

# The Acts of the Choristers

## Book IV

**A**nd at the sixth hour of the day departed we from that house, and did go unto the airport, where obtained we another Chorister; then went we unto the little town of Cunderdin, and the Agricultural College which was there; and I took my residence in the twelfth chamber of the house of Weller. Thither also were the houses of How and of Linto, and they were filled with Choristers; for we were very numerous.

In that place dwelt already Geoffrey the son of Garside, who was named Convenor; and he beheld our mighty host and gave us bags, wherein were many things of strange and wondrous nature: books of musick, that book of foolishness which is named FIBS, and other toys that we might desire: rubbers which were both colloquial and otherwise [rubber (colloq.) prophylactic; rubber (less colloq.) eraser], and other things which I name not, for they were very numerous.

It was decreed of John the son of Grundy, who was named Conductor, that at the third hour of the afternoon we should go unto the Library: and the coolness of that place was a blessing unto us, for the Sun in that realm shone fiercely upon us and oppressed us without respite. And the son of Grundy was before us: he jested with us, and our mirth was heard from afar; but the

## Letters to the Editor

Dear Stephen,

Best wishes for eRATO! I can't wait to read it now that I know everyone and their bad habits. I am still on a post-IV high remembering the sight of a *full* Winthrop Hall. People from all Societies commented that an excellent publicity campaign, spear-headed by Allan Veal, was crucial to the success of the concert on February 3. I know Allan isn't a man to blow his own trumpet, but when I discovered over a few beers the extent and scope of the 41st IVCF publicity, I thought it was well worth giving you an idea of what went on. It's an inspiration and source of ideas, not only for future IV Committees, but also all Societies.

The publicity campaign included:

- 9,000 handbills and 350 posters distributed.
- five smaller groups combining to one large choir for the Publicity Singing and Handbilling in the city centre, filmed by the ABC and shown on the evening news with John Grundy speaking.
- a photo of the same event appeared in the country areas edition of the West Australian
- two Publicity Singing/Handbilling performances outside the Royal Theatre in Subiaco
- extensive interview with John Grundy in Music Maker Magazine
- articles in six local papers, including the West Australian; five display ads (2 in the West Australian, 2 in the Subiaco Post and 1 in Music Maker)
- 4 radio interviews
- regular community announcements on five Perth radio stations
- eighty letters sent to WAYO members with twelve handbills and one poster enclosed
- mailout from PUCS Friends database
- a eight by one metre painted sign outside Winthrop Hall at UWA.

Pretty exhausting! But well worth it for a sell-out concert. Many commented on the particular success of singing and handbilling outside the Royal Theatre. This is something all Societies could do for their own concerts, not only IVs, targetting local attractions.

Many people put an effort into the IV publicity, but I think Allan's effort was integral. Without his energy and clarity of directions, things might not have been as successful as they were. Thanks for the inspiration!

Best wishes  
Lucy Brennan-Jones  
President PUCS

Dear Lucy,

Thanks for your letter. I'm sure everyone who was at IV will agree that Allan and his publicity team did a great job. In cities like Melbourne and Sydney it is often very hard to get coverage in major papers like the Herald or the Age - but as Allan showed in Perth, local papers are avid for news, and reach large numbers of readers. Do members of other Societies have any publicity methods which they find particularly useful - and inexpensive?

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Dear Stephen,

Having just come back from a fun-filled and mind-expanding overseas I was waiting with baited breath for the first edition of eRATO this year. Instead I find myself typing some of it!!

Last year I helped to prepare issues of eRATO which had contained the entire year's deadlines and a call from the Editor to submit articles in plenty of time for each issue. The deadline for this issue was January 31, when many of the correspondents were with you in Perth, but I know that you only received one article by that date (from MUCS). OK, I know that everyone is "busy" during IV but why don't we get it right for the rest of the year?

Yours in typing frenzy,  
Tim Matthies, full-time good-time girl.

Dear Tim,

*I must have been proofreading the Librarians' report when you typed this, but thank you! Anyway, who says that typing eRATO is not a good time????*

ED.



Ian Seppelt demonstrates that without regular attention even an Association treasurer can wilt.

## ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association  
GPO Box 498  
Adelaide SA 5001

Last year we mounted three very successful concerts. The first was *Belshazzar's Feast* by Walton held in Elder Hall, with a choir of around 200 singing to a full house. The second concert involved a joining of forces with FUCS and the Graduate Singers (a choir made up of ex-FUCS-and-AUCS) for a concert sponsored by the ABC and held in the Festival Theatre. Nicholas Braithwaite conducted the Adelaide Symphony Orchestra in a performance of Beethoven's Ninth Symphony and the Poulenc *Gloria* which met with critical acclaim.

In the third concert AUCS was directed in an enthusiastic performance of Bach's *B minor Mass* by the Director of Trinity College Choir, Cambridge, Dr Richard Marlowe. We engaged the Adelaide Chamber Orchestra for the occasion. St Peter's Cathedral was full, and several hundred people were turned away. This memorable night ended with the gift of an Akubra hat to Dr Marlowe, reciprocated by an offer for the choir to "drop in" any time we were in Cambridge. Peter Leach, Assistant Conductor, led the choir in a performance of Christmas Lessons and Carols later in the year. We were, of course, active over Christmas with carol singing.

This year begins with mixed promises: an enjoyable concert program being offset by Hillary Weiland's return to England. Her departure will leave AUCS the poorer. As she was the reason for our recent success, so her departure means a difficult search for a new conductor, and a new style for the choir. Thanks to her leadership we now have a reputation for enjoyable, good-quality concerts, and the patronage of the ABC. This momentum may prove difficult to maintain - only time will tell.

Hillary leaves us, as she began, with a performance of the Mozart *Requiem*, this time in the Town Hall on Saturday April 21. The Town Hall is being refurbished and, when complete, will seat 1,500. Also on the program is a setting of Psalm 103 by Hillary's husband, a piece which AUCS has performed before with great enjoyment. It is a contemporary setting, somewhat reminiscent of the choral works of Elgar and Vaughan Williams.

Our second concert will be held in the Festival Theatre, where we will perform the Britten *War Requiem* with the ABC and Graduate Singers. Naturally, we anticipate this concert with great excitement.

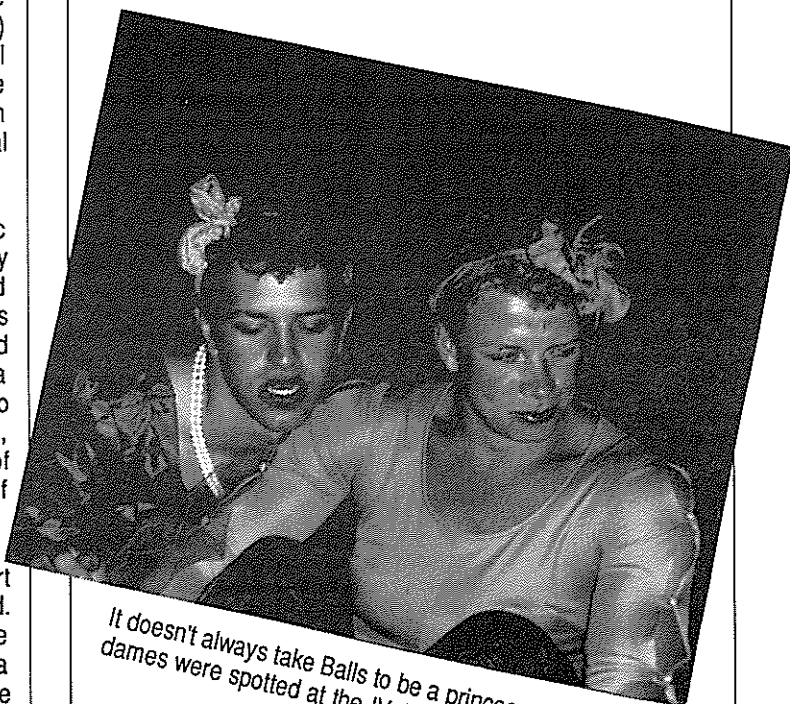
Minifest will be held in Adelaide this September and planning is well in hand. The arrangements for AUCS' third concert for 1990 are as yet unfinalised, but the Dvorak *Organ Mass in D*, or something similar, is likely.

Chris Stevenson  
LIBRARIAN

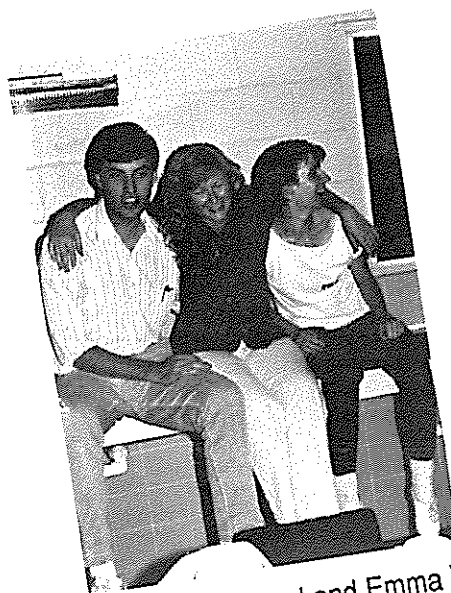
## AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

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

nil received.



It doesn't always take Balls to be a princess....these two belles dames were spotted at the IV Green Party.



John Kramer, Fiona Hayward and Emma Woolford - plum tucked at Heathcote SUMS camp.

## DEAKIN UNIVERSITY SINGERS

c/-Secretariats  
Deakin University  
Geelong VIC 3217

We hope that this is the first of many articles to come from Deakin University in Geelong. Unfortunately, due to a lack of student members, most of us could not attend the Intervarsity Festival in Perth. However, a recruiting rampage is being planned for O-week.

Our second semester concert last year was a bit of fun. With a 'farmyard' theme, a diverse range of songs all had to do with animals, including *Old Mother Hubbard*, Rossini's *Cats' Duet*, *Tit Willow* and other favourites. We added to the atmosphere by donning straw hats and gumboots. We were pleased with our performance, but the size of the audience was disappointing - a perennial problem for choral societies. However, as we have been active for only about four years, we are not yet very well known.

Graduation ceremonies went very successfully. Our performance included our own special Graduation Psalm, which drew a laugh or two from the audience. In addition to our Christmas concert, we also sang for numerous community groups and schools.

We eagerly anticipate a more successful year in 1990. Anne Quilty, our conductor, has found some new, exciting music with which to kick off the year, and we are looking forward to another Masterclass with Myer Fredman for our first semester concert.

### 1990 COMMITTEE

PRESIDENT Janet Buchan  
SECRETARY Joy Buckland  
TREASURER Chris Graunas  
LIBRARIAN Mary Cooke  
O-WEEK LIAISON OFFICER Nicola Wells  
COMMUNITY MEMBER Fr Ian Falconer  
CONDUCTOR Anne Quilty

Nicola Wells

## FLINDERS UNIVERSITY CHORAL SOCIETY

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



Our thanks and congratulations to the 41st IVCF Committee for such a well-organised festival - it was outrageously fun, yet deliciously relaxing. The camp was amongst the best some of the "oldies" had been to and the recovery on Rottnest was a great idea, providing the much-needed rest that everyone so desperately wants after an IV but never seems to get.

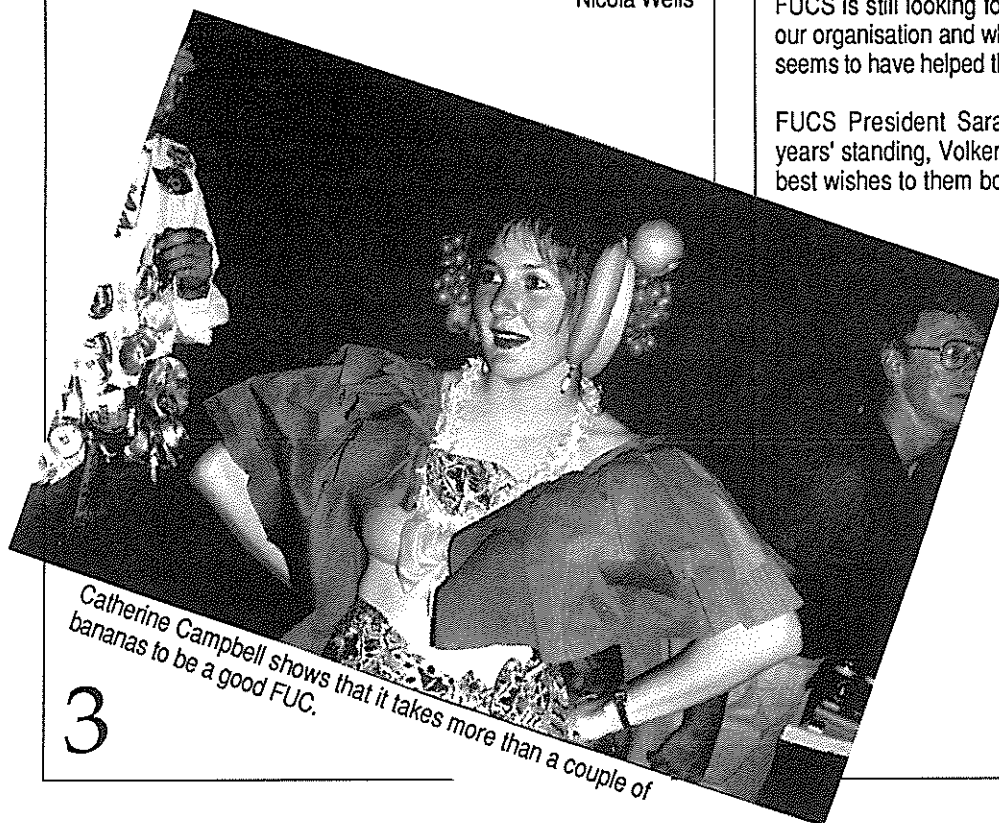
FUCS had nine members at IV, and the Adelaide contingent was about sixteen - not bad considering that about the same number attended Adelaide IV. Talking about festivals a great deal and really encouraging the freshers and newer members to go seems to work. Rob Hilliard's Freedom Train Epic Travel Extravaganza gave Adelaidians the great pleasure of entertaining a large group of people from Brisbane, Sydney and Melbourne for a day. At the end of our 37-hour trip Geoff Garside's face at 4am on the Cunderdin platform was an extremely welcoming sight. Group travel is a great way to encourage people to come to festivals. Maybe there could be a Perth-Adelaide/Brisbane-Sydney to Melbourne link-up for the 42IVCF, or an Eastern States expedition for Adelaide Minifest.

The FUCS Academic Dinner (November 25 last year - just happened to be St Catherine's Day!) was a huge success. About 35 guests including Ray Booth, Maths Professor, harpsichordist and bass extraordinaire, and AUCS conductor Hilary Weiland, heard the Morals Officer, Melissa Sandercock, present the Morals Awards with style and flair. This was followed by a Bush Dance next door and a Strawberry Dacquiri Party at Kate Haslam's house. Other social engagements included a Christmas Eve Soiree, a musical New Year's Eve ending in Cocktails and a bath (the spa broke) at the Concert Manager's parent-free house.

FUCS is still looking for a conductor. We also need to revamp our organisation and whip up enthusiasm amongst members. IV seems to have helped this already.

FUCS President Sarah Tunbridge and her man of several years' standing, Volker, were engaged at the end of last year - best wishes to them both.

Catherine Campbell

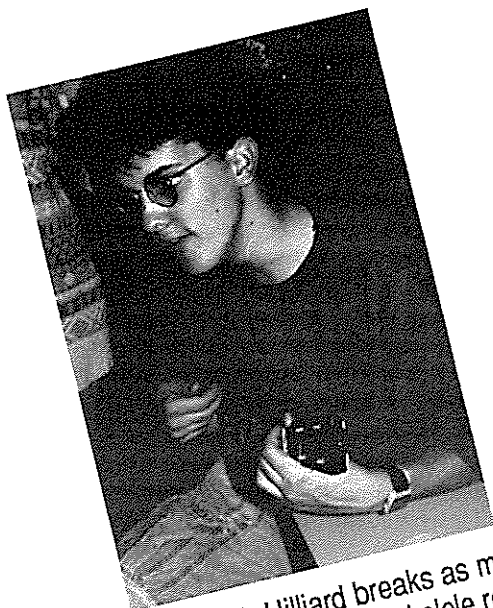


Catherine Campbell shows that it takes more than a couple of bananas to be a good FUC.

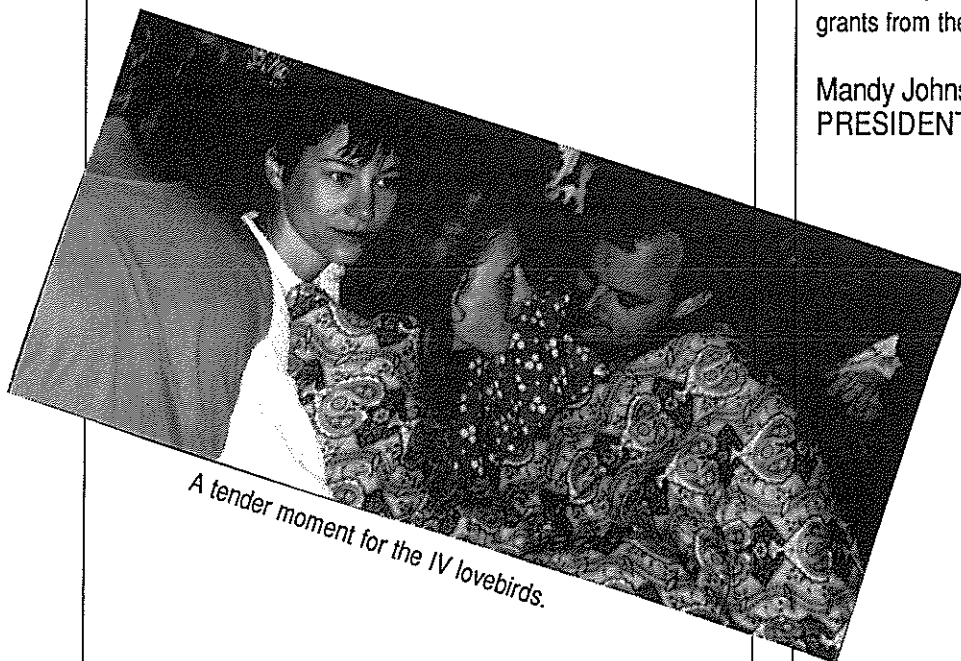
## MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0  
Union Building  
Macquarie University  
NSW 2109

nil received



Freedom Train Guru Rob Hilliard breaks as many hearts as he does strings singing his ukelele reduction of the Kodaly Missa Brevis.



A tender moment for the IV lovebirds.

## MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51 Union Basement  
University of Melbourne  
Parkville VIC 3052

Musically and financially, 1989 ended on a quiet note, but the social front was more lively. The Christmas concert, held in the city, featured the successful premiere performance of former MUC Alan Grivinsky's short piece *Winter* as well as Vivaldi's *Magnificat*. As with all our other concerts for the year, this concert made a profit.

After an emotional farewell to conductor Jan Politowski, who has conducted MUCS for the past two years, the choir retired to Noela Bajjali's home for the post-concert party. The choir took this opportunity to bid Eve Killick and Phillip Bird farewell, and to wish them all the best for their stay in Japan.

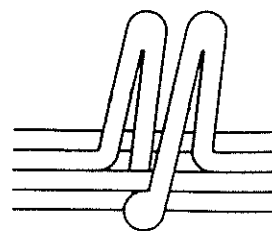
The Christmas season was marked by fundraising - in conjunction with MonUCS and the 42nd IVCF - during which \$6,000 were raised. This year's traditional Balwyn carol singing was hosted by the Penroses and the Williams.

A New Year's Eve party, hosted by Simon Barfoot, attracted a number of interstate visitors, and was followed by a cricket match between MUCS and MonUCS on New Year's day. The unsurprising result: a draw.

Our first concert for 1990 will feature Mozart's *Requiem* in the new edition by Maunder, which replaces all of Sussmayer's contribution with reconstructed material based largely on notes left by Mozart. We believe that this performance will constitute a Melbourne premiere. Bevan Levistan will conduct. Bevan is a well-known Melbourne choral conductor who has been associated with MUCS for many years. He also contributes music reviews to *The Australian*.

We are tentatively planning a concert of Australian choral music, which may take place in the National Art Gallery. Following this another concert will probably be held immediately before Adelaide Minifest. December will see a concert of festive folk music (definitely a carol-free zone!). Meanwhile, we are busy planning for O-week and applying for grants from the Union.

Mandy Johnson  
PRESIDENT



## MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union  
Monash University  
Clayton VIC 3168



Our second semester concert last year featured successful performances of Stravinsky's *Symphony of Psalms* and Mozart's *Solemn Vespers*. This concert was swiftly followed by rehearsals for our Christmas Concert, in which Britten's *Ceremony of Carols* was the centrepiece. Our Christmas rehearsal camp was held at the Golden Valley Ranch, Flinders, where a trampoline, a swimming pool and a flying fox diverted our attention from a veritable menagerie of domesticated animals.

Of course, singing Christmas carols occupied us extensively until the New Year's Eve party, hosted by Simon Barfoot, marked the end of a successful year.

This year we plan to perform the Verdi *Requiem*. Our plans for second semester are as yet not finalised.

Janet Mc Dougall and Tarja Saastamoinen

## PERTH UNDERGRADUATE CHORAL SOCIETY

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



Our Christmas concert on December 10 was a debut effort for our new Concert Manager, Kerri Cooper, and despite a few last minute problems with musicians, it was very successful. We sang to a full house in St Andrew's Anglican Church, Subiaco, which apart from having a lovely acoustic also has a charming and co-operative priest, Fr Tom Sutton, who was most encouraging about further involvement with PUCS.

The programme was based around *Gaudete*, a 20 minute work by Anders Ohrwall. The combination of choir with flute, oboe and 'cello, in a small venue (180 seats), was terrific. Other works were *A Spotless Rose* (Bill Brennan-Jones, solo tenor), *Blessed Be That Maid Mary*, a lively version of the *Boar's Head Carol*, and an arrangement of William Blake's *Little Lamb* which was done great justice by the small group.

Numerous hire-a-choir jobs during December included a very successful half-hour performance at the A-Shed Art Gallery in Fremantle, courtesy of Paul Quartermaine. His Lordship's Lard, a small and friendly Fremantle pub, gave us a very enthusiastic reception, with the management providing candles for the audience to hold. We ended that evening dancing our feet off to the resident blues band.

Mark Gummer (past PUCS President and Treasurer) and Michelle (Possum) Mearns were married on December 30, the same day as John Nairn and Jodie Harrison. Members of PUCS sang at both weddings and also at that of Jim Campbell and Nikki Lawson, at Margaret River on January 6.

We had planned to sing Colin Brumby's *Orpheus Beach* during first semester, but problems with the orchestra have meant a change of plan. During second semester we will probably perform Rutter's *Gloria* and some brass works of Gabrieli. At present we are trying to motivate ourselves to plan O-week activities in the face of IV blues. Congratulations to Geoff Garside and the IV Committee for a fantastic job. As many of you know, Geoff and Ros Lawson are now engaged. We wish them all the best. Thank you to everyone who came to IV. We miss you already.

Lucy Brennan-Jones and Jo Simpson



Aimée and John rehearse the love duet from *Madama Butterfly*.



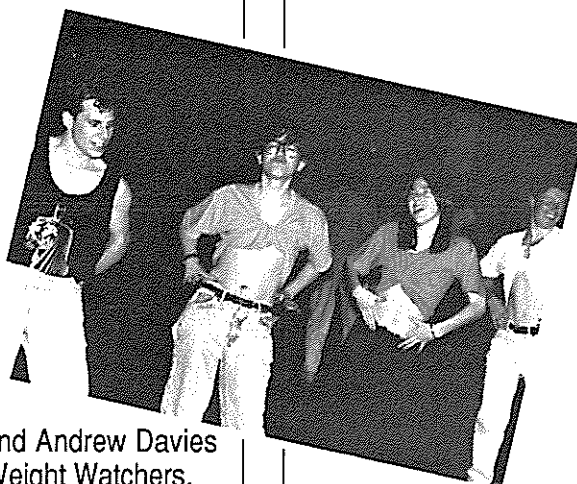
## PRO MUSICA (UNIVERSITY OF QUEENSLAND)

ProMUQ  
PO Box 484  
Toowong  
Qld 4066

nil received



David Hoffman and Emma Woolford do their famous interpretation of a candelabra at a recent SUMS camp.



Chris Matthies, Rachel Ormella and Andrew Davies in a tribute to either Madonna or Weight Watchers. Roadie Tom Crawford contemplates their navels.

## QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union  
University of Queensland  
St Lucia QLD 4067



On December 10, last year, QUMS performed Vaughan William's *Hodie* in the Brisbane Concert Hall. Both the Youth Orchestra of 80 players and the 85-voiced QUMS choir performed well. Our audience was 450 - about half what we needed to break even. Fortunately, our usual explosion of carol singing has managed to save us from financial ruin, although at the time of writing I have not seen the final figures. We have discussed the various problems of this concert, including the alarming drop in attendance, and hope that things will proceed more smoothly from now on.

Only a small number of QUMS members attended Perth IV. Unfortunately, most of us could not afford it. Our thoughts were with you and we held our own IV party to console ourselves.

Our 1990 plans seem firm at this stage. First semester sees us performing Vaughan Williams' *Sea Symphony* in conjunction with the Music Department Choir and Orchestra under the direction of Michael Fulcher. For those of you who do not know the work, the *Sea Symphony* is an immense piece, but after this we may give RVW a rest.

Chorale will be performing in St John's Cathedral on Good Friday. The programme will probably include Tenebrae music by Victoria, Lassus or Gesualdo, and perhaps an 8 voice *Requiem Mass* by Duarte Lobo, a Portugese composer of the Renaissance.

Mozart's *Requiem*, or a Handel oratorio, will possibly be performed during second semester, while Chorale is planning to perform the Durullé *Requiem* and other French works. All in all, 1990 promises to be a very interesting year.

We have two new acting librarians: Scott Kirkham and Christine Crossley. Our former librarian, Mark Delaney, has returned to Cairns to become a teacher. Good luck Mark, and thanks for your hard work. Scott can be reached on (07) 359 6869 (h) and (07) 368 4505 (w).

Noel Wilmott

## SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building  
University of Sydney  
NSW 2006



Last year's *Carolfest*, held on 1 December, was as usual a great success, and together with our usual engagements to sing carols around the city enabled us to finish the year in a financially-comfortable position. A highlight of the carolling was a performance in Radio 2UW's *Carols by Candlelight* at Darling Harbour - a night of force twelve gales during which we competed with a muffled recording of such favourites as *White Christmas* and *Here Comes Santa Claus* - before an audience of 10,000.

The SUMS Committee for 1990 is:

President D. Paul Miller  
Secretary Rob Hilliard  
Treasurer Sonya Willis  
Concert Manager Rachel Ormella  
Publicity Officer Mandy Bray  
Librarian Andrew Davies  
Activities Officer Bruce Stafford  
Fundraising Officer Andrew Jenkins  
O Vos Omnes Editor Jenny Lee Heylen  
Ordinary Member Annie Kingsbury  
Archivist Ian Seppelt  
Immediate Past President Stephen Schafer

We are presently rehearsing Carl Orff's *Carmina Burana* with the Sydney Philharmonia Choir to be performed in the Concert Hall of the Sydney Opera House on Saturday 10 March. Accompanied by the Australian Opera and Ballet Orchestra and conducted by John Grundy, this concert promises to be an exhilarating way to start our concert program for the year.

Equally exhilarating on the social side will be the annual SUMS Ball, planned for Saturday 7 April.

Due to a fantastic effort at our Orientation week stall, we have signed up 118 new members this year. Our first all-SUMS concerts for the year will be two performances of Mendelssohn's *Elijah*, to be given in the Great Hall on Friday 11 and Saturday 12 May. Interstate choristers are welcome to join the audience and attend the PCP, but unfortunately due to limited space on stage, we won't be able to fit you in the choir.

On Sunday 20 May we join the SBS Youth Orchestra for a performance of Dvorak's *Te Deum* in the Sydney Town Hall. This will be broadcast on SBS television soon afterwards. In September we will be joining forces with the Macquarie University Singers, SCUNA and SU Graduate Choir in a huge concert, also in the Town Hall. The program will probably include Rutter's *Gloria* and Kodaly's *Missa Brevis* with organ and brass.

We will once again augment Sydney Philharmonia in a performance of Haydn's *The Creation* on Saturday 20 October, and the year will finish with our annual *Carolfest*. There is also the chance that SUMS will help to present the Sydney appearance of the Stockton Chorale from California, who are touring Australia in July this year.

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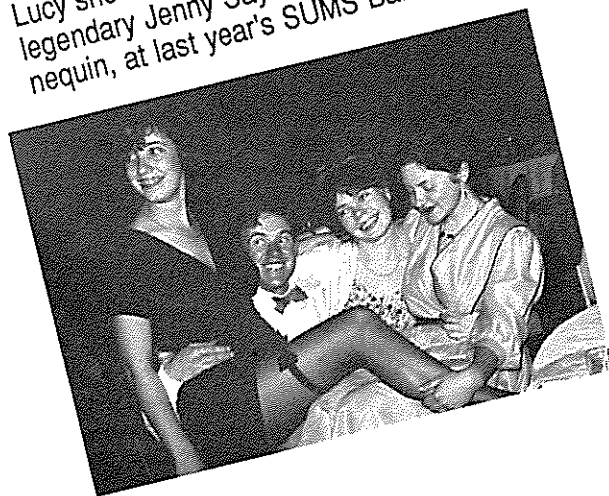
Rob Hilliard and D. Paul Miller.

## TASMANIA UNIVERSITY MUSICAL SOCIETY

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

nil received

Lucy shows some leg to Andrew Jenkins, while the legendary Jenny Sayers imitates a shopfront mannequin, at last year's SUMS Ball.



## T H E SUMS BALL

An event not to be missed!!

Dinner and Dancing in the

Refectory, Sydney University

7pm-Saturday-7th April-1990





## ASSOCIATION NEWS

### FROM THE EXECUTIVE

The most important decision made at the AIVCC Meeting held at the 41st IVCF in Perth was to appoint two additional trustees to the Association Trust Fund. The Trust Fund now stands at \$20, 000, and currently provides funding for Intervarsity Festivals. There are now four Trustees: David Goodwin (Sydney) and Tim Mason (Perth) set up the fund and will be joined by Ann Hoban (Sydney) and Geoff Garside (Perth). Ann is currently Orchestra Manager of the Sydney Symphony Orchestra. She has attended previous Intervarsity Festivals and was once conductor of FUCS. Geoff Garside convened the 41st IVCF and works as a Financial Planner for the Perth City Council.

Another result of the meeting was the ruling that the AIVCC have jurisdiction over the scheduling of all Festivals (where a "Festival" is understood as involving two or more member Societies in a serious attempt at a concert). Thus the recent tendency of the AIVCC to approve the timetabling of Minifests has now been formalised.

A special purpose account has been set up for the Association. Money from this account will be used for such purposes as repairing trophies, printing future editions of the Association Library Catalogue and possibly Festival Grants. Festivals will be encouraged to donate some portion of their profits to maintain this account. The 42nd IVCF have generously donated \$50 to start the account.

A subcommittee comprising Rod Hilliard and D. Paul Miller (SUMS) was set up to investigate the possibility of linking member Societies via a national computer network. If successful, this would facilitate the exchange of information between Societies and allow the Association to set up a national database.

The Executive will undertake a major review and reprint of the Association manual for Adelaide Minifest. This manual contains chapters written by former members of Society and Festival committees about various portfolios. The manual has been around for some time in a piecemeal form and it is hoped that we will be able to update the chapters to make the task of future committees easier.

The meeting took only four hours, and, as you can see, was very productive. AIVCC Meetings occur annually (usually at a Festival) and provide the only opportunity for Society and Festival representatives to meet with the Association Executive and exchange ideas and to make decisions. It is important to hold these meetings whenever possible to ensure the continuing good health of the Intervarsity movement.

Below you will find a list of people who attended the meeting. It is a good idea to approach your Society representative and ask them about the meeting: you'll find out that they are far from being the boring events that legend would have you believe!

On a more positive note, the Executive would like to congratulate the 41st IVCF Committee for a job more than well done. The level of commitment and organisation was extraordinary, and the concert was a knockout as well as a sellout!

We would like to remind Society secretaries to continue to keep the Executive in touch with your Society's activities by sending minutes, reports and letters at frequent intervals. Feel free to call us, write or send a fax whenever you like.

Best wishes.

Hugh Swinbourne for the Executive

### ARCHIVIST

It has been some time since I have written for eRATO, and to remedy that I will present here a few random thoughts.

There are two roles for an Archivist - preservation and presentation. Preservation is an obvious one - the collection, repair, cataloguing and conservation of all sorts of material relating to the organisation involved. In the process, the Archivist provides a researcher or user with the raw material of History - be it the minute books and correspondence of committees, concert programs and other documents of Festivals, recordings of concerts, and copies of music scores, grant applications, bottle labels, films, videos, photographs, &c.

The Archivist ensures that the collection is as complete as possible, as secure as possible, and in as good repair as possible. The task is complicated by the stresses of paper deterioration, image-fade on film, video, photocopy paper and thermal fax paper (the latter recently being determined as being five years!), electronic information fade on computer disks, supply of items (especially if the Archivist is not physically present at the event), and ordinary wear and tear.

Finally, the normal Archivist function is to record the contents and location of the material - with a large organisation, the material may also be culled after a period of time. In the process, the Archivist, in conjunction with the organisation, determines the amount of access desirable and the conditions attached.

Presentation is a less obvious role. Owing to the factors above, access to archive collections is usually restricted to people who have some valid research purpose, or some other approved purpose. Collections are not available for hire, loan, and often not even for copying (since the process of copying may itself be deleterious to the material.) Parts of the collection may be deemed to be sensitive or confidential (eg. details of contracts, personal affairs of living or recently-deceased persons, &c.), or involve some other legal impediment (eg. copyright on unpublished music, or unauthorised scores).

The Archivist must therefore determine the amount of access allowable, how it is to be administered and the cost. Beyond that, the Archivist may need to decide if a collection of public view material, including recordings which can act as dubbing copies, is to be assembled. It would be impossible, for example, to bring to every IV the complete Association Archive collection.

If a "public collection" is desired - for publicity, decoration, or general interest - the material needs to be assembled with that purpose in mind, without impinging on the "preservation" of the collection. It will also need documentation, its own cataloguing, packaging, updating and eventual replenishment.

With the Association Archives residing in the National Library of Australia, such a "public collection" is the desired aim of the Archivist. In my next article I will survey the current Association holdings. If you have anything that you wish to send me, please feel free to do so - especially 41st IVCF!

Noel Wilmott.

## ASSOCIATION OFFICE BEARERS

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QLD 4101  
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Glen Iris  
Vic 3146  
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Vanessa Twigg  
22 Horfield Avenue  
Box Hill North  
Vic 3129 ph. (03) 898 2615

## SOCIETY LIBRARIANS

**AUCS** Nadine Johnson (08) 388 7216  
**FUCS** David Ottoway (08) 277 1342  
**MUS** Hugh Platt (03) 328 1600 (h)  
**MonUCS** Tim Millikan (03) 890 3403  
**MUCS** Michael McLoughlin (03) 758 2594  
**ProMUQ** Max Potters (07) 369 9963 (after 10pm)  
**PUCS** Serena Kay (09) 387 1108  
**QUMS** Scott Kirkham (07) 3596869 (h) (07) 368 4505 (w)  
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**TUMS** Irena Jakobs (002) 721309

## 41st Intervarsity Choral Festival

PO Box 555  
Nedlands WA 6009

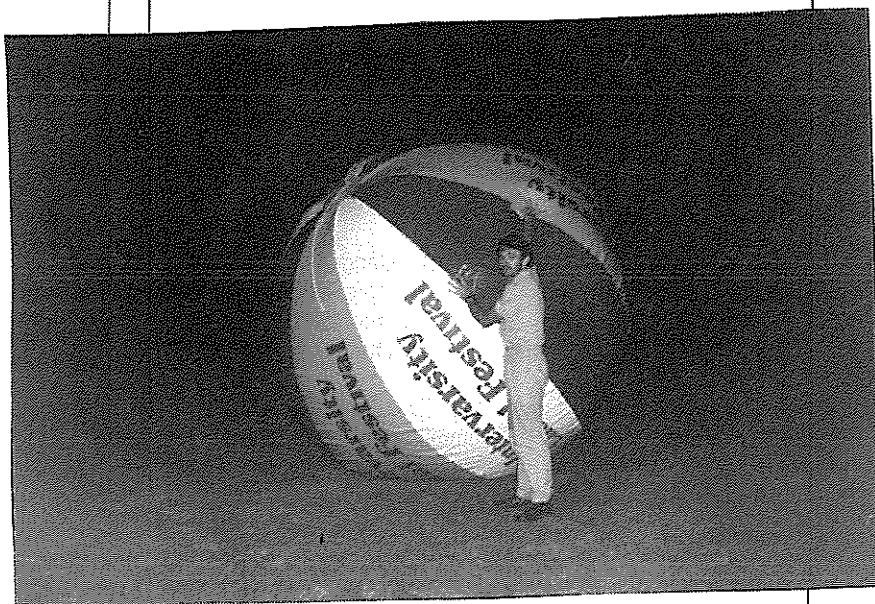
Thanks to all those people who came to the Festival and helped to make it so friendly and successful. Thanks also for all the positive comments which reached the Committee - it helps make it all worthwhile, especially as the concert was so good, and everyone enjoyed themselves.

As some of you will be aware Ansett Airlines have been very difficult with John Grundy's airline tickets. We have now refunded John the cost of two one-way tickets, which he had to purchase at his own expense due to problems with the Airline. They now refuse to reimburse us for the cost.

Thanks to the efforts of Rob Kay, the tapes of the concert were out within a week of the Festival. Everyone who ordered one should have received it by now, or shall very soon. The tape has turned out very well; the sound of the choir is wonderful (as, unfortunately, is the sound of the baby!)

There were two rather strange newspaper reviews for the concert. One neglects to mention John, the other omits any reference to *Dixit Dominus*! You will find an unedited version of the former review later in this issue.

Geoff Garside and Ros Lawson



## Adelaide Minifest 1990

c/ Catherine Campbell  
14 Staplehurst Lane  
Greenhills SA 5140

There are a few minor changes to the plans for Adelaide Minifest. It will now be held from Friday 21 September to Sunday 30 September (that is, one day earlier than previously announced). Peter Deane will be Chorus Master. Many of you will remember him from Adelaide IV 1987. We are at the moment entering into negotiations with a conductor who is nationally renowned and especially dear to AUCS, but I can't say anything yet. We will perform Mozart's *Mass in C Minor*, and hope to engage professional soloists.

The camp will be at either Victor Harbour, in the Southern Vales (lots of wineries), or in the Adelaide Hills.

By the way, Jo McWaters has swapped her role of Treasurer for that of Camp Officer (after Perth all she wants is revenge! We will admit her to the Committee in her new role only after a ceremonial burning of the *Morning Has Broken* tape).

T-shirts are now available at the special price of \$10 plus postage. Please send your orders (including size) to  
Jo McWaters  
33 Finnis St  
North Adelaide 5006.

Catherine Campbell, Convenor  
and Timmy "woof", special committee member

Jacqui Harrison wearing her famous 'Gamelan Grin'.



## 42nd Intervarsity Choral Festival Melbourne 1991

PO Box 460  
Carlton South  
VIC 3053

Melbourne IVCF will now be held from

**Friday 18 January to Sunday 3 February** and will be part of the Melbourne Summer Music Festival. One concert has been confirmed for Saturday 2 February: the Mozart *Requiem* will be performed by the Intervarsity Choir with the State Orchestra of Victoria conducted by Pinchas Zukerman in the Melbourne Concert Hall. Another, and very likely, concert is also planned for Wednesday 30 January: Britten's *War Requiem* with the State Opera of Victoria, also in the Melbourne Concert Hall. The camp will no longer be held at Dookie.

All our original stocks of IV T-shirts, featuring an exciting design by Kate Gorrington-Smith, have been depleted. More will be available very soon, or you can send your own T-shirts to us by March 25 and we will print it with the IV design and post it back to you if you include \$6.50 for printing and postage. Don't forget to include your address!

The full IV Committee is currently as follows:

Convenor Jacqui Harrison  
Secretary Mandy Johnson  
Treasurer Sophie Gordon-Clarke  
Concert Manager Tim Connard  
Camp Officer Kate Suter  
Publicity Officer Kate Gorrington-Smith  
Assistant Publicity Officer & General Assistant  
Andrew F. Wailes  
Fundraising Officer Maya Rozner  
Social Secretary Jane C. Staley  
Librarian Michael McLaughlin  
Consulting Wizard David Greagg

We will keep you informed of further developments - and look forward to seeing you in Melbourne six months earlier!

Jacqui Harrison

## CONCERT REVIEW

# The Spirit was Willing

Queensland University Musical Society  
Queensland Youth Orchestra

Adele Nisbet soprano; Henry Howell, tenor; Michael Leighton-Jones, baritone; Christopher Cook, organ  
Michael Fulcher, conductor  
Concert Hall, Queensland Performing Arts Complex  
10 December, 1989

Shostakovich's *Festive Overture* was written in 1954, shortly after the death of Stalin, and its joyful, bubbling mood reflects the generally happy period, both for Shostakovich and for the Soviet Union, in which it was written. The enthusiastic playing by the orchestra, from the opening fanfare through the lush and lyrical parts, captured the character of this bright, popular piece. The QYO reached a high standard here, maintained throughout the concert, with precise, disciplined playing, good blend and excellent string tone.

The major work, Vaughan Williams' *Hodie*, also written in 1953-4, is a Christmas cantata scored for choir, treble semi-chorus, soprano, tenor and baritone soli, organ and orchestra. Its sixteen sections combine biblical texts with folk poems and works by Milton, Hardy, Drummond and others. In many respects, this piece, written late in his life, represents a summation of Vaughan Williams' style: strongly influenced by folk music and English music from the Renaissance onwards.

QUMS sang with great spirit and gusto, but they fought for the entire performance not to be overbalanced by the stronger forces of the orchestra (who, in their turn, showed great restraint in their playing). Another twenty or thirty singers could have alleviated the rather muffled quality of the choral sound in the opening section *Hodie Christus natus est*.

In the following section, the treble semi-chorus of six female voices produced a pure, child-like tone, with clear diction, which was a pleasure to hear. Christopher Cook's organ accompaniment, here as elsewhere, showed colour, sensitivity and excellent communication with the choir. Henry Howell, in the role of the announcing angel, fully justified his excellent reputation as an interpreter of English music, with sensitive and stylish singing and a clear understanding of the music.

Soprano Adele Nisbet blended carefully with the semi-chorus and orchestra in the third section, with a text extracted from Milton's *Hymn on the Morning of Christ's Nativity*. Her tone throughout the performance was pure and clean, never strained or overpowering, though occasionally a little light especially in the lower part of her range.

The best choral work of the evening was undoubtedly in the two chorales of sections five and fifteen. Freed from worry about balance, QUMS produced a disciplined sound, good blend and the same bright, clear tone which has characterised their recent work. Michael Fulcher made good use of dynamic changes in these sections to bring great emotion to the performance.

# 11

Baritone Michael Leighton Jones sang with style and an excellent communication with the orchestra. Later sections of the work introduce stylistic contrast

between the gentle lullaby, sung by Adele Nisbet and the women of the choir, and the virtuoso setting of Drummond's *Bright Portals of the Sky* for tenor, which was given an exciting rendition by Henry Howell.

All forces are brought to play in section fourteen, which treats the gifts of the three kings. The last section, an epilogue after the second chorale, is a triumphant ending for solosists, choir and orchestra, though here problems of balance were also evident.

This was a careful, interesting and enjoyable concert. While not QUMS' most passionate or most exciting performance, it was certainly well worth attending.

Cindy Gaulois

# The Diva would have been delighted

41st Intervarsity Festival Choir  
Western Australian Youth Orchestra  
Conducted by John Grundy  
Winthrop Hall, University of Western Australia  
Saturday 3 February 1990

Maria Callas, in an interview with legendary record producer Walter Legge, compared phrasing and a sense of line to a telephone wire, seamless and ever-continuous - and it is a good analogy for all musicians to remember.

While the WAYO somewhat approached this dictum, and insistence on the rhythm of Wagner's overture to *Die Meistersinger von Nürnberg* took something away from the impact this music can have. Nevertheless, it formed a rousing start to a varied program which included a very accessible contemporary Australian work, Colin Brumby's *Three Baroque Angels*, informally attractive, yet given care and thoughtfulness from all the performers.

Holst's *Hymn of Jesus*, which followed, was particularly commendable in its sense of growth from the aloof, tranquil plainchant opening, to the dance growing from *Fain would I be known*. the contribution of the semi-chorus was a delight, as they dovetailed each line of praise in the *Hymn Glory to Thee, Father*.

The vibrant enthusiasm of the choir was nowhere more evident than in Handel's *Dixit Dominus*, and although there was some initial rhythmic unsteadiness in the strings, John Grundy and his musicians conveyed a real sense of enjoyment. Sara Maccliver's unaffected, yet telling, aria *Tecum principium* was effortless and Andrew Foote's brief, but gloriously-projected bass solo later in the piece showed that you can never have too much of a good thing.

Cyrus Meyer-Homji

# PUCSFRENZ

## A Database for your advantage

I mentioned in my PUCS report in eRATO 60 that PUCS had changed its strategy somewhat in promoting concerts, and those who attended the 41st IVCF will have seen the results borne out. Those of us who recognised faces in Winthrop Hall on 3 February were astounded by the number of "Friends of PUCS" among them.

The notion of a list of "Friends of PUCS" was first raised by Bill Brennan-Jones when he was scouring Perth for billetors willing to accomodate interstate choristers at the 41st IVCF. At this point, listing names on the computer was simply an idea for storage. However the list also functioned as a convenient directory, a source of professional contacts, a PUCS reunion list and a potential audience list.

PUCS has found the following format useful in organising the database:

### Surname

Title (Mr/Mrs/Ms/Professor/etc, as well as their first names)

Salutation (We currently use a general "Dear Friend of PUCS" salutation but it is also possible to use a more formal salutation for Patrons or other important people)

Phone (h)

Phone (w) (It is worth recording the name of the workplace)

Street

Suburb

State

Postcode

Association with PUCS (Includes membership and other relevant information)

Introduced by (This is important, as your first letter should invite their notion of Friends and tell them who introduced them. This current member is likely to up-to-date information about the Friend)

UCSFRENZ Number (Give each Friend a number as this is a quick way of telling how many envelopes or letters are needed)

*[I have simplified Rob's details here to make them useful for different database programs. For instance, Microsoft Works automatically numbers each set of fields for a given Friend, as does Macintosh's Hypercard. For some programs a Keyword field is useful to differentiate between musicians, choristers, publicity contacts and audience. This field can be used to "pull out" only those names required for a particular mail-out - ED.]*

PUCS currently has about 120 names on our PUCS Frenz database, and in addition we have a PUCS membership list which includes active and inactive members. The database is about to be extended to include:

Organisations and associations with potential as audience - church groups, other choirs, school music departments, &c.

Media contacts who can give us free promotion in 'community news'.

These latter categories will require variations to the fields listed above: An Association would require both a postal address and details of a personal contact, such as Secretary. It would also be useful to note the field of interest of each Organisation to help target particular groups for particular purposes. Overall, the database is about keeping in touch, and the small expense of running it is more than paid for in concert revenue.

A well-maintained database allows you to reach people personally for cost of about 60c each, which is very cost effective. However, the drawback is that these contacts are personal, and unless written to attract recipients to extend the circle of Friends, leave you with no expansion of your audience.

To come back to the 41st IVCF as a case in point, PUCSFRENZ was an excellent method of making ticket sales, but Winthrop Hall was filled by Allan's other promotions, principally free press articles, free radio interviews and that ever-required handbiling and personal contact by choir members.

Rob Kay

*Thank you Rob for this account of PUCS use of databases. Other Societies also maintain a variety of databases - I know that MUCS and SUMS have both been using computers for some years now. Would anyone from these, or other societies, care to contribute their ideas and experiences in coming issues of eRATO? - ED.*

# Reason to rejoice, at last

**W**HAT a pleasure to attend a choral event where the overriding message of the music was not, as is so often the case, anguish and bereavement, but rejoicing and celebration.

And how gratifying to report that one of the successes of this 41st Intervarsity Choral Festival concert at Winthrop Hall, with performers from all over Australia, was an indigenous work — Colin Brumby's *Three Baroque Angels*.

This is a piece which deserves to be performed and heard widely, not only nationally but abroad.

To a text by Queenslander Thomas Shapcott, whose inspiration derived from the sight of three angels carved in stone in historic German churches, Brumby has written an engaging, delightful work.

It is melodious and rhythmically interesting. It has an appealing immediacy and is scored with a very real understanding of the needs of the choral and orchestral media.

## MUSIC NEVILLE COHN

John Grundy presided over events and, some occasional insecurity of intonation and rather less than totally clear diction notwithstanding, coaxed a most creditably unified response from his large forces.

The concluding movement, though, might have benefitted from rather more emphatic rhythmic bite.

A bouquet to the principal trumpet who was on form.

When the great English composer Ralph Vaughan Williams first heard Gustav Holst's *Hymn of Jesus*, he declared it made him want to hug everybody and then get drunk.

While not quite feeling the need to indulge in so extrovert a fashion, let it be said that there was much in this account that provided listening pleasure. Not the least of its merits was the quality of orchestral accompaniment and particularly of unison trombone playing which gave the stamp of distinction to the work's

SUNDAY TIMES, FEBRUARY 11, 1990

plainsong-like introduction.

I was impressed, too, by the choir's ability to convey that dimension of ecstasy which permeates much of the writing.

Peter Moore directed the WA Youth Orchestra in the only purely instrumental contribution of the evening — Wagner's overture to *Die Meistersinger von Nurnberg*. Woodwinds were in pleasing form here although in a work of this nature, one felt the need for a greater complement of strings to give tonal justice to the writing.

## Concert a musical celebration

THE vocal and instrumental forces of the Queensland University Musical Society and the Queensland Youth Orchestra joined in radiant musical celebration on Sunday night.

Vaughan Williams' cantata *Hodie (This Day)*, completed in 1954, is one of this great British composer's most colorful works. Full of joyful exuberance, it brings a message of peace for all seasons.

The vital, impetuous voice of Shostakovich opened the program with a tightly controlled and powerful performance of his *Festival Overture*, conducted by Michael Fulcher.

This score demands virtuoso playing from all sections of the orchestra, and apart from a momentary lapse by the lower

## Music

Queensland University Musical Society, Concert Hall, Performing Arts Complex

By BARBARA HEBDEN

strings, the challenge was ably met by the QYO, with the brass and percussion excelling themselves.

The lustrous textures in Vaughan Williams' *Hodie* were moulded expressively by Fulcher, who shaped the more intimate passages eloquently and whipped up the stirring choruses most excitingly.

QUMS produced a clean and well-balanced sound, bold but never muddy; control of a vast dy-

namic range was most impressive. The opening chorus, *Hodie Christus natus est*, rang with jubilation, the unaccompanied chorales flowed beautifully.

A first-rate trio of soloists completed the impressive occasion. Adele Nisbet's pure soprano has now acquired an added warmth, though more projection in the lower register is still needed. Henry Howell contributed his resonant, reliable tenor, bringing a vibrant beauty to the hymn *Bright Portals of the Sky*, and baritone Michael Leighton Jones' burnished tone shone in the splendidly sustained phrases of the *Pastoral*.

The trio sang with complete authority and a deep understanding of the secular and spiritual elements of the text.

THE COURIER MAIL, DECEMBER 12, 1989



WEST AUSTRALIAN, FEBRUARY 2, 1990

# Youthful show of fine form

## CONCERT

41st INTERVARSITY  
CHORAL FESTIVAL

Winthrop Hall

Reviewed by DITA GEVANS

**T**HE 41st Intersivity Choral Festival ended with the Festival Choir and the WA Youth Orchestra joining forces in a concert that was sold out.

The choir — 150 singers from several Australian university choirs — produced an expansive and mellow sound based on well-controlled dynamics and carefully shaded tone colour.

More attention could have been paid to clearer diction, particularly in Colin Brumby's *Three Baroque Angels*.

Holst's *Hymn of Jesus* gave the choir the chance to show its musicality as well as its stamina.

Handel's *Dixit Dominus*, the main work of the night, is full of musical complexity and technical demands. The choir coped remarkably well, particularly during the final movement.

Throughout the evening the WA Youth Orchestra not only proved the ideal support for the singers but also showed exceptional skill in the overture to Wagner's *Die Meistersinger*.

Peter Moore conducted his youthful players with a firm but sympathetic hand.

# Reflections of the cultural gaps between two nations

## MUSIC

PETER McCALLUM

### SYDNEY PHILHARMONIA BEL CANTO SERIES

Sydney Philharmonia and Motet choirs, Sydney University Musical Society, Sydney Children's Choir, Knox Grammar Gallery Choir; Deborah Riedel, soprano; Lauris Elms, contralto; Thomas Edmonds, tenor; Michael Lewis, baritone; Robert Johnson, countertenor and horn solo; Australian Opera and Ballet Orchestra  
Conductors: Lyn Williams and John Grundy  
Music by Vaughan Williams, Britten and Orff  
Opera House Concert Hall, March 10

**T**HREE works, written within six years of each other, and reflecting the cultural chasm between England and Germany in the years surrounding the outbreak of World War II, made up the opening concert in the Philhar-

monia's new Bel Canto season on Saturday.

On the English side, perhaps reflecting a nostalgia for past serenity and greatness, were Vaughan Williams's *Serenade To Music* (1938) and Britten's *Serenade for Tenor, Horn and Strings* (1943).

Lyn Williams, the Philharmonia's conductor-in-residence, and making her debut with the choir, caused a small sensation in the Vaughan Williams with her mixture of authoritative competence and flexible musicality.

After some initial intonation problems, Thomas Edmonds managed some really superb moments in the central movements of the Britten serenade conducted by John Grundy.

Edmonds's awareness of the expressive potential of varying tone colour and his feeling for the overall shape of each song, (qualities particularly evident in the dirge and the hymn) are the hallmarks of his mature reading of this piece. In the hauntingly mellow (if also, for the player,

rather hazardous) horn part, Robert Johnson proved a sympathetic foil.

The German side of the interval was devoted to a blockbuster performance of Orff's *Carmina Burana*, combining the Sydney Philharmonia and Motet choirs with Sydney University Musical Society, the Sydney Children's Choir, Knox Grammar Gallery Choir, the Australian Opera and Ballet Orchestra with soloists Deborah Riedel, Michael Lewis and the versatile Robert Johnson, this time as countertenor. Under the guiding hands of John Grundy the performance generally (if not entirely) avoided the problems of raggedness which can plague such ambitious ventures which some exemplary accuracy in the small semi choruses. My one quibble would be with some of Grundy's speeds which, at times, tended to rush the natural spring of the words into inarticulacy.

But overall this was an impressive start to the decade for the Philharmonia.

SYDNEY MORNING HERALD, MARCH 12, 1990

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