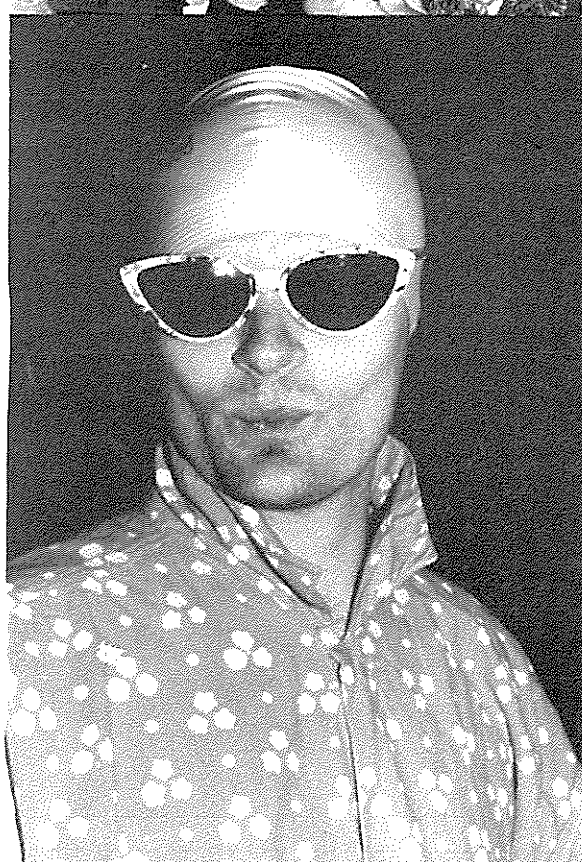
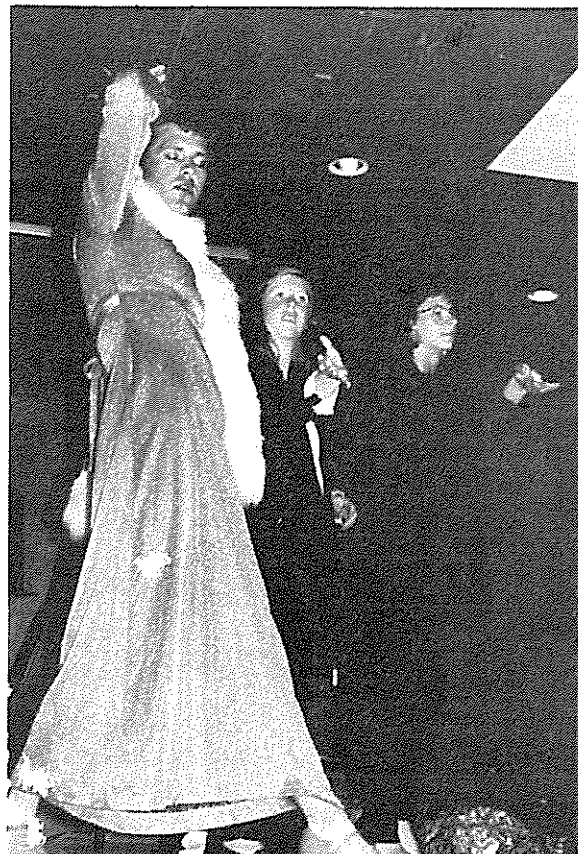


# eRATO 62

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

may 1990



# The First Intervarsity Choral Festival June 1950

## A SPECIAL REUNION

At the end of May, 1950, 27 MUC-ites set off for Sydney, by overnight train, full of excitement about the joint festival between ourselves and SUMS, and calling it "The First Intervarsity Festival" but rather wondering whether it would prove to be a once-only event!

Leaving the train at Central, we were met by Barry de Ferranti and a few other SUMS people, who took us to the University for lunch before setting off by train for Otford, where we were to spend a few days in "camp" getting to know each other and preparing for the Concert in the Great Hall which would be the culmination of the week's events.

Arriving at Otford we were met by Otto Gram, carrying a banner saying "Hi-ya, Yarra!" (Otto always introduced himself by saying "No relation to Radiogram". Does anyone know where he is these days, by the way?)

## GREAT VERVE

You can probably imagine how we spent the next few days - singing madrigals, laughing, eating, walking and so on. SUMS put on a special performance of *Dido and Aeneas*, with "interesting" scenery such as the sign saying "Dido's Dive - dine and wine at Dido's". Madrigals with actions also took place - I think I recall *Fair Phyllis* being acted with great verve. Climbing Bald Hill at midnight and watching the Wollongong furnaces blowing while we sang madrigals and played recorders, swimming in that ICY creek at Otford, singing around a Camp Fire, Colin Russell-Jones singing his own version of *Pyjamas* to the tune of *Funiculi, Funicula*, Des Bright succeeding in wrecking everyone's pitch by "singing" John Brown's Body on a monotone, gradually moving upwards until he reached the end of his range, Isa Robson playing the piano for ballroom dancing with a marvellous waltz rhythm - and so on...

## CRAZY HAPPENINGS

Crazy happenings, but they brought us all together for the more serious singing, Faunce Allman conducting SUMS and Ron Penny conducting MUCS. (At that first festival we did not have a combined work; that came later, when we realised that, even in the week which used to be the standard length of a festival, we could get a major work up to a reasonable level if we had all practised it at home beforehand in our own State groups).

After our days at Otford, we moved to Sydney and were billeted with SUMS people around different suburbs, getting together in the Great Hall for final rehearsals, but also enjoying a trip to Palm Beach and, the night after the concert, a ferry trip on the harbour.

**1** It is interesting to look back at what Sydney was like in 1950 - the AWA building with its Radio mast was the

highest landmark building, the Cahill expressway was not even a dream, and suburbs stretched relatively few miles around the city.

## STILL IN TOUCH

Now, forty years later, a surprising number of us are still in touch with each other, some of us married to each other; some have died but are not forgotten - Colin Russell-Jones amongst them.

But most of us are in fine fettle, and the idea of a 40th reunion of the original festival was greeted with great enthusiasm. So, the first weekend in June this year (as near as we can get to the dates of 1950 IV) there will be various choral reunion activities: a dinner-singfest in Manning on Friday 1 June, a ferry trip on Saturday afternoon and a barbecue at Ball's Head at Sunday Lunchtime.

We are hoping that this article may reach some of those whose addresses were not known, people we were not able to tell about the reunion, and that they will be able to join us at least for the barbecue.

The Melbourne University Alumni Association is holding a dinner/reunion that same weekend on Saturday 2 June. Contact Libby Richardson-Tibbits on 969 4130 if you wish to find out whether or not the dinner is fully booked by now.

## THE ORIGINAL IVERS GET TOGETHER TO SHOW THE YOUNGSTERS A THING OR TWO ABOUT HAVING A GOOD TIME

Unfortunately, by the time this goes to press the closing date for bookings for the Dinner and Ferry Trip will probably have passed. However, if you wish to, please give one of us a call:

Isa Cohen (nee Robson) 969 9277  
Barry de Ferranti 958 1886  
David Laws 953 4517  
Ruth (nee Ockenden) and Des Bright 487 1509

Also on the organising committee:

Dave Branagan (Music), Jim Grant (Address Lists), Elisabeth Richardson-Tibbits (Printing and liaison with Melbourne University Alumni Association)

Ruth Bright

## ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association  
GPO Box 498  
Adelaide SA 5001

NIL RECEIVED



## AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

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

1989 was an enormous year for SCUNA. It began with the appointment of Peter Young as our conductor and continued from strength to strength. Following a successful first semester concert of *Folksongs, Madrigals and Spirituals*, Canberra was descended upon by the horde of degenerates known as the 40th Intervarsity Choral Festival. Notwithstanding the stirring concert in Llewellyn Hall, the highlight of 1989 was definitely the performance of Haydn's *Nelson Mass*. It was the finest SCUNA performance in living memory. The year was rounded off sweetly with our traditional Christmas-concert-under-the-stars that was held indoors due to unseasonably bad weather.

1990 is looking to be just as prodigious a year. While lamenting the loss of a great many SCUNA stalwarts who have all gone to find themselves in other countries, this annum sees a huge amount of new talent on the Committee. Under the bearded leadership of James "Where are we going for drinks tonight" Carter, SCUNA has managed to secure a grant from the tight-fisted ACT Administration amounting to megabucks. This means that we can attempt larger and more challenging works without the vulture of fund-raising looking over our gorgeous shoulders and eyeing our delicate necks for lunch. The first semester concert is to be of Twentieth Century music including Britten's *Choral Dances* from *Gloriana*, Elgar's *From the Bavarian Highlands* and parts of Ralph Vaughan Williams' *In Windsor Forest*. We are also singing smaller works by Kodaly, Sculthorpe and one truly bizarre "thing" by Rabe. This little number has a solo that consists of a bass leaving the stage. In second semester we are thinking of doing Handel's *Dettingen Te Deum* and other works from the same period.

Socially, we have suffered a savage blow when little Brian Leaver left us for the big city up the road. However, the Ainslie Pub has been getting noticeably increased volume of trade after 9:30 on a Wednesday night due to the energetic exertions of a hard-core of pretty-coloured-drink-swillers. With our first camp fast approaching, we are hoping to instill this same enthusiasm in our freshers before they become seduced by the purity of our harmony and give up all pleasures of the flesh. A truly decadent quiz night is also on our social calendar and promises to be bigger than a bass's XXXXX.

SCUNA's world-famous lamingtons were once again on the make a few weeks ago in order to pay off our remaining 1989 IV debts. Made to a secret recipe, they are the joy of government department heads all over Canberra. Due to an unfortunate mix-up, we presold 700 dozen but only made 600 dozen. In retrospect, however, we realise that it is always good to leave the crowd wanting more, which they will no doubt get when we once again drag out the dessicated coconut and chocolate sauce.

See you at Adelaide Minifest!

Damian Verdnik

## DEAKIN UNIVERSITY SINGERS

c/-Secretariats  
Deakin University  
Geelong VIC 3217

NIL RECEIVED

## FLINDERS UNIVERSITY CHORAL SOCIETY

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

Many thanks to those who hosted the contingent of ten hyper-active Adelaide choristers during their trip to Melbourne over Easter.

FUCS is now up and running with a new conductor, Peter Gubbins, who is also musical director of Annesley College.

Our first touch with fame this year was the Conferring of Degrees ceremony - a potentially sleep-inducing affair where the choir spends more time waiting and listening than singing. No thanks to one academic who was awarded the second honorary degree who proceeded to thank anything that moved and who decided after fifteen minutes of acceptance speech to "cut a long story short, I was born in Stansbury on the York Peninsula..." this was nothing to what followed: ten minutes concerning the history of the world of rock formation!

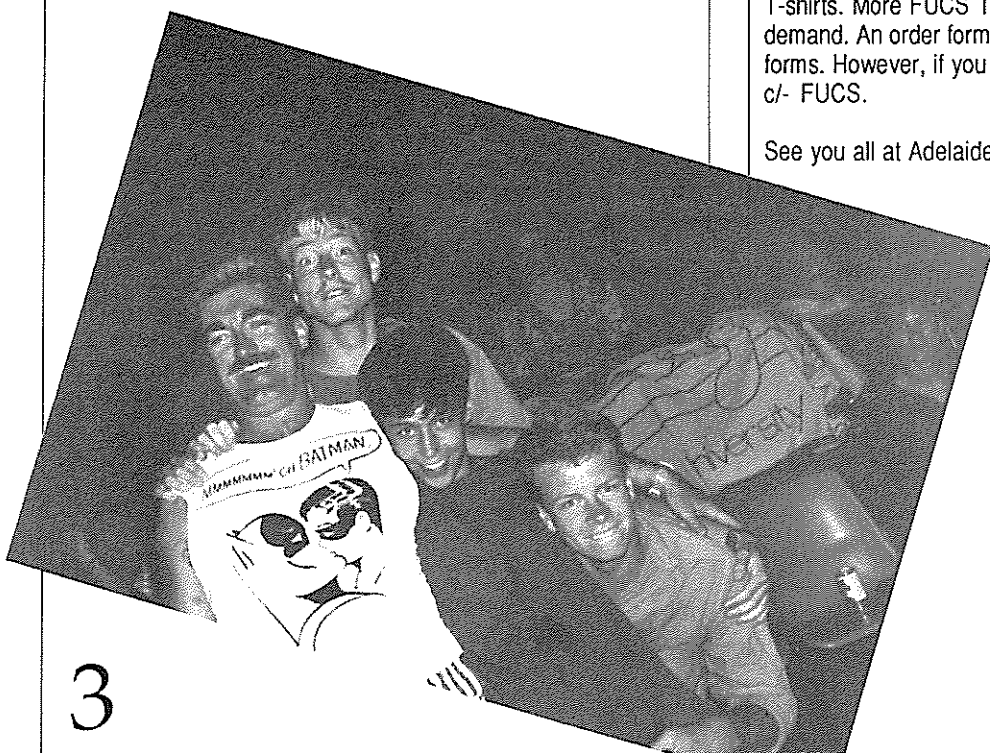
Our next big event is the FUCS rehearsal camp, planned at this stage for the second week in July, to prepare us for the concert on the 27th. Amongst many other items, FUCS will sing Bobrowitz and Porter's *The Creation* and the *Missa Luba*. The title of the concert: "FUCS in Flares!"

Even bigger, is our forthcoming Grundy Sundry Concert, which is the culmination of lots of hard work. John Grundy was snaffled at a coffee during Perth IV by Kate, Catherine and myself and agreed to conduct a FAUCS concert on Sunday 8 September, consisting of Handel's *Coronation Anthems* and several motets. John comes to Adelaide every second or third Sunday (to conduct the Adelaide contingent of the World Festival Choir, who will perform Verdi's *Requiem* in Verona in August this year) and the FAUCS choristers meet on Sunday mornings and rehearse.

Negotiations are underway for our special 25th Anniversary T-shirts. More FUCS T-shirts are also on order, due to a great demand. An order form will accompany the Minifest Registration forms. However, if you don't receive a form, please contact me c/- FUCS.

See you all at Adelaide Minifest (21-30 September)!

Louise Tunbridge





## MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0  
Union Building  
Macquarie University  
NSW 2109

The year opened with the usual vigorous informal concerts for Orientation Week, during which we manned an information stall continuously for three days. We had good reports of our singing, particularly outside the Library. Despite this, we had fewer new members than last year, and many of the promising singers who turned up after Orientation Week did not come back. We seem, however, to be better known around campus than last year, and hope for a good audience for our Elizabethan concert on Sunday 27 May.

This is entitled *A Concert for Two Elizabeths* and will feature the sacred and secular music from the Elizabethan period and music composed by Britten, Vaughan Williams and others for the coronation of Elizabeth II. We are staging it more as a show than as a concert; there will be readings by actors Shane Porteous and Lorren Cruickshank between the choir pieces, and the Sydney Brass Ensemble led by Paul Goodchild will also be featured. We have already launched fundraising for this event, and eager members are handbiling and posterizing shopping centres and churches.

The choir continues to work enthusiastically under the leadership of Margot McLaughlin. Rehearsals are always a blend of hilarity and hard work, which echoes Margot's own mixture of authority, discipline and good humour. Chris Kimpton, one of our tenors, made a splendid conductor's stand, which enables her to keep us in order better than ever. Last year Margot and David Goodwin, our publicity officer, were married. As Margot is now pregnant, the university has requisitioned a stool for her which she is threatening to label "Do not remove: for the use of a disabled lecturer" in order to stop it "walking" from room 209.

A feature of our rehearsals has been Margot positioning individual singers according to how the voices blend. The choir has bravely endured several sessions of singing two-by-two in different combinations to get the right balance. The result has been an excellent exercise in achieving purity of tone and attentive listening skills, something Margot never ceases to emphasise.

Much of the hard work for our May concert was done at our annual camp at Our Lady of the Sacred Heart, Bowral. Most of the choir attended, and all benefitted from the nuns' excellent food and hospitality, and from the enhanced solidarity that always comes from these camps. The damp and drizzle, which broadened into the usual Sydney rain as we drove home, did not stop the enjoyment. We let our hair down - and some of our inhibitions - with a lusty concert disguised as an Eisteddfod on Saturday night, when the rather four-square old hall reverberated to ribaldry of sundry kinds.

The next morning being Palm Sunday, we filled-in some of the music at Mass with a Palestrina motet and two four-part hymns. After an excellent Sunday roast we watched a movie of Queen Elizabeth's 1954 visit to Australia, as part of our Elizabethan theme; we were struck by an innocence and simplicity of response among Australians which be unlikely now.

Venetia Nelson

## MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51 Union Basement  
University of Melbourne  
Parkville VIC 3052

MUCS is out of hibernation with an extremely successful start to the year; now revived, larger and (gasp) solvent. O-Week was graced by scores of people crying "Yes, I've always wanted to sing Mozart's *Requiem*" who adored conductor Bevan Levistan and really lived it up at the fresher's camp. This latter event was held by the beach at Dromana, and, in fact, Saturday's rehearsal was held on the beach to the amazement of locals, with Bevan in a particularly fetching sun-hat.

Rehearsals were hampered by the absence of the scores for the new edition of Mozart's *Requiem* which were being ordered from England...six weeks, said O.U.P. They finally arrived thirteen weeks later, three weeks before the concert. MUCS will retain a performance set of 80 to 90 copies.

We were very lucky to engage the Malvern Symphony Orchestra, an excellent amateur band (which also allowed us to tell everyone that we were using the MSO). We were also happy to have found in good time three wonderful soloists, including the well-known figure of Ms Jacqui Harrison. Publicity was excellent, due to the efforts of Ros Williams and help from 3MBS. Things were going well apart from a disappointingly low number of presales, which seemed to presage a small concert.

It's difficult to describe what it is like to be told that hundreds of concertgoers are swarming outside the venue waiting to be let in, an hour before the concert. However, it was to an (over)full house that the MUCS choir of 153 voices sang - compared to the last MUCS concert of approximately 25.

The quality of the performance varied, with the first half of the concert consisting of madrigals unevenly performed but with an excellent *Gaudeamus Igitur*. The Mozart was far better, most problems being confined to the less-well rehearsed 'new' sections of the edition. Overall reaction has been favourable (with the exception of the reviewer for *The Age*) and both old and new members had a ball.

This concert had everything, including a fresher tenor in a fetching long black dress and long black gloves, who somehow managed to sneak on for the first half without being spotted by anyone, then disappeared at interval and has not been seen since. We'll bring you further updates on the matter if he ever reappears (or if he ever returns his score).

MUCS is now preparing a concert of modern Australian music (largely first performance) to be performed in the Great Hall of the National Gallery of Victoria on 15 July. This is a smaller concert for the benefit of those not overwhelmed by the prospect of exams. We're also holding a cocktail party on 7 July, if you'd like to visit.

Mandy Johnson

## MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union  
Monash University  
Clayton VIC 3168

On 4 May we performed the Verdi *Requiem* with soloists Merlyn Quaife (sop), Marion Brentnall (alt), Sergei Baigildin (ten) and Brian Hansford (bas) and the Frankston Symphony Orchestra, specially augmented for the occasion, in Robert Blackwood Hall, Monash University.

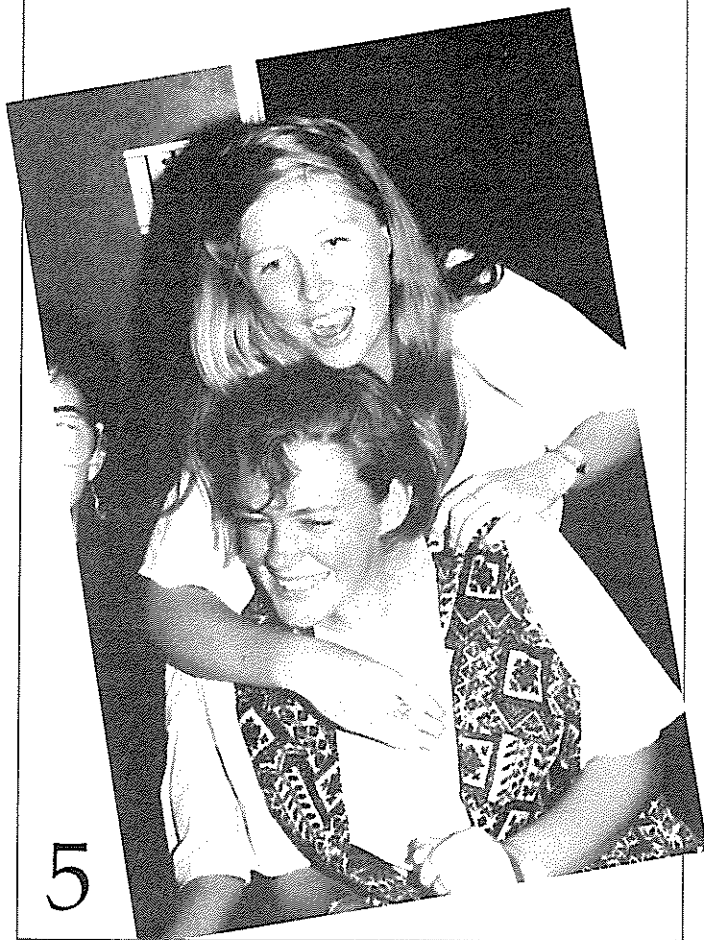
We had a very successful fresher camp, where 75 of our 130 regular members sang, ate, drank and smoked to the wee hours of the mornings. Since then, many parties and fund-raising sagas have delighted the choristers and their families. A successful chocolate drive raised \$500, and with a large grant given by our Vice-Chancellor Professor Mal Logan we have managed to make our target of \$8,000 for this concert.

In second semester we have programmed the Bach *Magnificat* and Schubert *Mass in G*. The concert will also feature some exciting contemporary short works by a New Zealand composer resident in Melbourne and a number of Japanese works.

MonUCS has had many successful concerts over the past 18 months. This is due not only to the dedication of the committee and the conductor, but also to the introduction of exciting works by composers such as Kodaly, Bartok and Bardos into all of our recent concerts, which both choir and audience really enjoy.

We are looking forward to our Annual Dinner and elections mid-year, and hope to see everyone again at Adelaide Minifest.

Jacqui Harrison



5

## PERTH UNDERGRADUATE CHORAL SOCIETY

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

Orientation activities for PUCS this year were fairly successful, and early rehearsal attendances ran at about 70. A lot of interest seemed to be due to the efforts of a couple of brave voices at the Orientation camp. Now that the usual rush is over, the attendance has settled down to 75 on the books and 45 at rehearsals.

About thirty attended our first camp (24-25 March), which was a bit worrying, but a good few were freshers. Judith (Mater Gloriosa) Mailland was chief cook and bottle-washer and the tucker was excellent. It's a pity that the revue was hopelessly inadequate by comparison, but that's why they made alcohol - so it doesn't hurt.

We thought we could get the freshers interested by inviting them all out to a Social Dinner at Flying Ducks - a great fifties decor café on Oxford Street (Leederville, that is) - but as always it was the old crowd who turned up. Anyway, we had a hoot of a time, the staff and patrons all loved us and we are welcome any time.

Our first concert is on Saturday 26 May in Wesley Church, Central Perth. We are singing Dvorak's *Mass in D*, Brahms' *Waltzers*, Holst's *Four-part songs* and other short pieces. Martin Rowden, our conductor for the last two years, resigned somewhat abruptly eight weeks before the concert, leaving us in a state of mild panic. Luckily for us, we have two excellent resident conductors in Rick Prakhoff and Serona Kay, so rehearsals have been proceeding productively. Tonya has taken over the search for a conductor, and after a near miss or two, John Beaverstock (ex-Perth Oratorio Choir) will take this concert. Dean Cross, a young Perth musician with whom we have been eager to work, will be accompanying on the organ for the performance. He is also acting as rehearsal accompanist until then.

There have been several changes to the PUCS Committee. Meredith Lane is now Dischord Editor, Gabby Chapman is Social Secretary and Tonya Healey is Concert Manager. We have created a new position of fundraising Officer (Kirsten Foster) and are seeking a trainee treasurer and a fresher representative.

Jo Simpson

**PRO MUSICA  
(UNIVERSITY OF QUEENSLAND)**

ProMUQ  
PO Box 484  
Toowong  
Qld 4066

NIL RECEIVED

**QUEENSLAND UNIVERSITY  
MUSICAL SOCIETY**

University of Queensland Union  
University of Queensland  
St Lucia QLD 4067

NIL RECEIVED



## SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building  
University of Sydney  
NSW 2006

On 11 and 12 May SUMS performed *Elijah* to full houses in the Great Hall of the University with soloists Jennifer Bates (sop), Narelle Tapping (alt), David Hamilton (ten) and Timothy DuFore (bas) and the SUMS orchestra conducted by Ben Macpherson. *Elijah* was the largest concert undertaken by SUMS since Sydney IV in 1988, and was an artistic and financial success. Some 140 choristers sang on precarious risers, flanked by the somewhat bemused marble effigies of W. C. Wentworth and H. Challis. Congratulations are due to Ben, the orchestra and choir for providing an energetic and exciting performance.

The rehearsal camp was held two weeks before at Heathcote Scouting Camp, 50km south of the city in the Royal National Park. The review included a mixed-bag of items, including an auction of Committee members, an all-tenor quintet singing *Cast thy burden* (including orchestral parts), and an energetic rap promotion of Melbourne IV by Chris Matthies and Rachel Ormella. Mark Dolahenty was an irrepressible cook, and Ben told one of the three jokes that he knows.

SUMS' next appearance will be with the SBS Youth Orchestra conducted by Matthew Krel at the Sydney Town Hall on Sunday 20 May singing the Dvorak *Te Deum*. The performance is being recorded by SBS television and ABC radio for broadcast. Following this, we are planning a small recital at the University during July, as well as a short appearance at a fund-raising dinner for the Great Hall Concert Society in June. There is also the chance that SUMS will provide the choir for the Choral Conductors' Masterclasses being run as part of the St Andrew's Music fest to be held in June.

Our next large-scale concert will be held in September, when SUMS will join forces with the Macquarie University Singers, SU Graduate Choir and SCUNA for massed-choir performances of the Rutter *Gloria* and Kodaly *Missa Brevis*. After that, many SUMS members will be attending Adelaide Minifest.

Carolfest will once again round off the year, and plans for next year are already being discussed.

Stephen Schafer

7

## TASMANIA UNIVERSITY MUSICAL SOCIETY

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

Another busy year packed with musical and social highlights is well under way in sunny Tasmania (the only state where it has hardly rained for months). We have a new conductor - Ian Burk, well-known for his skills with the recalcitrant St David's Cathedral Choir and with its organ (the Cathedral's, that is). Accordingly, the emphasis has changed this year towards a more ecclesiastical repertoire, in contrast to some of our more frivolous offerings from recent years.

Ian and the choir are fortunate to have secured the services of Liz Eden as repetiteur for the year. Unfailingly good-humoured, she attends both rehearsals and social functions with enthusiasm borne of long experience. We also have quite a sizeable intake of freshers this year, most of whom seem to be able to hold a tune and a drink or two - the right stuff. So, things are looking good for the rest of the year.

The pace is hotting up as we approach the first concert of the year - 26 May in the Town Hall (the virtues of heating and comfortable seating are significant when one is trying to coax an audience to venture out on a typical Tasmanian winter's night). The program will include Vaughan Williams' *Mass in G minor*, the Bach cantata *Christ lag in tödesbanden* (*Christ lay in death's dark prison*) and the Fauré *Cantique de Jean Racine*. As soloists in the first two works, we are hoping to engage the services of the Jane Franklin Consort - an ensemble attracting considerable attention in the Hobart area. It promises to be an exciting evening.

There is a lot of enthusiasm for the forthcoming Melbourne IV with several people making plans to attend. Our own opportunity to host the 1992 festivities seems to be rushing towards us at break-neck speed, but we can handle it - no worries!

See you there.

Lyndel Short  
Vice-president TUMS



## ASSOCIATION NEWS

### From The Executive

As the first half of 1990 draws to a close, the current health of member Societies appears to be very good. Major first semester concerts have included performances of Mendelssohn's *Elijah* (SUMS), the Verdi *Requiem* (MonUCS), the Mozart *Requiem* (MUCS and AUCS), while QUMS is about to perform Vaughan Williams' *A Sea Symphony* in collaboration with the University of Queensland Music Department: a massive undertaking, indeed! All these choirs have reported large numbers of new choristers. We hope that these increased numbers will flow on to increased attendances at Minifests and Intervarsity Festivals in coming years.

This year marks the 40th Anniversary of the 1st Intervarsity Choral Festival. In May/June 1950 twenty seven members of MUCS journeyed north and were billeted with members of SUMS. The first Intervarsity camp was held at Otford, south of Sydney. A dinner will be held on Friday 1 June to coincide with the 40th Anniversary of the first concert. The Executive will be attending this dinner and look forward to meeting the original IVERS. It is a testament to their commitment and foresight that the IV movement is as strong as ever, producing great performances and acting as a training ground for musicians and administrators.

At the Council meeting in Perth a computer sub-committee was set up to investigate the possibility of linking member organisations via a national computer network. This network will be called AICSAnet. Andrew Bettison of SUMS has been co-opted as the network co-ordinator. We hope to establish a database available to all member Societies, eventually including the Association Library Catalogue, Mailing Lists, Association Manual, and (by using electronic mail) speed the production of eRATO. Andrew is seeking a swift response from all Societies to make the network a reality in the near future.

Best Wishes,

Hugh Swinbourne  
for the Executive.

### FESTIVAL ROSTER

As requested at the last Council meeting, the roster of forthcoming Festivals appears below:

#### Adelaide Minifest

Friday 21 September to Sunday 30 September 1990  
*Mozart Mass in C Minor*

#### 42nd IVCF Melbourne

Friday 18 January to Sunday 3 February 1991  
*Mozart Requiem* (second concert program TBA)

#### 43rd IVCF Hobart

January/February 1992  
Concert program TBA

#### Sydney Minifest

July 1992  
Concert program TBA

#### 44th IVCF Brisbane

July 1993  
Concert program TBA

### ASSOCIATION OFFICE BEARERS

#### President Siobhan Lenihan

49 View Street  
Annandale  
NSW 2038  
ph (02) 660 0171 (h), (02) 698 1711 (w)  
fax. (02) 698 3870

#### 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

218 Palmer Street  
Darlinghurst  
NSW 2010  
(02) 361 6757(h), (02) 698 9399(w)  
fax. (02) 698 2208

#### Archivist Noel Wilmott

6 Dorchester Street  
Highgate Hill  
QLD 4101  
ph. (07) 355 5070 (parents)

#### Librarians

Katie Purvis  
1 Dillon Grove  
Glen Iris  
Vic 3146  
ph. (03) 889 7735(h), (03) 565 2012(w)

#### Vanessa Twigg

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

## SOCIETY LIBRARIANS

### AUCS

Chris Stevenson (08) 263 3593  
Craig Wetherall (08) 352 4436

### DUS

Janet Buchan (052) 47 1125(w)

### FUCS

David Ottoway (08) 277 1342

### MUS

Peter Hume (02) 449 0111(w) (02) 476 4017(h)

### MonUCS

Tim Millikan (03) 817 4140

### MUCS

Hugh Platt (03) 328 1600

### ProMUQ

Max Potters (07) 369 9963 (after 10pm)

### PUCS

Serena Kay (09) 387 1108

### QUMS

Scott Kirkham (07) 359 6869 (h) (07) 368 4505 (w)  
Christine Crossley (07) 371 2878

### SCUNA

Damien Verdnik (06) 248 9055 or 249 3536(h)  
(06) 249 3373 or 249 2943(w)

### SUMS

Andrew Davies (02) 869 8835

### TUMS

Stephanie McDonald (Pres.) (002) 344581(w)  
(002) 34 4581(h)

*Please inform the Editor if any of these names or telephone numbers is incorrect or changes.*

9

## CONCERT REVIEWS

# On the edge of excitement

### Verdi *Requiem*

Robert Blackwood Hall  
Friday 4 May, 1990

*Merlyn Quaife (sop), Marion Brentnall (alt), Sergei Baigildin (ten), Brian Hansford (bas)*  
*Monash University Choral Society,*  
*Frankston Symphony Orchestra*  
*Andre de Quadros conductor*

Seven years after the outstanding account of Verdi's *Requiem* at the 1983 Melbourne Interschool Festival, MonUCS essayed a very creditable performance of the same work. The choir's numbers were impressive (about 40 each of sopranos and altos, fifteen tenors and 35 basses - of whom only a few were veterans of the '83 IV). Equally impressive, and more important, was the security displayed throughout a fairly substantial piece. Perhaps this will encourage some of the less experienced singers to sing out with increased confidence in the future. The tenors, who were outnumbered but not overshadowed, gave a good lead here.

The soloists were a capable, if oddly matched, group: Merlyn Quaife, though not in her best voice, was a good soprano, Marion Brentnall was a very sound mezzo, and if the flamboyant voice of Sergei Baigildin were combined with the experienced musicianship of Brian Hansford, the result would be stunning. The one weak link in this performance was the orchestra, whose deficiencies - such as hesitancy in the violins and trumpets, and poor intonation in the 'cellos - were conspicuously unfortunate in this work.

Perhaps because of apprehensions over the orchestra's insecurity, the conductor chose decidedly slow tempi in several of the faster movements, most noticeably the *Sanctus*. This safe approach took some of the edge off the excitement which Verdi's *Requiem* can generate. The overall effect, nevertheless, was good, and the choir in particular can hold their heads high.

Richard Excell

# A Triumphant Farewell

### Mozart *Requiem & Exsultata Jubilate*

Weiland *Psalm 103*

Adelaide Town Hall

Saturday 21 April, 1990

*Faith Elliott (sop),*  
*Adelaide University Choral Society and AUChestra*  
*Hilary Weiland conductor*

This was an evening of triumph: the choir was 150 strong, the orchestra (sorry, AUChestra) was star-studded, the newly-

renovated Adelaide Town Hall was comfortably full, the audience anticipating an exciting performance, with Hilary conducting her husband's *Psalm 103* and her sister Faith performing in the two Mozart items.

As at her first AUCS concert, featuring the Mozart *Requiem* to a more-than-packed St Peter's cathedral, there was magic in the air. Many AUCS supporters could remember other less successful past ventures. The credit for the current fame and glory of AUCS rests solely on Hilary's enthusiasm and commitment, supported by each Committee. It is a fantastic achievement and this concert was a fitting finale to four and a half years of music-making with AUCS.

Faith Elliott delivered the *Exsultate Jubilate* with style, beauty and warmth of the voice, giving us golden lines of sparkling clarity. At one point, I heard quite clearly a reminder of the quality of Joan Cardin, from 1971, when she performed in Mozart's *Grosse Messe* at Canberra IV. For an Australian debut, Faith should be more than satisfied with her performance.

Despite having heard *Psalm 103* performed by AUCS in 1987, I couldn't recall any details. I was impressed and intrigued by the textures and colours, with its demanding writing for the strings. The sheer bulk of sound was terrific - some moments seemed even too loud, which is uncommon for a live performance with amateur voices! Hilary worked energetically without distracting from the music to produce a marvellous effect. The performance was full of well-sculpted vocal lines, and I was even reminded of Elgar in some orchestral sections. The prolonged applause forced Hilary to return to the stage before interval and Douglas received his fair share of acknowledgement as composer.

In the *Requiem*, the choir sang with soul and commitment. From the first I was impressed with the rich sound: not for Hilary a breathy, light soprano tone. There was a mature and confident warmth evident in all parts. There were no prominent voices to be heard and Hilary controlled a fine balance, even though the tenors were light in numbers. I was impressed with the energy of the choir and the emotion which they put into the work, balanced by the fine orchestral playing. The vocal quartet was disappointing, as the ensemble was somewhat unbalanced, but the main focus was the inspired work of the choir.

It was a splendid finale concert and the audience responded with enthusiasm.

Barbie Renison

## 41st Intervarsity Choral Festival

The 41st Intervarsity Choral Festival ended last Saturday night with the Festival Choir and the West Australian Youth Orchestra joining forces in a sold-out concert in Winthrop Hall at the University of Western Australia.

The mixed choir of about 150 voices consists of singers from several Australian University Choirs and undergoes two weeks of intensive training and rehearsing before the annual concert.

The last time the event was held in Perth was six years ago. At the 1990 concert the Festival Choir produced an expansive and mellow sound that was based on well controlled dynamics and carefully shaded tone colour.

But more attention could have been paid to clearer diction, particularly in Colin Brunby's *Three Baroque Angels* where clear diction is paramount to the enjoyment of the work.

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

*Dixit Dominus* by G. F. Handel was the main work of the night. This is one of the master's youthful works, full of musical complexity and technical demands.

The Intervarsity Festival Choir coped remarkably well, particularly during the final movement where virtuoso semi-quaver runs over up to two octaves severely tested the technical abilities of the singers.

Among the soloists in this piece, the promising mezzo-soprano Lisa Brown and young cellist Coral Paget stood out.

John Grundy conducted with authority and artistic flair.

Throughout the evening the West Australian Youth Orchestra not only proved the ideal support for the singers, but also showed exceptional skill playing the overture to Wagner's opera *Die Meistersinger*.

Peter Moore conducted his youthful players with a firm but sympathetic hand and both the WAYO and the Festival Choir received enthusiastic applause from the packed audience.

Dita Jevons



# A Royal Collection

**A Concert for Two Elizabeths**  
**Macquarie Theatre**  
**Sunday 27 May, 1990, at 2:30pm**

*Shane Porteous, Lorren Cruickshank (actors)*  
*Sydney Brass Ensemble (Paul Goodchild, director)*  
*Macquarie University Singers*  
*Margot McLaughlin, conductor*  
*Devised by Margot & Linda McLaughlin*

An "entertainment" devised around the lives of the two greatest monarchs "England has ever known" (Sir Robert Menzies' quote), *A Concert for Two Elizabeths* played to a packed Macquarie Theatre and was a success on many levels.

Taking these two women, who seem to have nothing in common except name and Royal title, allowed the artists to explore the music, literature and popular perceptions of the respective historical periods. The selections of verse, drama, speech and music were welded into a form that allowed the audience to see both the public and private faces of the two women, and for the most part this worked well. Lorren Cruickshank and Shane Porteous brought their acting abilities to a variety of parts, and carried them all off with aplomb. If at times this approached a histrionic pitch (especially in the half devoted to Elizabeth I), then that is more the fault of popular history and Hollywood portrayals than the skills of these actors.

The musical interludes were judiciously placed around key scenes from the Queens' lives and, especially in Elizabeth I's "half", showed that music written for Royal occasions or in praise of Royalty can be of the highest order. Madrigals by Bennet, Ellis Gibbons and Weelkes, and a motet by Byrd, showed the 44-voice Macquarie University Singers to be well-drilled. The chamber group brought a certain note of ribaldry with "Pastime with Good Company" and "Fair Phyllis". The Sydney Brass Ensemble, admirably led by trumpeter Paul Goodchild, blazed a triumphant sound, especially in music by Farnaby and Orlando Gibbons.

The second part of the entertainment began with a lovely fanfare by Addison, and then delved into popular music. A song by Hadyn Wood (for women's voices) and Gershwin's *Love Walked In* (a male barbershop arrangement) were admirably suited in temperament and mood to both the dramatic flow of the spectacle and the choir. So, too, was a part-song by Ireland, *The Hills*, while "Three Elizabethan Part Songs" by Vaughan Williams and the Choral Dances from Britten's opera *Gloriana* proved in their rhythmic needs and mood-painting just beyond the choir's capabilities. The musical highlight of the second half was Britten's *Fanfare for St Edmundsbury* for two trumpets and horn, while in the two pieces that combined choir and brass, *All Creatures Now* by Bennet and McKie's *We Wait for thy loving kindness, O God*, a lovely full sound was produced.

Rich in anecdote and humour and well-conceived, if rather long, *A Concert for Two Elizabeths* earned the enthusiastic applause it was given by a devoted audience.

Tim Matthies

# Pleasant Singing for Fun and Prophet

**Mendelssohn *Elijah***  
**Great Hall, University of Sydney**  
**Friday 11 and Saturday 12 May**

*Jennifer Bates (sop), Narelle Tapping (alt), David Hamilton (ten), Timothy DuFore (bas)*  
*Sydney University Musical Society & Orchestra*  
*Gordon Bennett concertmaster*  
*Conducted by Ben MacPherson*

The program notes described *Elijah* as Mendelssohn's most ambitious work, and it is a credit to SUMS that they were able to assemble the choral and orchestral forces necessary to do it justice. I had heard that 'tyrant Ben' was adamant about having only those who could attend the camp actually singing in the concert. This hard line was well rewarded in the high standard of performance achieved.

The choir under Ben MacPherson's capable and enthusiastic conducting, vividly portrayed the dramatic and religious elements of this work with particularly strong support from Jenny Bates (soprano) and David Hamilton (tenor).

The choral entry on *Help, Lord* was magnificent. In general, the 140-voice choir sang with joy and conviction, with quality and depth of sound from the sopranos in particular. Tenors were their usual heroic - if a touch over-zealous - selves, and only the basses showed weakness in some places.

As *Elijah*, Timothy DuFore showed tremendous promise with the dramatic introduction. However, he was not able to sustain this power throughout the performance, and was noticeably weaker, particularly in the lower register, during the demanding passages at the end of the work.

Jenny Bates was, as always, a pleasure to hear. Her voice was pure, strong and confident, and she sang with shining conviction, particularly in *Hear ye, Israel* and *Arise Now!* Narelle Tapping (alto) sang well, but tended to be too quiet against orchestral forces, thus diminishing the dramatic impact of her performance. As Ahab and Obadiah, David Hamilton was clear and strong, enhancing the dramatic concept of the work.

At ticket prices ranging up to \$25, the audience was well rewarded for its sponsorship of a fully professional orchestra, which responded well to Ben's generous direction. Of particular note were the famous 'cello solo by Antony Morgan in *Elijah's* recitative *It is enough*, and David Drury's expansive use of the Great Hall organ.

Overall, then, this was a very pleasing concert, professionally presented and performed.

David Goodwin.



# "A Contagion of Supportive Endeavour..."

## THE FIRST- IV REUNION PICNIC

Old choristers never die, they just rug up for winter and revive the spirit of IVs past. At least, that's what some thirty or so seasoned veterans of the First Intersvarsity Choral Festival (Sydney 1950) did on the first weekend in June this year.

Organised in true IV style by a committee of volunteers, the reunion culminated in a picnic barbeque held at Ball's Head Point Reserve. The little park, which boasts gorgeous harbour views as well as ample leafy coverage to camouflage both the unsightly Blues Point Tower and an infestation of Oil Containers nearby, was the perfect setting for a meeting of young and old. The SUMS Committee dutifully held a meeting while the original IVers ate their way through a choir-sized lunch and sang their way through a collection of their favourite madrigals and chorales.

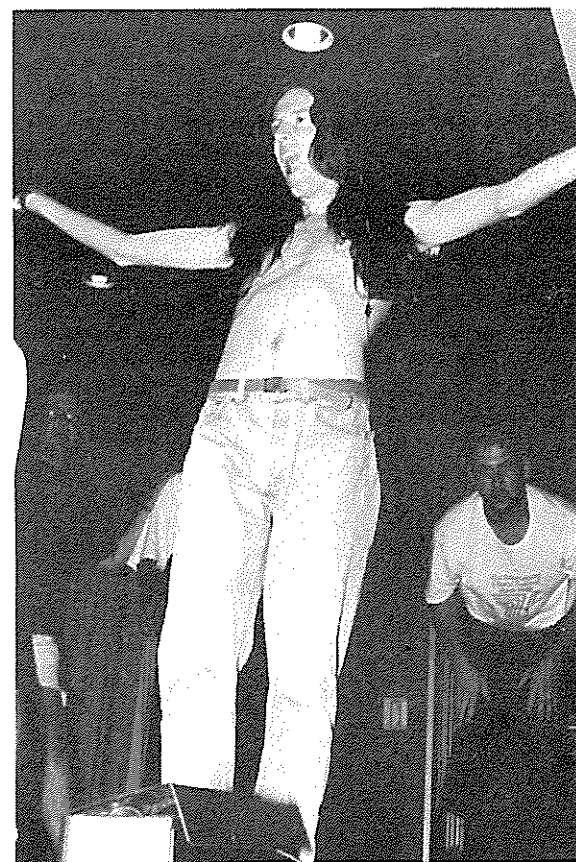
True to their time and tradition, there was more Bach and Puerell than Bobrowitz and Porter, and I think that there may even have been a few sight-reading surprises for some choristers at times! But it was all very much the same as ever. Everyone was more excited about being together and seeing old friends (imagine how excited you'll be in 2010 to catch up with that cute tenor you'd had a shower cram with forty years ago at Perth IV, 1990!) than worrying about notes. The 'crazy happenings' of the first IV may seem quaint to some of us today, but there's no doubt that these pioneers had the best time in 1950 and have been having one ever since.

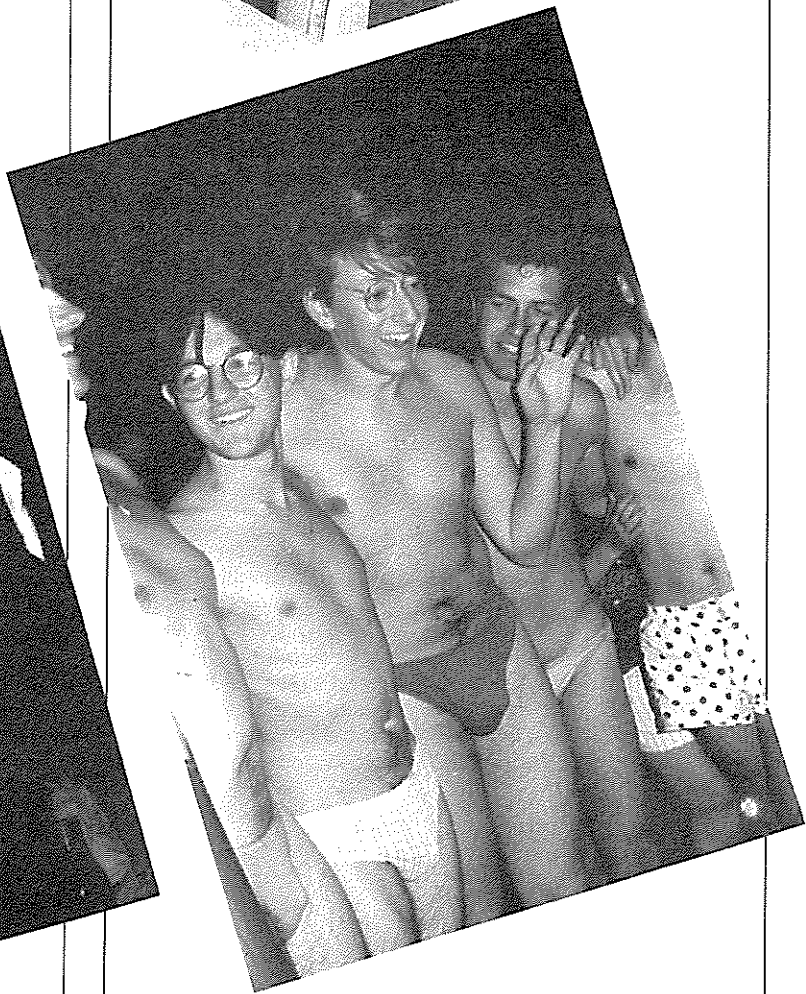
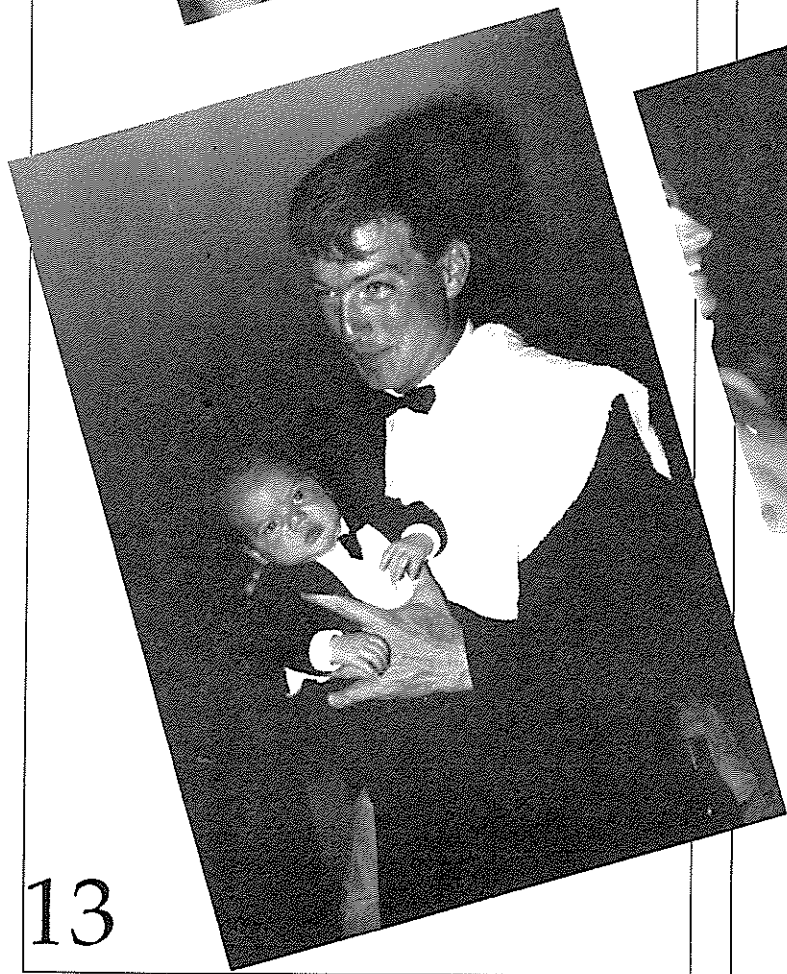
Many of the founding mothers and fathers were there on the weekend: Barry di Ferranti, Ruth and Des Bright, Peggy Russell-Jones and others. Anecdotes abounded as we engaged in conversation, and found that, despite the difference in our ages and experiences, the bonds joining choristers together as co-workers in a choir and as friends are indeed strong enough to survive, not only successive Festivals or even intervening decades, but even marriage. *La plus ça change, la plus c'est le même chose...*

IV has, it seems, always attracted a rich variety of characters. The Pantheon of IV Personalities stretches back to 1950, but amongst the most remarkable and most fondly remembered in Colin Russell-Jones. Upon his retirement from the Air Force, Colin flew with the Flying Doctor Service and died only a couple of years ago. He was by all accounts the driving force behind the establishment of the Intersvarsity Movement. His wife, Peggy, still lives in Canberra and cancelled a trip overseas trip in order to attend the Reunion. It was she who, on the weekend, used the phrase "a contagion of supportive endeavour" to characterise the spirit of IV. There is little doubt in my mind that the spirit lives on today.

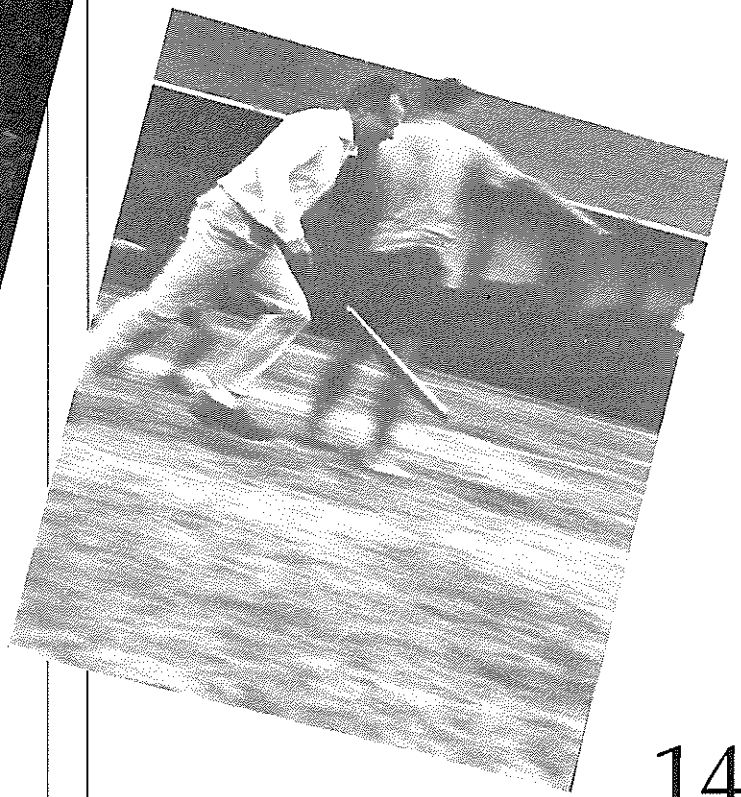
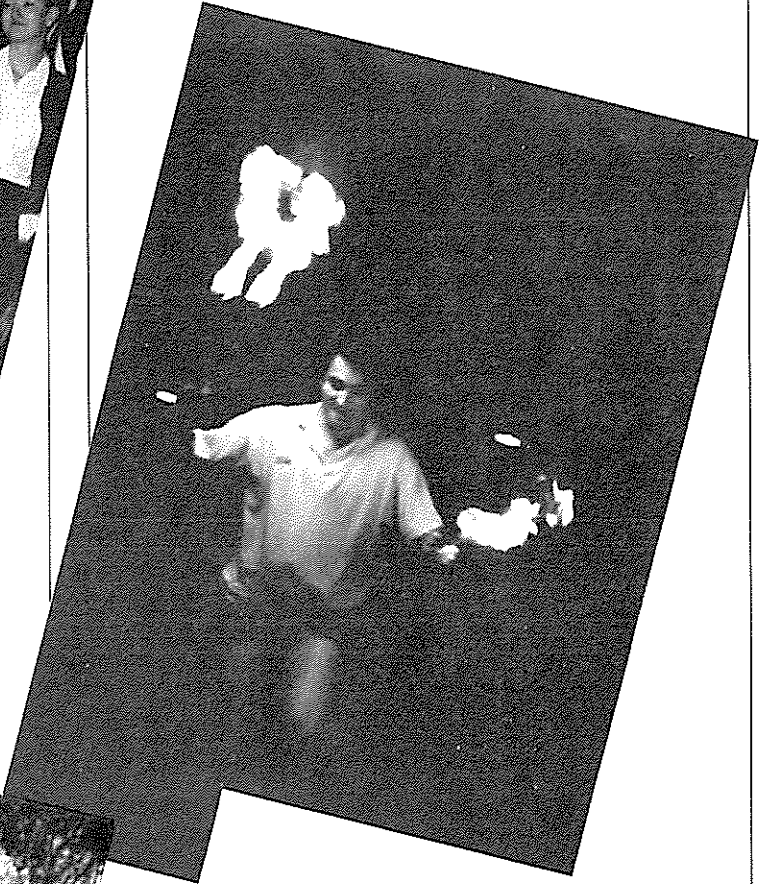
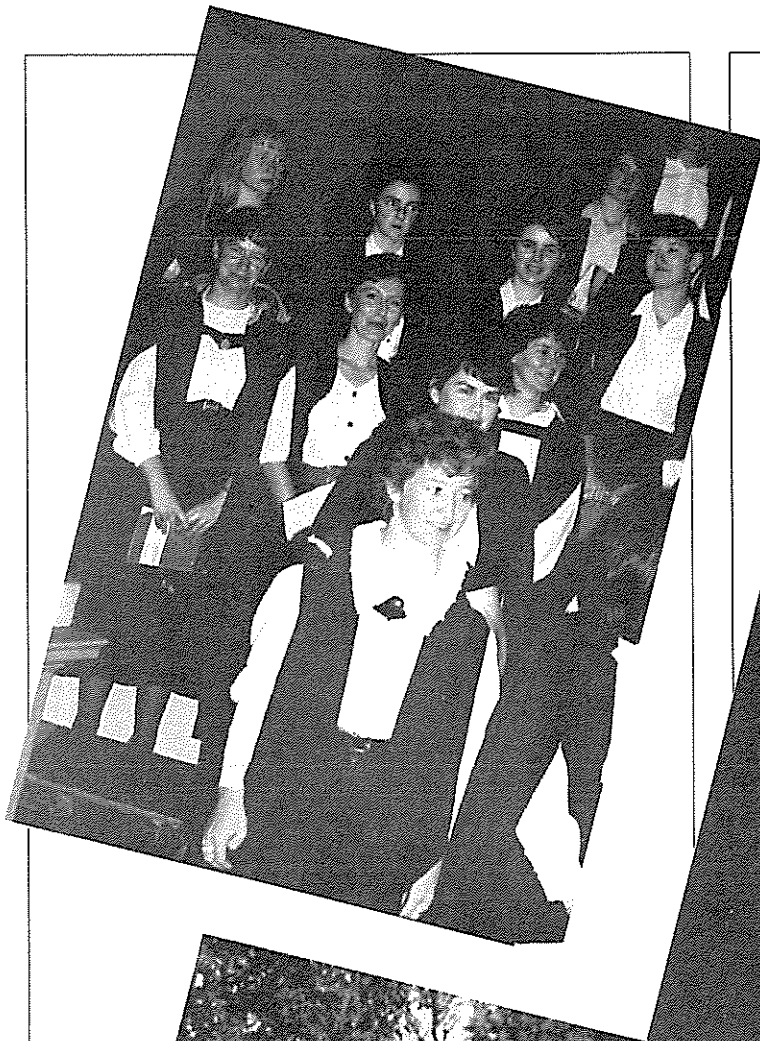
After the SUMS meeting, we all joined up for some collective music-making. SUMS took its place on the lawn, with myself as conductor and sole tenor (thank heavens I know *Laudate!*). Interestingly, this current IV theme song was virtually unknown to most of the original IV crew. Does anyone know when Dr Tye's little ditty first took its place as an IV perennial? Then the two choirs joined to sing *Since First* and finally *Gaudeamus*. The mood was indeed contagious as promises were made to keep in touch as friends, old and new, departed and headed for home.

Stephen Schafer









# CONTENTS

- 1 The First Intervarsity Choral Festival
- 2 sOCIETY nEWS  
AUCS  
SCUNA
- 3 DUS  
FUCS
- 4 MUS  
MUCS
- 5 MonUCS  
PUCS
- 6 ProMUQ  
QUMS
- 7 SUMS  
TUMS
- 8 aSSOCIATION nEWS  
FROM THE EXECUTIVE  
FESTIVAL ROSTER  
ASSOCIATION OFFICE BEARERS
- 9 SOCIETY LIBRARIANS
- 10 cONCERT rEVIEWs  
MonUCS  
AUCS  
41st IVCF
- 11 MUS
- 12 "A CONTAGION OF SUPPORTIVE  
ENDEAVOUR": THE IV REUNION PICNIC

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 on  
Telephone (02) 698 9399 (w)  
Facsimile (02) 698 2208

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. **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, 58, 59 and 60 are available by writing to the editor and including a stamped, self-addressed envelope.