses needed elaboration, so I spoke to the Senior Project Officer at the Board, Victoria Owens, and Professor Warren Bebbington, who chaired both Board panels which dealt with our applications. (Some readers may remember Warren from Melbourne IV in 1983 and Canberra Minifest in 1984). It took me quite a few calls, but once I contacted them, Victoria and Warren were most helpful, and spent some time answering my somewhat petulant questions. Victoria reassured my fears that the lateness of some IV reports may have prejudiced our cases. Here is a summary of what she and Warren said:

**Visiting Teacher:** The Board's guidelines state that it will only fund an overseas teacher if he or she is visiting several cities in more than one state, and a resident teacher only if he or she is visiting a remote area where his or her skills are unavailable. That's fine, we can all read the book of guidelines, but WHY DID ONE OF YOUR STAFF ADVISE APPLYING UNDER THIS CATEGORY ANYWAY???? Victoria really didn't have an answer for this, but she was very embarrassed. (I didn't shout, by the way). Warren said that even if an application had been appropriate, the panel would have rejected it because of the Board's belief that there are "several" people in Perth who could do what John will be doing for us in January. I pressed Warren for names and he came up with two.

**Performance Project:** This application managed to get past first base, but no further. Victoria said that one of the reasons may be that the Board believes that "undergraduate activities" should be funded by university unions. Warren agreed that this is indeed the case, and furthermore some members of the Board believe "universities" have plenty of money to spend on projects such as ours. He assured me that he disabused his colleagues of these views. What really handicapped our application was its failure to meet the Board's current priority of "innovation in Australian composition and performance". Warren added that the Board also prefers to fund professionals rather than amateurs, and suggested that Festivals explore State funding options (both the Melbourne Chorale and Sydney Philharmonia are primarily funded by their respec-

6



tive state governments).

None of these conversations left me feeling hopeful of a dollar-filled future relationship between the Association and the Australia Council, unless Festivals choose to commission new works. (I suggested to Warren that there weren't a lot of composers around who could write a choral piece that we a) would want to sing and b) could learn and perform in one or two weeks; he said get a list of recent commissions from Victoria; I will). I suppose the best thing to come out of all this is the time saved in preparing those monstrous applications! I look forward to discussing Festivals' funding options with you all in Perth.

A safe and joyous Christmas to everyone. If anyone wants to send Ian a Christmas card, his address is 37 Ivy Lane, Osler Road, Headington, Oxford, OX3 9DT, United Kingdom.

Siobhan Lenihan  
President  
for the executive

P.S. Katie Purvis asked me to let everyone know that Instant Elijah made a profit of \$300 for Amnesty International. Congratulations!!

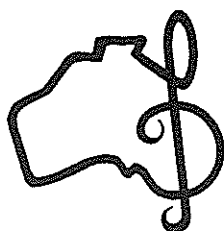
## ASSOCIATION OFFICE BEARERS

**President** Siobhan Lenihan  
49 View Street  
Annandale  
NSW 2038  
ph (02) 660 0171 (h), (02) 698 1711 (w)  
fax. (02) 698 3878

**Secretary** Hugh Swinbourne  
30 Ellalong Road  
Cremorne  
NSW 2090  
ph (02) 264 3990 (w), (02) 953 6283 (h)  
fax. (02) 264 7819

**Treasurer** Ian Seppelt  
172 Johnston Street  
Annandale  
NSW 2038  
ph. (02) 692 0373(h), (02) 646 8673/8613(w)

**Erato Editor** Stephen Schafer  
18 Victoria Road  
Glebe Point  
NSW 2037  
ph. (02) 660 4038(h), (02) 698 9399(w)  
fax. (02) 698 2208



7

**Archivist** Noel Wilmott  
415 Samford Road  
Gaythorne  
Qld 4051  
ph. (07) 355 5070(h)

**Librarians**  
Katie Purvis1 Dillon Grove  
Glen Iris  
Vic 3146  
ph. (03) 889 7735(h), (03) 565 2114(w)

Vanessa Twigg  
22 Horfield Avenue  
Box Hill North  
Vic 3129  
ph. (03) 898 2615

## SOCIETY LIBRARIANS

<b>AUCS</b>	Nadine Johnson (08) 388 7216
<b>FUCS</b>	David Ottoway (08) 277 1342
<b>MUS</b>	Peter Hume (02) 449 0111(w) (02) 476 4017(ah)

<b>MonUCS</b>	Tim Millikan (03) 890 3403
<b>MUCS</b>	Michael McLoughlin (03) 758 2594
<b>ProMUQ</b>	Max Potters (07) 369 9963 (after 10pm)

<b>PUCS</b>	Serena Kay (09) 387 1108
<b>QUMS</b>	Mark Delany (07) 371 5807
<b>SCUNA</b>	Liz Moore (062) 92 2751(h) (062) 71 5749(w)

<b>SUMS</b>	Joseph Tolz (02) 467 1446
<b>TUMS</b>	Irena Jakobs (002) 721309



# society NEWS

## TUMS

(continued from page 6)

Treasurer Simon Beswick  
 Secretary Daphne Horsfield  
 Publicity Officer Adrian Goodwin  
 Concert Manager Beth Coombe  
 Librarian Irena Jakob  
 Social Secretary Maryanne Behrens  
 Archivist Christopher McDermott  
 Past President Geoffrey James  
 Musical Director Paul Oxley

Many of us were involved in the recent performance of Vaughan Williams' *Floss Campi* with the TSO in the Odeon on Saturday 30 September. The work was well received by the audience (particularly those who had not heard it before) and the review in the paper was favourable. The fact that the concert was broadcast live across Australia on ABC-FM added to the tension, and it's a fair bet that not everyone in the choir would be willing to relive the experience. However, recovery was rapid (and uninhibited) thanks to Brian Kennedy's lively post-concert party.

Hallelujah! It's the second coming of the Messiah (to TUMS that is). All those who participated in the performance two years ago (conducted by Phillip Green) and lots of those who didn't are looking forward to a rematch with Handel's best-known and most sung oratorio. However, there's a long way to go from being able to hum the Hallelujah chorus to being worthy of a standing ovation in the Odeon and rave reviews. To that end, the plan is to hold a weekend rehearsal camp at the end of November to knock it into shape and to do a little harmless socialising at the same time. It should be valuable training for the Christmas season ratrace!

Lyndel Short  
 (Received 10 November)

## AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

c/- ANU Arts Centre  
 PO Box 4  
 Canberra City  
 ACT 2601

SCUNA has been very busy since the IV working on our major concert presentation for 1989: Haydn's *Nelson Mass*. The choir has maintained its momentum and excitement from first semester and on 19 October presented a vigorous and spirited concert.

In addition to the Haydn, the concert included Purcell's *Te Deum*, and Bach's Cantata no. 51 which featured Margaret Sim as soprano soloist and the marvellous trumpeter Paul Plunkett.

The choir thoroughly enjoyed presenting the concert and under the direction of our ever enthusiastic conductor Peter Young,

attacked the work with gusto.

The new committee is now in full swing and looking forward to the year ahead. We are missing our Immediate Past President, Ric Sondalini, who is busily studying in the United Kingdom. It's ok, he's joined the local choral society so withdrawal symptoms aren't too severe yet!

Lan Wang, our previous Immediate Past President is also leaving our ranks for a long trip around the world. But the committee is soldiering on with our sights on even bigger and better things for 1990.

Ric's predictions in a previous errata [sic! - Ed.] about who might make up the committee for 1990 were absolutely correct - funny about that!!

President James Carter  
 Treasurer Rachel Loch  
 Secretary Alison Wells  
 Publicity Bruce Ferguson  
 Camp Office Kathryn Anderson  
 Librarian Damian Verdrik  
     Helen Gladstones  
     Anne Dineen  
     Peter Manson  
 Morals Officer Jeff Christiansen  
 1st year Rep to be elected  
 Conductor Peter Young

SCUNA is now singing busily for our Christmas concert on 8 December at University House and planning our end of year PCP!!

James Carter  
 President

## MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union  
 Monash University  
 Clayton VIC 3168

## PRO MUSICA (UNIVERSITY OF QUEENSLAND)

ProMUQ  
 PO Box 484  
 Toowong  
 Qld 4066

## DEAKIN UNIVERSITY SINGERS

c/- Ann Quilty  
 University Community Services  
 Deakin University  
 VIC 3217

## ADELAIDE MINIFEST 22 - 30 SEPTEMBER, 1990

"The time has come," the Altos said,  
"To talk of many things:  
Of AUCS - and choirs - and Minifests -  
Of tenors, queens - and Kings -  
And Adelaide's great social life  
And interstaters' flings."

"But wait a bit," the Others cried,  
"We've all ideas on *that*;  
The Town Hall has a *huge* organ,  
And Mozart won't go flat!"  
"Let's do it!" said the Choristers -  
Minifest was begat.

It has been brought to our attention by a group of die-hard, renegade (largely), committed I.V. enthusiasts that the period of time that exists Fest-free between Perth IV and Melbourne IV extends to no less than 18 excruciating, pain-and-phone call-filled months. Naturally this came as a great shock to us living in relative isolation in the Athens of the South, and we have resolved to undertake a personal quest to provide the existing and potential Intervarsity choristers with suitable singing, debauchery and good old fun to fill this void, this black hole in the choral horizon.

Plans are well underway, and should be finalised by Perth. Due to Hilary Weiland's return to the British Isles we can no longer offer you the delights of singing under her much accomplished baton (you all would have loved her) but we have a few hand-picked substitutes lined up for your delectation and viewing pleasure. At this stage, the plans read:

Date: September 22-30 1990 (University Common Week)  
Work: Mozart Mass in C  
Conductor: TBA  
Venue: The Adelaide Town Hall ("one of this country's most acoustically and aesthetically beautiful performance venues")  
Orchestra: Adelaide Chamber Orchestra  
Camp: (22nd-25th) Venue TBA  
Rehearsal Venue: Elder Hall  
Theme: AUCS' 30th Birthday

A sub-committee is at this very moment finalising all those things that have to be finalised at this proximity to the event, and having said all of this, everything will probably change, but, hey, that's the way the cookie crumbles.

So I urge you to come and experience the delights of Adelaide in September next year - a beautiful smog-free city, minus the noisy fast cars, where everything is relatively close and you can actually find a car park in the city! Especially I urge you if, like me, you can't stand the thought of going *all* that time without a good Festival (or thigh) to sink your teeth into. AUCS are really quite fun, harmless sorts, despite the rumours (yes, OK, Chris Bridge *can* be used instead of a vibrator, and *no*, Jo McWaters is not actually a Scum Bag, and, yes, Michael Flaherty *does* enjoy coating his body in lycra and dead animal skins) and you will also be able to meet lots of FUCS at the same time.

Go on, brave the city of Churches and Pubs, the Great Festival State, where the local council shoots feral ducks but also provides road signs to aid their pedestrian habits, and where the choristers await eagerly the influx of interstate bodies.

9

More info soon!

Catherine Campbell

## 41st Intervarsity Choral Festival

PO Box 555  
Nedlands WA 6009

41st Intervarsity  
Choral Festival  
Perth 1990



Hallo everyone. 'Hope all is well and I hope all your plans for 41st IVCF are getting finalised. By the time you read this, you should well and truly have sent in your rego form (& money), otherwise you will come up against the late fee or the 150 limit. We have started receiving forms already, and will be having even more numerous meetings from now on to get the last details organised.

All our plans are going well. Unfortunately, we were not successful in our application for a grant from the Australia Council for a number of reasons. However, we have just confirmed that we will be getting support from the AICSA Trust Fund and from our Uni Guild of Undergraduates, which is a big help. Fundraising is also continuing, so our financial situation is keeping up to what we were planning.

A bullsheet will be out in November with lots of important details like what you should bring with you, so we won't give away too many clues here. However, do prepare yourself for the hot weather! Clothes like long shorts and a long sleeved shirt are vital especially if your [sic - Ed.] coming to Rottnest where everyone spends more time than usual outside. Getting very sunburnt is not a good idea for three reasons:

1. It hurts an awful lot & is dangerous
2. You can't even hug
3. By that time, we won't want to hear any complaining from anybody!

That's all the useful information there is at the moment so here is some useless information. We haven't had any changes on committee except [sic - Ed.] to add a Fundraising Officer, Kerri Cooper, who is a real wiz on organising people and events to get us a bit more income. Geoff Garside is still convenor though he has got a new job. Darral is still Treasurer and hasn't yet bought the ticket to Bali or South America. Serena is still Secretary and has kept stable with two children still. Tonya is still Concert Manager and is being accompanist [sic - Ed.] for PUCS and still has no children. Tony Deane-Shaw is now Immediate Past Pressie of PUCS and has this nice office where we are going to have all our day meetings. Louise Jones is still Camp Officer and has a new job and made us a yummy mulberry pie. Jud is still Librarian and is now working as a librarian too. Bill Brennan-Jones is still Transport & Bill and also still has two children but now his wife Lucy is PUCS President. Digby Hill is still Social Secretary and trying to fit everything in with his studies. Harriet Speed is still Minutes Secretary and is learning fast what everything is about.

Well that's is for now. See lots of you very soon. Travel safely and don't forget to have a look at the Nullabor Cliffs on the way if you are driving!

Love from all the committee!  
(Received 3 November)

forthcoming  
FESTIVALS



"She Flaw Four" strut their  
stuff at Canberra IV  
(PHOTO: CATHERINE CAMPBELL)



Jim Connor (centrespread) does it his  
way supported by Katie Brady, Maya  
Rosner, Campbell Black and Nile  
Dos Remedios at the Canberra IV  
Recovery B&B.  
(PHOTO: CATHERINE CAMPBELL)



Waiting for the IV photo.  
(PHOTO: R. SONDAGINI)



## MUSICA VIVA 1990 SEASON

•Consort of Musicke

•Hagen Quartet

•Vienna Chamber Ensemble

•Australia Ensemble

•Katia and Marielle Labèque

See these fabulous artists and  
many more for only \$7.00 with

## YOUTHPASS!

Buy a book of 4 for only \$28.00. Each Youthpass voucher is redeemable by anyone aged 25 years or under for a ticket to any subscription concert under Musica Viva's direct management anywhere in Australia.

Present a voucher to the box office on the day of the concert, together with proof of age, and receive the best available seat to the performance.

For more information, or to order a book of 4 YOUTHPASS vouchers, call the Musica Viva office in your city:

Sydney 698 1711  
Melbourne 240 9731  
Brisbane 358 5688  
Canberra 41 1140  
Adelaide 388 2361  
Perth 370 3931  
Hobart 64 1182  
Newcastle 63 2063

# CONTENTS

## eEDITORIAL

LETTERS TO THE eDITOR \_\_\_\_\_ 1

FINISHED FESTIVALS \_\_\_\_\_ 2

40th IVCF Canberra 1989

39th IVCF Sydney 1988

SOCIETY NEWS \_\_\_\_\_ 3

QUMS

FUCS \_\_\_\_\_ 4

PUCS

SUMS \_\_\_\_\_ 5

MUCS

TUMS \_\_\_\_\_ 6

## ASSOCIATION NEWS

OFFICE BEARERS \_\_\_\_\_ 7

SOCIETY NEWS (continued) \_\_\_\_\_ 8

TUMS

SCUNA

## FORTHCOMING FESTIVALS

ADELAIDE MINIFEST

PERTH IV NEWS \_\_\_\_\_ 9

SCRAPBOOK \_\_\_\_\_ 10

eRATO is the newsletter of the Australian Intervarsity Choral Societies Association and is published on a quarterly basis by the Sydney University Musical Society.

All correspondence should be addressed to  
Stephen Schafer  
The Editor eRATO  
Box 150 Holme Building  
University of Sydney  
NSW 2006

The editor can also be contacted by writing to  
18 Victoria Road  
Glebe Point  
NSW 2037  
Telephone (02) 698 9399 (w), (02) 660 4038 (ah).

All items should include the name, postal address and telephone number of the correspondant. Please type (double space) articles, or write them neatly. Articles for the Society News section and Concert Reviews should be about 500 words in length. Feature Articles should be about 1000 words in length. Letters to the Editor are sought on any topic of interest to readers. It may be necessary to edit contributions for reasons of space and layout. The copyright to all material published in eRATO is vested in the authors, from whom permission to reprint or copy should be sought.

Photographs should be black and white, or good quality colour, and should be labelled on the back with the name and address of the sender and details about the image. Photographs will be returned to you if you include a stamped, self-addressed envelope.

Please indicate the number of copies of eRATO which your society requires with each article, as well as any special delivery instructions or changes of address or telephone numbers.

Publication Dates and Deadlines for eRATO are as follows:

eRATO 61 Published February 1990 (deadline Jan 31 1990)  
eRATO 62 Published May 1990 (deadline April 30 1990)  
eRATO 63 Published August 1990 (deadline July 31 1990)  
eRATO 64 Published November 1990 (deadline Oct 31 1990)

Material received after the deadline for any issue will not be published in that issue, but may be held over until the following issue. Updated or corrected information may be incorporated upto one week after the deadline. **As of next issue, this policy will be adhered to strictly.**

The opinions expressed in eRATO are not necessarily those of the Association or of its governing body, the Australian Intervarsity Choral Council. The editor takes all care, but no responsibility, for the accuracy of information appearing in eRATO. Readers should rely on their own enquiries when making decisions touching upon their interests.

Back issues of eRATO 56, 57 and 58 are available by writing to the editor and including a stamped, self-addressed envelope.