

jUICES^{*}

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

sept 1990

GET WET AT ADELAIDE MINIFEST 1990

(*formerly eRATO)

FRENCH LETTERS FROM THE EDITOR

Dear Girls and Boys,

Welcome to jUICES. Siobhan wanted me to call it cLITORIS, but I thought jUICES was less gender-specific.

eRATO has had an eventful history since I became eDITOR in 1988. From the scramble to get the first issue out (only a matter of weeks after Sydney IV had finished in August) until now, as you read my final words, jUICES have flowed from across the country to arrive on my desk and then on my disk.

Not everyone has enjoyed jUICES. Not every Society has contributed to jUICES. Not every issue has been as juicy as the others - some have even been as dry as a [REDACTED], but we shan't go into that here! Some people have sent rude faxes, smart-aleck letters, illiterate articles, etc, etc, etc. The last years of the Eighties saw the virtual death of the deadline.

However, most people got right into jUICES (even though it wasn't called that yet). We had an enterprising history of the first few years of MUCS written by Niels Steinstrom; interviews with John Grundy (one of our Patrons) and Ben MacPherson (SUMS Conductor and Chorusmaster at Sydney and Canberra IVs); record reviews appeared briefly; luscious photographs; our first (and only) paid advertisement from a major Australian Arts Organisation; and a groovy new layout. Not bad for a magazine with a staff of 1, financed on a shoestring budget, produced entirely after hours with no sponsorship or other remuneration! But such is life for Undergraduate choirs.

Editing jUICES has had its fun moments: many hours spent with Tim Matthies, Andrew Davies, Chris Matthies, Rob Hilliard, Siobhan Lenihan, Hugh Swinbourne and Ian Seppelt in the Office huddled over the Computer trying to decipher an interminable and incoherent article from [REDACTED] UMS OR [REDACTED] UCS. Hysteria was a common antidote to exhaustion, and I certainly had a good deal of fun writing unprintable replies which were subsequently consigned to oblivion. My thanks to everyone in Sydney who helped make jUICES what it is today.

But most of all, thank you to everyone who contributed. You may never see your photographs again

1 (well, I'll ferret through the files, but I can't promise anything...), but every article helped.

Since this is the last chance I'll get, here are some comments which I hope you'll bear in mind when you're preparing copy for the next eDITOR:

1) PLEASE, PLEASE, PLEASE plan ahead when writing your Society News jUICICLES. Believe me, there is NOTHING more boring than paragraph after paragraph of badly-written, un-funny prose peppered with out-of-date in-jokes! (That's a lot of hyphens). Take jUICES seriously: Write something that could be published in a local newspaper - it can be amusing, but above all it should be informative.

2) THINK about how jUICES can be made better. If you have an idea, tell the eDITOR about it - better still, get it going yourself. Do some research, whip up some enthusiasm amongst your fellow choristers, organise something. jUICES will ONLY be as good as its worst article - YOU can make it better!

3) Be punctual. It is simply impossible (despite what some people seem to think) to get jUICES flowing on time if the material has not been received. The eDITOR is one person - you are many. Do your best, and s/he'll be able to do the same. If you're not prepared to work for jUICES, you can't expect anyone else to do so.

4) Call the eDITOR or the executive regularly. Keep in touch. Update your information (especially telephone numbers and addresses of Committee members). Not everything that you submit can be published - but if you keep in contact, you can sort out problems before they become problems.

I have enjoyed editing jUICES immensely. I do hope that you have enjoyed reading it as well. Best wishes to the new eDITOR.

Life would be pretty dry without jUICES:
Don't let them go to waste!

Bye,

XXXX

Stephen Schafer
eX-eDITOR.

JUICES' FILE OF SHAME!!!

ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association
GPO Box 498
Adelaide SA 5001

NIL RECEIVED

MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0
Union Building
Macquarie University
NSW 2109

NIL RECEIVED

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Box 51 Union Basement
University of Melbourne
Parkville VIC 3052

NIL RECEIVED

PERTH UNDERGRADUATE CHORAL SOCIETY

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University of Western Australia
Nedlands WA 6009

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AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

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

Under the continuing care and instruction of our beloved conductor, Peter Young, first semester 1990 proved to be wonderfully successful (and busy) for SCUNA. It began innocuously, with timid freshers landing very softly on those high notes and hordes of tenors. Let me tell you, a horde of tenors is not a pretty sight, but they can sound quite yummy on occasions. However, after being plagued by rehearsal venue problems (time after time) only to be rescued by some iron-willed negotiation by el presidente James Carter, after a lamington drive that was the ne plus ultra of lamington drives, after a Quiz Night at the Burns Club (lots of Scots and lots of tartan carpet) where the judges made more mistakes than the competitors, after numerous sorties to the Ainslie pub for post-practice plonk, after singing at three graduations in two days (or was it two graduations in three days?), after the revue night at our rehearsal camp where altos show that they do have a sense of humour and where a bass reciting Jabberwocky backwards was considered funny, and after the timely return of Susan Schuller from the clutches of MUCS, our concert of Elgar From the Bavarian Highlands and sundry modern works was justifiably sensational. One need not even mention the PCP.

In terms of the sheer audacity of our endeavours, this semester will be even better. Despite losing a favourite alto to Luciano P. and the Verdi Requiem in Italy, we are going ahead with Handel's Dettingen Te Deum and RVW's luscious Oxford Elegy, we are participating in that mega-concert with Sydney UCS and UMS of Kodaly's Missa Brevis and Rutter's Gloria in the Great Hall at Sydney Uni, complete with brass from some Sydney orchestra and our very own conductor on organ AND we will be singing at another crop of graduations, this time in the delightful Canberra spring. It doesn't end there: in only a few weeks our lamingtons will once again be gracing the tables of government and university department tea rooms everywhere. My, what busy little bees we are. We haven't even thought about our Christmas concert.

If you happen to be in Canberra on a Wednesday night and you have nothing to do (which is very likely), we rehearse upstairs in the School of Art lecture room from 7PM sharp (or so Peter hopes).

See you at the rapidly approaching minifest.

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DEAKIN UNIVERSITY SINGERS

c/-Secretariats
Deakin University
Geelong VIC 3217

We are all busily preparing for our performance of Bach's *Peasant Cantata* to be held on August 21. It's shaping up to be a good concert, and we hope to add a touch of colour by dressing up peasant-style for the occasion.

Our tenors - already low in numbers - were tragically depleted further with the recent death of Jerrard Gleeson in a car accident. His absence is a significant loss to us.

Our versatile altos are now singing the first tenor line in the four part men's chorus cum drinking song: "And now it's time to go..."

Shortly after the *Peasant Cantata*, we will be singing for elderly people in two local centres, a Deakin University Open Day on August 12, and then it will be almost time to start preparing for Christmas.

Nicola Wells

Passion recital compassionate

THE story of the Passion, the events of Holy Week leading up to Christ's crucifixion and resurrection as told by the four Evangelists in the *New Testament*, is an integral part of the Christian faith.

The great 17th century Dresden Kapellmeister Heinrich Schutz, reverting to the old Gregorian chant for recitatives, while making his choruses vivid and dramatic, produced a highly effective setting of the *St Matthew Passion*.

This rarely heard masterpiece was given an intensely musical and spiritually rewarding Good Friday performance by the University Chorus conducted by Michael Fulcher.

The balance and blend of voices were excellent; entries were precise and the contrapuntal demands were scrupulously observed with a lovely rounding off at the end of phrases.

The tension of *Lord, is it I* was urgently con-

Music

St Matthew's Passion
Queensland University
Musical Society, St
John's Cathedral
By Barbara Hebden

veyed, when Jesus at the Last Supper predicted His betrayal by one of His disciples. Rising entries of each part generated a wonderful force in the cry "Barabbas".

In their demanding roles, George Brennan, as Evangelist, and Garry Redlich, as Jesus, showed impeccable sense of style and ability to color their voices to match the text.

Brennan's nicely controlled tenor allowed the narrative to unfold with compassion, interrupted by the darker, desolate tones of Redlich's baritone.

Noel Wilmott, Mark Barton and Mary Schultz also deserve praise for their sensitive singing.

FLINDERS UNIVERSITY CHORAL SOCIETY

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

FUCS's concert, FLARES, was a huge success in all areas except finance. The audience cheered, hurrahed, clapped and sang along to the sounds of Perestroika and FUCS. Clad in our new, even brighter orange t-shirts (which are now available for \$14.50) and hippy gear, platform shoes and headbands, FUCS bopped and boogied their way through music of the 70's, under the denim-jacketted, black-skinnyed figure of Peter Stubby Chubby Gubby. The whole evening was fantastic, but highlights would have been the ABBA medley (arr. Sarah Tunbridge), *The Creation* (solo: Carolyn Wilkins), David Ottaway's raunchy, choreographed Freddy Mercury-inspired solo in *Bohemian Rhapsody* and Richard Black's beautiful rendition of *Teo Torriate. The Maddison* (as an encore) was definitely the best way to end the evening - the audience joining us on the Union Hall stage.

So now we gear up for Minifest and our concert of Handel's *Coronation Anthems*, Bach and Schütz on October 13 conducted by John Grundy and chorumastered by Ray Booth in St John's Church. How will we ever do it?

Sadly, we lost Michelle Tush to Melbourne in July.

Next year is looking big - I won't even begin on that, except to say that it entails *African Sanctus*, the Flinders Jubilee Concert, a winery, *Godspell* and a FUCFest (we're 25!) involving an instant with pre-rehearsed orchestra.

Well, cheers everyone - see you in Adelaide at Minifest.

Catherine Campbell

MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union
Monash University
Clayton VIC 3168

MonUCS are now preparing for their second semester concert. The program for this concert went through several changes, but we can now say that we will perform the Handel *Coronation Anthems*, Schubert *Mass in G Major* and four works from Brahms's *Deutsches Volkslieder* to maintain the high standard achieved over recent years in accompanied work. The concert is in September at Robert Blackwood Hall, and, as well as the works to be performed by the choir, we will have as guest performer David Russell who will perform the Bach Alto Cantata 57.

We have our first patron: the Vice Chancellor of Monash University, Mal Logan. We also have new MonUCS T-shirts with our cherub revised for the 90s designed by Tim Johnson.

Our Annual General Meeting took place on 24th July, particular thanks, for work on last years committee, go to Jacqui, who was both president and concert manager, and Merran, who was both Vice President and Treasurer, and, of course, the choir is indebted to the work of our longest serving conductor in the history of MonUCS; Andre de Quadros. The new committee is as follows -

President- Jacqui Harrison! (AGAIN!!)

Secretary- Tim Millikan

Treasurer- Natasha Carpenter

Vice President- Janet McDougall

Concert Manager- Andrew (Foetus) Wailles

Librarian- Michael Cooper

Assistant Librarian- Andrew (Thurston) Howell

Publicity Officer- Ben Hall

Fundraising Officer/General Assistant- Kirsty Ellem

Mutant Ninja Cherub- Tarja Saastamoinen

The tentative program for our Christmas concert at this date is to feature the Vaughan Williams *Fantasia on Christmas Carols* and Anders Öhrwall's carol suite *Gaudete* as well as a collection of other favourite carols of the choir, and carols which the audience can join in.

Our next event will be the camp from August 31st to September 2nd at Monbulk. The concert will be on September 14th, and our Annual Dinner will be on Tuesday the 18th September.

Many members are looking forward to Adelaide Minifest. Till then we will be eating IV chocolate and drinking IV Lurgie Linctus out at Monash

love

Janet McDougall (Vice)

Andrew (Foetus) Wailles (Con Man)

QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union
University of Queensland
St Lucia QLD 4067

Looking back at the March issue of JUCES (formerly eRATO-ED.), I reflect on how flexible the plans of a group like QUMS can be. For instance, Chorale sang on Good Friday, as per tradition, but not music by Lassus, Vittoria, Gesualdo or Lobo. The twenty-five voiced Chorale instead gave a sympathetic reading of the unaccompanied *St Matthew Passion* of Schütz. Your correspondent was conscripted at the last hour to sing some of the small solo rôles, so perhaps I can't comment in too much depth about the performance. Line honours go to George Brennan for his accurate and sensitive singing of the Evangelist. Unfortunately, our JUCY critic was unable to attend the performance, and it was not possible to organise another at short notice. Therefore, the newspaper crit. must suffice.

The main event of Semester One was our performance of *A Sea Symphony* by Vaughan Williams in collaboration with the Music Department. It was an artistic and financial triumph, despite a few lapses in the orchestra. Unfortunately, once again our JUCY critic was, at the last moment, unable to attend, so the *Courier Mail* provides the critical overview. (See Review section)

The decision to mount the work in Mayne Hall was vindicated by having a full house, returning a profit which would have been entirely swamped by the costs of hiring the Concert Hall. Of course, the Concert Manager had a tremendous task in organising seating on stage for around two hundred and twenty-five choristers, plus the floor-plan for a 66-piece orchestra. Not enough credit goes to the Committee in public, and as a chorister I record here my appreciation of the the great job they did.

The proposal was made to re-assemble the performing forces and make a CD recording of the work - the choral standard was that high - but the unavailability of the Music Department ensembles has effectively scotched that idea. There is also the feeling that we should not do any more joint concerts for a couple of years.

Now the year gets interesting. Owing to the Mozart *Requiem* concert clashing with a big QSO concert, the date has been altered. However, it seems that, in altering the date, the availability of venues was not checked out first, and at the date of writing we have not firmly set the date (Oct 26 seems most likely).

On top of that, it is planned to perform the concert - Mozart *Requiem*, and Bruckner's *Ave Maria*, *Ecce Sacerdos*, and *Afferentur Regi* from memory! this will be an achievement, and will solve that perennial choral problem, the old "heads buried in the scores" syndrome. The concert will also feature Bradley Voltz (of "Lollypops and Ivories" fame) performing the Mozart D minor Piano Concerto, and guest conductor Malcolm Cole will direct the Bruckner and conduct Michael in the Poulenc G Minor Organ Concerto. Something for everyone.

However, it seems that another Brisbane choral group will be performing the Mozart *Requiem* in September.

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This is galling given that i) at the start of the year, hearing rumours of a performance by this group, we checked it out and had the rumour dispelled, ii) we have made our programming no secret, and iii) there is in operation a joint choirs' committee, where the conductors meet and discuss forthcoming plans. That a group now goes ahead and ignores the concept of not stealing other group's repertoire choices is, to me, not good enough.

Plans are afoot for QUMS to hold a Spring Ball on the Kookaburra Queen - a paddle-steamer - on September 1. It'll be a really splashy event and is the high point of our social calendar (if we sell enough tickets!).

Chorale, meanwhile, will be performing the Duruflé Requiem - an exquisite work - on September 15, with our long-suffering accompanist Christopher Cook in the driver's seat for a change. It will be accompanied by organ, and given in St John's Cathedral.

A Carol-fest is planned for around December 22, and the usual Carol-singing-silly-season will be on again. And their talk of a Handel oratorio for semester one (no, Hortense, I'm not singing Israel in Egypt from memory!). In the meantime, we await further news of Melbourne IV with interest.

This will be my last dribble for JICES, the AGM comes up on August 11 and a new Committee will take over. There is going to be the usual spate of constitutional amendments, after which we'll all have a good feed and few laughs. So, it's good-bye from me. Have a good semester, too, and I'll see you in Melbourne.

Noel Wilmott

P.S. I should also mention that 1) Adrienne Hocking is now the proud possessor of a baby girl - Eleanor Grace, born 10:39AM (EST) 16 December, 1989, weighing 6 pounds 11 ounces. 2) Maria Hehir is now the proud possessor of a husband, Stephen Hutcheon - married on Saturday 4 August 1990.

SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building
University of Sydney
NSW 2006

On 20 July an unusually small SUMS performed to an audience of approximately eighty people in the Old Darlington School on Sydney University Campus, a change from our more traditional venue, the Great Hall. The concert, "A Celebration of Bacchus and Venus" conducted by the steady hand of SUMS' own Ben Macpherson, was well recieved and even got a pleasant review in the Sydney Morning Herald, although a critic hadn't been invited. A series of short works based on the theme of love and drink was linked together by the erudite (and sometimes open to interpretation) narration of one Mark Dolahenty, and several items from individual choir members and the small group conducted by Katrina Jenns made up the remainder of the programme. The concert was followed by a small supper outside with mulled wine and munchies. The throngs then descended on a nearby Italian restaurant where a merry time was had by all, including the other patrons who so liked our singing that we'd exhausted our supply of business cards by the end of the evening.

At the moment SUMS is rehearsing a combined concert with MUS, SCUNA and the Sydney University Graduate Choir. The works to be performed are the Rutter *Gloria*, Kodaly *Missa Brevis*, two Bruckner motets and some Sibelius organ pieces. The rehearsal camp is this coming weekend in the southwestern satellite Sydney suburb of Camden, and we are looking forward to our first combined rehearsal with the other choirs. The concert itself is being held on Sunday 16 September in the Great Hall at 2:30 pm, and all indicators point towards it being a wonderful concert. The rest of that week we'll be busy with the SUMS EGM on Wednesday the 19 September, and less than 24 hours later the SUMS Minifest contingent will be piling onto (yes, you guessed it) Freedom Train 2, 'the second coming and going'.

For the rest of the year SUMS will be busy rehearsing Carolfest, which will be performed on December 1. The SUMS dinner is being scheduled for sometime in mid-October, and apart from that we have two weddings to sing at and all the usual dizzy antics of the SUMS social scene to attend to.

See you in Adelaide.

Robin Hilliard
SUMS Secretary

Impressive Uni choral adventure

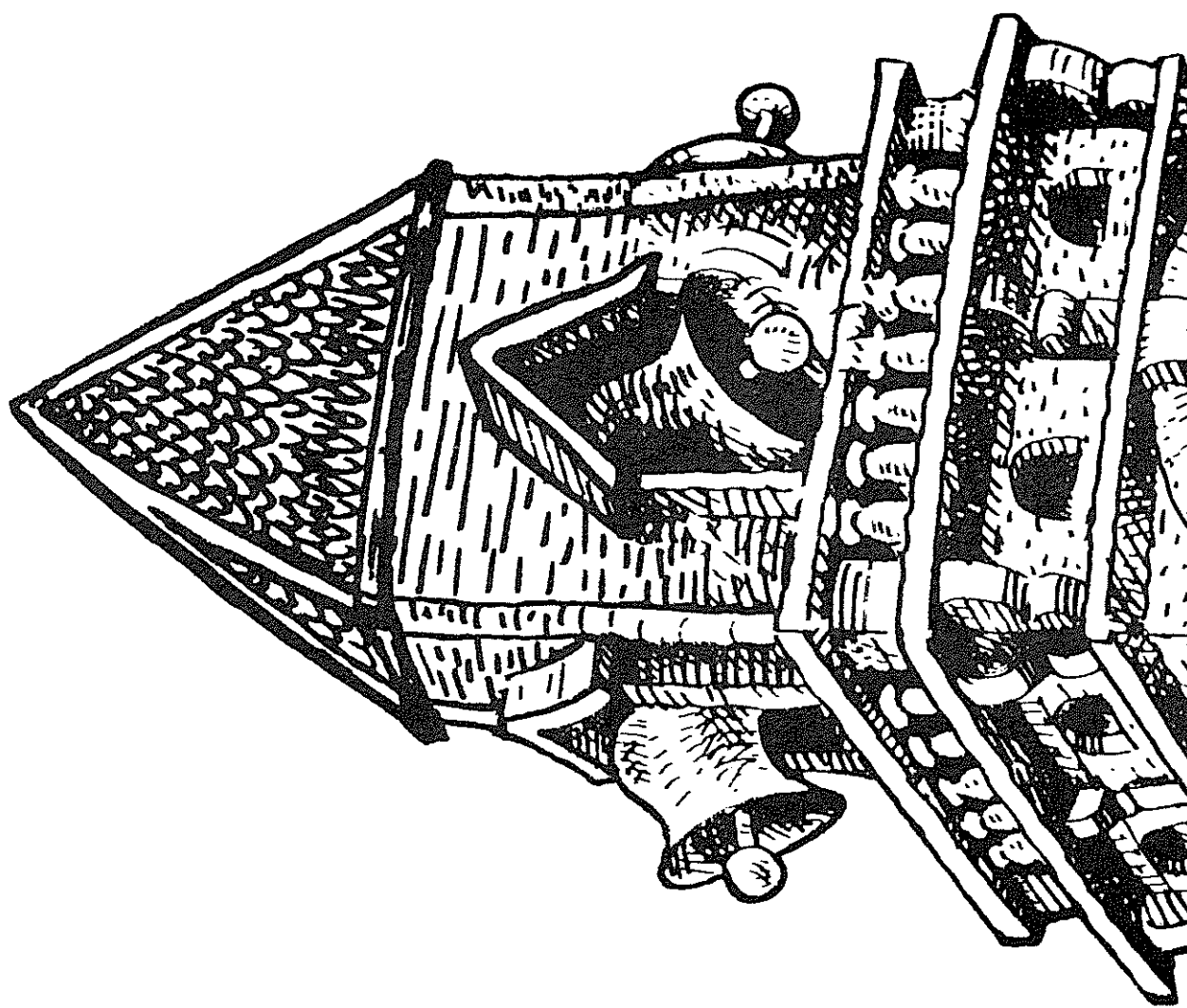
Sea Symphony, Queensland
University Musical Society, Mayne
Hall

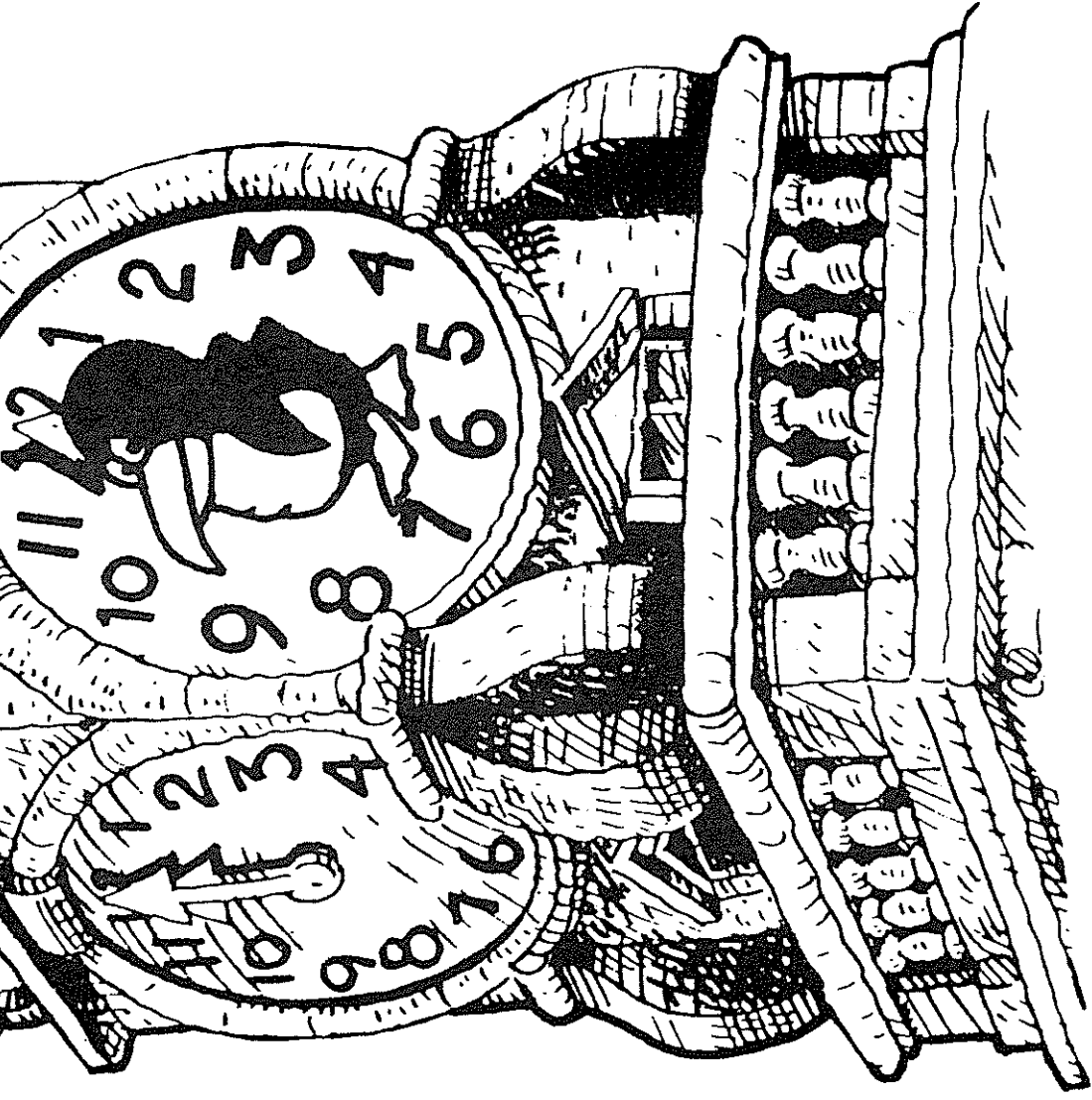
By BARBARA HEBDEN

RALPH Vaughan Williams' alliance with Walt Whitman matured in his *Sea Symphony*, a worthy choral companion to Mahler's Eighth. Musically Vaughan Williams speaks to the 20th century of the romance of spiritual adventure by treating the sea as a symbol of man's boundless potentialities. Under the keen direction of Michael Fulcher, the Queensland University Musical Society, university choir and orchestra and soloists united in an impressive and moving performance. Much of the impact of this work depends on the dramatic intensity and control of the singing. Fulcher's choristers lacked neither and

deserve high praise for security of intonation and ensemble. Just occasionally, slight indecision crept into the more expansive phrases. From the opening forthright brass introduction and the chorus' proud cry *Behold the Sea Itself*, instrumental and vocal balance was well maintained.

Rounded string tone was especially pleasing. In splendid resonant tones, Michael Leighton Jones' baritone asserted the personal element of the great voyage to the unknown and with immaculate phrasing captured the desolation of *On The Beach At Night Alone*. Soprano Sharon Prero was warmly expressive, but inclined to unnecessary vibrato in high declamatory passages. A large appreciative audience welcomed the opportunity to hear this work, described by the great pedagogue and composer Sir Hubert Parry as "big stuff, full of impertinence as well as noble moments".





Adelaide Minifest

September 1990

ASSOCIATION NEWS

From The Executive

This is Stephen's last issue of eRATO as Editor. I wish to acknowledge here his great commitment to the Intervarsity movement and to the magazine, and his determination that jUICES be of the highest standard possible. Stephen's personal circumstance have changed greatly since he nominated for the editorship in 1988. Then (FX: distant gypsy violin), he was a full-time student. Now, (FX: cymbals and angelic choir), he is Concert Manager for Sydney Philharmonia, a more-than-full-time job. When time, energy and money had run out, and the hard disk and photocopier had packed up, yea even when men reviled and mock-ed him, casting aspersions upon his name, failed he not. It was only Stephen's commitment and vision that kept him going - when it would have been much easier to just throw up (his hands) and walk away.

Katie Purvis and Vanessa Twigg, Association Librarians, are also not standing for any office at the Council meeting in September. Hugh and Ian join me in expressing the deep gratitude of all members of the Association for Katie's and Vanessa's tenacity with the Library Catalogue. Like Stephen, they have stuck it out after the excitement of publishing the first edition had worn off, and the drudge of collecting the data for the second edition was upon them. (Drudge it is - getting minutes, fees, articles, juices or anything out of most of you people is depressingly difficult.) Katie, Vanessa and Stephen, we thank you for the expertise and hours and hours (and hours) of unpaid labour you have so cheerfully given to the Association.

This rhapsodising is, of course, all leading to the question of **replacements!** Certainly, these are hard acts to follow, but not impossible. I suppose it is really useful, almost necessary, to have access to an IBM-compatible computer for the Library Catalogue (which is on DBase 3), and to any sort of desktop publishing software (Stephen uses Ready, Set, Go! 4). Any aspiring librarians and graphic designers/typists/proofreaders/mailling consultants/editors, or anyone organised with an amount of free time who is interested in either of these positions, please give me a ring at work on (02) 698 1711 or home (02) 660 0171, to discuss what's involved. Alternatively, you could go direct to the people who are doing these jobs now - their phone numbers are listed elsewhere in this issue of jUICES. Please think about this. Remember, there is a lot of time and work involved, but it is your chance to contribute to something from which we have all gained much.

Siobhan Lenihan
President

PS Do you like the new title?

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

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QUMS

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Christine Crossley (07) 371 2878

SCUNA

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

SUMS

Andrew Davies (02) 869 8835

TUMS

Brigita Ozolins (002) 254196(h), (002) 740709(w)
*Please inform the Editor if any of these names or
telephone numbers is incorrect or changes.*

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42nd INTERVARSITY CHORAL FESTIVAL

Melbourne 1991

Hello spunkrabbits,

There's something happening in Melbourne in January
that's gunna be big. **Bigger than Big. Huge!!**

MELBOURNE IV 1991!!

THE CAMP

Near hanging rock in Kyneton - yes kids, you too can
get time-warped out of existence and lose not just
your socks. It has a lake, a pond, a pool and horses.
Find the nearby grotto where lurks Jacqui's
mysterious third boob which has been known to
devour unwary schoolgirls...

THE MUSIC

We will be performing the final concert of the 1991
Melbourne Summer Music Festival (ooh, er!) in the
Melbourne Concert Hall - no spitting here, please, this
is clarse! Pinchas Zuckerman, world famous violin
player and conductor will play his violin - no just
kidding folks - he'll be the one waving his renowned
arms out the front. We'll be doing an earth-shattering
performance of Mozart's Requiem.

We'll also be performing (earlier in the second week)
the much-loved surprise cantata which at this stage
is still a surprise to us (we're waiting for the Arts
Centre to agree to one of our short-listed works) but
when this fabled volume is in your hands, all will
have been revealed and we will get a bullsheet to
you by carrier pigeon as fast as it can flap. In fact
no doubt bullsheets and rego forms are rocketing
towards you at subatomic speeds.

THE SOCIAL FRENZY

At your friendly, caring, warm, loving, sharing,
adjective-laden IV you can expect to indulge in many
multiferous and adjective-defying social events
including:-

1) a free performance of opera in the atmospheric
under-the-stars Myer music bowl cunningly set in the
picturesque Botanical Gardens.

2) "Thrillville 1991" (a.k.a. the Academic Dinner) in
a Megagroovy Melbourne Restaurant which has been
referred to as an exact replica (to scale) of Venice
Railway Station.

3) The Legendary and impeccably superlative
Soprano Aria competition (on the "Night of the Aria
of the Queens").

WHEN

Tattoo these dates on your body now:

MELBOURNE IV 1991:

Friday 18th January to Sunday 3rd February

CONCERTS: Saturday 2nd February - Mozart

Wednesday 30th January - TBA

SO

If that's not enough to cause you to erupt with anticipation, nothing is!!

What a way to start the decade!

love,

your friendly pub-off

Kate Gorringer-Smith.

PS. If you want to ring Jacqui to tell her how wonderful this all is, try her on (03) 898 1122.

**IT'S HERE!!!!IT'S NOW!!!!IT'S FUN!!!! IT'S
ADELAIDE MINIFEST 1990
FRIDAY 21 - SUNDAY 30
SEPTEMBER**

Things here in Adelaide are getting pretty exciting - minifest is so close, we can't wait to see you all and we can't wait to sing the Mozart Mass in C minor! Things have gone pretty well so far, and we're still furiously fundraising. Apart from losing our Chorus Master overseas (where have I heard that one before?) and worrying constantly, very few things have gone wrong.

CONDUCTOR Peter Godfrey (a New Zealander) is not only Director of Music at Trinity College, Melbourne University, but is also an Emeritus Professor and a CBE. His C.V. is as long as our Committee meetings, and includes such past engagements as Acting Director of Music at King's College, Cambridge, Director of RSCM Summer Schools in Australia, the USA and Great Britain, conductor and Director of music of the New Zealand National Youth Choir, the Auckland University Singers and the Auckland Dorian Choir (he has toured these 3 choirs to Europe several times), Conductor of the Auckland University choral Society (another AUCS!), founder of the Auckland Philharmonia and recording artist. As well as that, he is a really lovely person and is looking forward to working with the Minifest Chorus.

MUSIC The Australian premiere performance of Richard Maunder's reconstruction of Mozart's Mass in C minor will be given featuring the Minifest choir, the Adelaide Youth Chamber Orchestra (augmented by professionals), with soloists Deborah Peake-Jones (sop), Tasso Bougessis (ten), Alan McKie (bas) and a surprise soprano singing the part originally written for Constanze Mozart, in the newly-refurbished Town Hall. Mendelssohn's *Kyrie, Ehre Gott* and *Heilig* (part of the setting of the German liturgy) will be performed in the first half.

SOCIAL EVENTS Academic dinner in the candle-lit intimacy of Pickwick's, Stonyfell Winery, the Adelaide Games, a Bacchanalian Romp, a Games Night, Publicity Singing, the Revue (with guest appearances by PERESTROIKA and Professor H. Schrönkel), a bakery crawl and a winery tour in the Southern Vales.

THE CAMP DZINTARI - wait till you see the view, the (almost) luxury dorms, and the monster scone and donut maker. It even has a hospital and a room with a picture of the Pope. Includes star caterer - Des's café de wheels.

MONEY We have sponsorship so far from CC Records, Carrig Chemists, the ANZ Bank and Flinders University. We are still waiting for replies from the South Australian Department for the Arts, Adelaide University, the Hyatt Regency and Australian Airlines.

THINGS YOU CAN BUY Oxford choral Music Scores (truly beautiful), T-shirts, Windcheaters, mugs, wine (Woodstock 1987 Shiraz), Audreys and NO LAMINGTONS or CHOCOLATE!

OTHER THINGS The Governor of South Australia, Sir Donald Dunstan, has agreed to be our Patron.

Well, that's it!

We await your eager and excited presence with outstretched arms and glad hearts. If you would like to come to Adelaide Minifest, but haven't yet returned a Registration form, then call (08) 272 0882 and we will mail you a form or even fill it out over the phone! It's not too late to enjoy Adelaide Minifest!!!

See you all in September.

Catherine Campbell
CONVENOR

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- HEAVY BREATHING

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much, much less
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JUICES.

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All items should include the name, postal address and telephone number of the correspondent. 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.

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