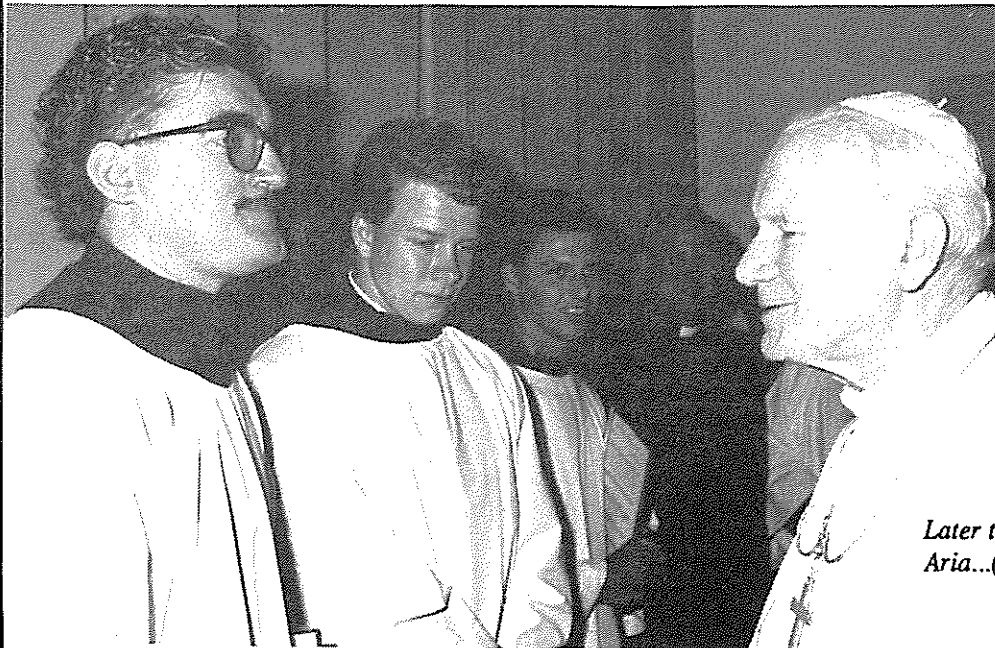


Newsletter of the Australian Intervarsity Choral Societies Association ISSN 0819-5072

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*Mark Dolahenty and Alex in the Presence*



*Later that night at the Vatican Sop Aria...(photo from Archives circa 1985?)*

# A C T S U N S P E A K A B L E A N D O T H E R W I S E O F T H E C H O R I S T E R S

Welcome to our Ecclesiastical Erato. Apart from the latest reading from Jeff Christensen's Acts of FUCFest, how could we resist this theme when we have Mark Dolahenty's moment of Papal glory on film! And let's face it, without years of subservience to the church, where would we be when we wanted something delightful to sing? I was hoping to have ready a photo of myself in my *Dialogues of the Carmelites* costume, but a few events such as endless rehearsals and being forced to move house have intervened. Any shortcomings of this *Erato* are because of this, and the financial necessity of keeping this strictly to 12 pages - a near impossible feat I seem to have accomplished! Divine intervention?

Cheers, Lucy



*The SCUNA bed-cram*

# FORTHCOMING FESTIVALS

## HOBART IV '92

18th January to 2nd February  
1992

c/- The Union Building  
GPO Box 252C  
HOBART TAS 7001



*This way to Hobart.  
TUMS hit the IV bottle early*

We here in Hobart are well on the way to producing the most delightful, delicious and excitement packed IV anybody has seen for years! Forget about Summers of Love, flower power, That Requiem, and incoherent Russian mumblings !! Who wants all that when you can sing Monteverdi's *Vespers* in their entirety, conducted by John O'Donnell, the fabulous voice of Gerald English adding to the musical cacophony and the knowledgeable Geoffrey Lancaster overseeing the entire performance from the harpsichord??!! Add to this the most glorious countryside, an award winning campsite where there is water, an academic dinner that we're talking about already, Champagne cocktails in abundance (yes, wipe those worried frowns off your faces, the ... more traditional ... social events will be timetabled!) and the whole occasion convened by the wonderful Christopher McDermott, aided and abetted by the super-efficient IV committee!!

Life here in Hobart has been just terrifically busy organising just dozens (well, three at least!) of PCP's (and why does the owner of TUMS premier party venue arrange to be in *Ireland* at the time of the IV when there's so much to entertain him here??- I don't think we'll ever forgive you for this Adam- whatever happened to the brotherhood of the voice, loyalty to TUMS, your deep and firmly

rooted love of choral singing??? On second thoughts, we are talking about Adam Marshall here.... but it's OK, some of us still love you....!!!)

Further regarding the Consultant on Matters of Taste's taste, Sally Leary is abandoning the choral, social and society scene here in Hobart for the cultural backwater and high tide of ill-bred society in Devonport (if you haven't a clue where this is, then find a map and discover... we had to... no ribald comments please, if you're not careful, we'll make you walk there and back for an evening stroll at IV!!) She departed with a genteel display of well controlled tears, regrets and much sadness on the part of everybody present (No Christopher, I suggest you don't repeat my comment- the high emotion surrounding news of Sally's departure temporarily loosened my tongue). She was much loved and will be sadly missed. (Yes, I am also a closet bereavement notice reader in the hatched, matched and dispatched columns of the newspaper...)

If you've never been to an IV, or are rather jaded with the same old stuff they dish out year after year, then, as Brian Leaver wrote in the last *Erato*, Hobart IV's are special...and this one's beyond imagination! (Even Brian won't recognise it...) So dip your toe in Bass Strait, so to speak, and toddle over and enjoy the myriad of delights we've planned for your enjoyment. We might even manage to squeeze in a rehearsal or two, the way we're going...

*Due to lack of space in this Erato we  
only show the addresses below. Please  
refer to your stylish Hobart IV  
bullsheets Ed.*

Convenor

Mr Christopher McDermott

tel: (002) 34 6539 (h)

(002) 30 7306 (w)

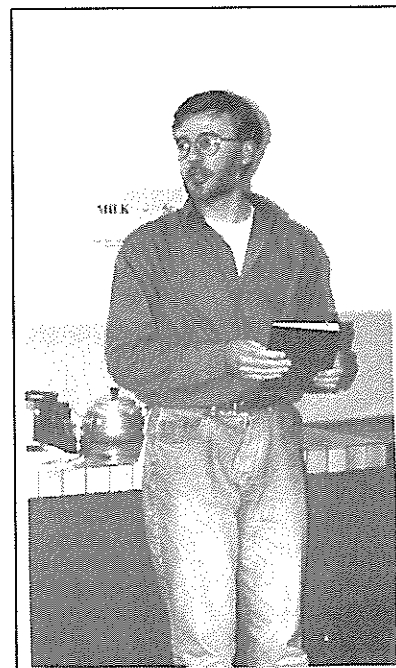
fax: (002) 23 6414

Secretary

Ms Lavinia Savell

24 Tregear St West Moonah TAS 7009

tel: (002) 73 1296 (h)



*Convenor Chris McDermott*

To be fully able to enjoy your IV experience, the committee suggests that you read, absorb and emulate Debretts, (go look it up)(*Believe it or not your Ed Lucy helped produce the most recent Debrett's edition, and Allan Veal is its Production Editor...name droppers! Ed*)) and make a full and comprehensive study of Evelyn Waugh's *Brideshead Revisited* (No, Antony, the book is infinitely preferable to the video of the BBC series...!!)

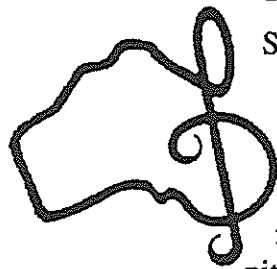
Satisfy your every whim in Hobart '92...This will be the biggest, brightest, most delightful IV choral Socialites have ever attended! (are you all madly practicing the Charleston, darlings?) Keep a close watch for the elegantly presented and terribly informative Bullsheets (produced by the incomparable, ever efficient, astonishingly artistic Stephanie McDonald with a little help from a friend or two)...ask your IV rep terribly nicely for details... on your knees might help...

All my love, Lavinia

(43rd IV Secretary, in case you're wondering!!)

P.S. Cast your eyes over the latest committee list- the dynamic Louise LeMottee as Camp Officer, and what's more, those irrepressible and irascible Social Committee partners Antony Logan and Stuart Watson (with that fabulous hair) are planning all sorts of delectable delights and entertaining surprises... this IV is getting better yet!!

# ASSOCIATION NEWS



Since the publication of the wonderful *Erato* 64/65/66, a few projects of A.I.C.S.A. have continued, some have begun to burgeon and some have, regrettably, languished in the pit(s) of despair, disarray or simple desultoriness (is that the correct noun?). Here is a brief update.

First, the important matter of the A.I.C.S.A. Executive and the election currently being arranged. As most people will be aware, the A.I.C.S.A. term of office is from 1st October to 30th September the following year, and that means that in a very few weeks from the time you are reading this, there will be a new A.I.C.S.A. Executive team. (SEE STOP PRESS p.9)

The first thing to remark upon is the job of the President. I give my very best wishes to that person - whoever she or he may be - and I'm sure that the new President will not be daunted by the prospect of trying to fit into Siobhan's shoes, or follow her footsteps, or whatever other footwear-related metaphor you wish to adopt. Suffice to say at the moment that for three years as President, Siobhan has done a sterling, nay stunning job, under sometimes quite difficult circumstances. She has led the team very willingly, backed by her wealth of relevant knowledge and information, supported by her own conviction and commitment to "the choral cause" in this country, and armed with the technical, logistic, personal and organisational capacities to get the job done.

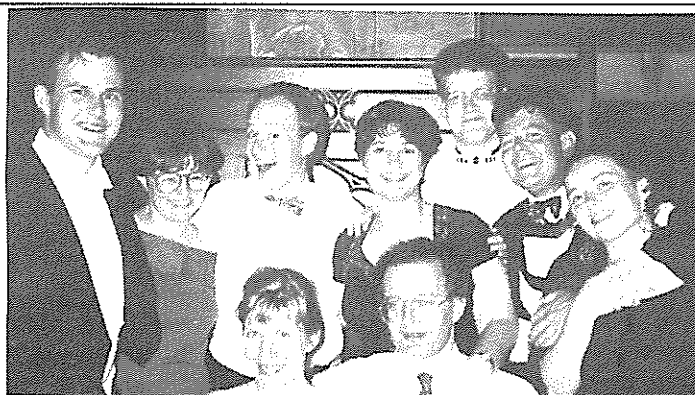
Siobhan, as I wrote in the *Erato*-orama 64/65/66, will be quite difficult to replace, and I know that I speak for all the current Executive when I say we will all miss working with her. Thanks for a job well done, and our best wishes for her early retirement! Perhaps now she can concentrate on doing the job from which she in fact derives an income, namely Education Officer at the Sydney HQ of MV (headquarters of Musica Viva - I just love acronyms! - a legacy of working in Canberra at the Defence Department, fortunately, I think, my only legacy from that particular rather dark part of my work history in relation to which no questions will be entertained). So - see ya, Shevva!! Love and best wishes from all of us, and good luck to the new Prezzy and other Executive members.

The new A.I.C.S.A. Executive will inherit a wonderfully enthusiastic and talented *Erato* team - once again our thanks to both Lucy B-J and Mater Gloriosa (a.k.a. Judith Maitland) and their band of helpers for their terrific efforts in getting *Erato* up and running (sorry - I am, after all, a public servant!) again. Lucy has confirmed that the *Erato* team will re-nominate, so that is good news. I hope that everyone's interest in the revitalised *Erato* will be sustained, and that all support will be maintained for Lucy and Judith in 1992. Keep those contributions, photos, cartoons,

gossip snippets, reviews etc. coming. As I said before, *Erato* is your magazine, so don't be shy about using it!

The A.I.C.S.A. Special Purpose Fund has been a little down-at-heel lately (have you noticed? - more footwear imagery - should I worry about my sub-conscious? - nah, no-one else does!). Earnest solicitations for contributions to the Fund. Please remember the purpose behind setting up the Special Purpose Fund: we envisaged that if we could build a reasonable bank-balance, A.I.C.S.A. could distribute money, from time to time and basically as it reasonably saw fit, to Societies for specific purposes connected with the choral movement in this country in general and Intervarsity Choral Festivals - IVs - in particular.

The grand plan is that one day we will be able to fund Minifests, which is at present impossible under the terms of the ordinary, common or garden variety A.I.C.S.A. Trust Fund. In the shorter term, the not-quite-so-grand plan is that we could make proper use of the money for things like repairing the ever-trusted and loyal Sog Ball, fixing up the sculling trophies, and so on. Any specific purpose might qualify, so we need to come up with some other ideas and SOME MORE MONEY!!! So far, only a few contributions have come in, so please give whatever



*Our fabulous outgoing exec and friends at Melbourne IV Acca Dinner*

your Society can to the Special Fund. Dr Ian Seppelt, if he hasn't done himself in trying to hold down a yuppie-G.P. job, convening the Sydney Choral Festival 1992, being the only tenor to sing ON the beat instead of many nano-seconds behind it in a recent concert in the Opera House, running more Sydney wine-fests than you could poke a dark, fruity red at (is that Simon Barfoot with a tan?) and STILL managing to remember to come to A.I.C.S.A. meetings, is ready to receive all contributions.

The A.I.C.S.A. Archives are now safely in Liz Crisp's clutches. Liz is keen to get everything catalogued, and once that somewhat mammoth task is achieved, she will be scuttling off to the National Gallery in Canberra, from whence she can return, reptilian-like, having shed a skin in the form of the Archives, to her former life in the library at Sydney Uni. Yay, Liz!, and thanks to Noel Wilmott for the delivering up of them to her, and for minding them for the last x years. Just think: your grandchildren - or someone else's grandchildren in some cases - will be able in years to come to visit the shores of the lake of our National Capital and see REALLY EMBARRASSING PHOTOS of all of us from days gone by. Isn't that a Happ'nen Thang?

The A.I.C.S.A. Manual is, perhaps, not yet one of our most celebrated successes. At the A.I.V.C.C. meeting in Melbourne in January, and for some little period thereafter, various survey forms were completed by Societies and sent in to A.I.C.S.A., all unequivocally supporting the idea of someone (you guessed it - that means A.I.C.S.A.!) producing a Manual for Societies to assist in running an IV. Enthusiasm engenders activity, of course, but not when you have a million other things to do not the least of which might be to select THE PERFECT frock for the S.U.M.S. Ball. As you can see, I'm getting round gradually to explaining why the

*cont. page 4*

# Forthcoming Festival

## SYDNEY CHORAL FESTIVAL '92



### Sydney Choral Festival 1992

will be performing the Brahms' *Ein Deutsches Requiem* in the great hall of the University of Newcastle on Friday 10 July 1992 and the Concert Hall of the Sydney Opera House on Sunday 12 July 1992.

Professor Rodney Eichenberger will be the Festival's conductor, and the Australian Youth Orchestra will join the Festival Choir for the two concerts.

Sydney Choral Festival 1992 is excited to announce that the baritone Michael Lewis will perform the baritone solo in the *Ein Deutsches Requiem*. Michael is one of Australia's leading baritones, and has most recently performed to great acclaim the title role of Rigoletto in the Australian Opera's new production of the Verdi opera.



Wisteria & Des totter towards 1992

Michael is now based in England, where he is engaged to perform in the leading English and European opera houses. Michael is very pleased to be taking part in the Sydney Choral Festival's concerts, and they will be his major concert performances in Australia in 1992. The performances of the Brahms' *Ein Deutsches Requiem* are the first in the two cities for many years. We hope you can join us from Friday 3 July till Sunday 12 July next year for music-making of the most spectacular sort.

Sydney Choral Festival Committee (02) 692 0373 & 698 2938

### Association News

*continued from p.3*

As you can see, I'm getting round gradually to explaining why the Manual doesn't yet exist. We're working on it - troooly!!! Several chapters exist in - dare I say it - HARD copy already, and contributors (thanks Christopher and Bill!) are in the process of putting pen to paper for other chapters, and so the Manual too will one day be a Happ'n'n Thang, but it is still a little way off. The A.I.C.S.A. Catalogue, in fact, is one major project which will have to be given priority over the Manual, but we still have our sights set on producing what should be an exceedingly useful document for all. I hope the A.I.C.S.A. Liaison people have been doing their job and disseminating and collecting information - since we haven't exactly had to back adump-truck up to the post-box in order to cart away the tonnes of mail from those A.L.P.s, we can only assume that everything is okay! Seriously though, please consult your A.I.C.S.A. Liaison Person in your choir on any matter of concern, for they are your informal mouth-piece to the Executive, and our messenger to you. We haven't canvassed the idea yet, but I would expect that after the election, all current A.L.P.s will consent to continuing in that role, which would be good for continuity and recognition purposes.

I can't think of much else: my very best wishes and warm fuzzies (is that still what the beautiful people say - god forbid I should be behind the times!) go to the incoming Executive and to absolutely everyone reading this, and I hope all goes well for 1992. Don't forget - "Back to Brideshead" in Hobart for IV in January 1992 -

Teddy Bears are COMPULSORY! Assuming you survive Hobart IV - "down under" down under - you can experience the same weather all over again in Sydney in winter! (Just kidding - Melbourne has more rain and wind than Hobart, and Canberra is a HUGE amount colder). I'm looking forward to seeing lots of people - and lots of my dear Tummie friends - at Hobart IV. Most of you will be forgiven if you fail to attend the A.I.V.C.C. meeting. Who says I bear grudges...Thanks for having me, and LOVE TO ALL, Brian Leaver (A.I.C.S.A. Secretary)

For and on behalf of The President and Executive of A.I.C.S.A., all errors and omissions intended.  
I repeat my earlier offer: all photos retained and all letters answered.

The Editors extend their sympathy to Mark Dolahenty on the recent loss of his mother.

### A.I.C.S.A. LIAISON PERSONS LIST

Please promptly inform your Committee and Erato editors of any change in liaison person, or address details.

A.I.C.S.A. Secretary  
Brian Leaver  
242 Catherine St,  
Leichhardt, NSW 2040  
(02) 560 0124 (h), (02) 581 7615 Fax (02) 233 6827

A.U.C.S.  
Michael Flaherty  
540 Brighton Road  
South Brighton  
S.A. 5048  
(08) 296 0552 (home)  
Deakin Univ Singers  
Donna Moorfoot  
Cataloguing Section  
Deakin University Library  
VIC 3217  
(052) 471 872  
F.U.C.S.  
Catherine Campbell  
45 Addison Road  
Black Forest  
S.A. 5035  
(08) 297 0183 (home)

Mon.U.C.S.  
Jacqui Harrison  
c/- 2 Theodore Street  
Mont Albert  
Vic. 3127  
(03) 565 3233 (w)  
(03) 898 1122  
(03) 544 8133 (ex.381)  
M.U.C.S.  
Kate Gorrington-Smith  
73 Easey Street  
Collingwood  
Vic 3066  
(03) 419 5341 (home)  
(03) 370 1422 (work)  
M.U.S.  
Chris Kimpton  
222 Midson Rd  
Epping NSW 2121  
(02) 8080805  
P.U.C.S.  
Lucy Brennan-Jones  
NEW ADDRESS  
37B Slalom Drive  
Wembley Downs  
WA 6018  
(09) 341 1384 (home)  
(09) 361 0047 (fax)

Q.U.M.S.  
Evan Jones  
135 Indooroopilly Road  
Taringa East  
Qld. 4068  
(07) 371 3613  
S.C.U.N.A.  
Susan Schuller  
35 Harris Street  
Hackett  
A.C.T. 2602  
(06) 248 6886 (home)  
S.U.M.S.  
Tim Matthies  
362 Abercrombie Street  
Chippendale  
N.S.W 2008  
(02) 698 2938 (home)  
T.U.M.S.  
Jon Waters  
671 Nelson Road  
Mount Nelson  
Tas. 7007  
(002) 23 2865 (home)

Society  
Librarians-  
see p. 10





# SOCIETY NEWS

## FLINDERS UNIVERSITY CHORAL SOCIETY

c/- Clubs and Societies  
Flinders University of S.A.  
GPO Box 2100  
ADELAIDE SA 5001



Hello everyone! this Eraticle comes to you from the Edinburgh, FUCS pub, at 10.20 pm. We shall endeavour, through the haze of alcohol, to avoid being tritely chatty and unnecessarily verbose in this small offering to the mass of enlightened choral writing that is ERATO. Ahem.

So. What's happened since the last Eraticle? FUCFEST, for one thing (but more on that later); more importantly, FUCS has been rehearsing for a fabulous concert (in the best possible taste) to commemorate our eventful and successful 25 years. This said concert is called "Sentimental Journey" and will take place/will have taken place on Sat 31st August in the Flinders Union Restaurant. We propose a relaxed cabaret format to complement the music which is a selection of popular songs from the last 25 years, including such favourites as "Monday, Monday", "California Dreaming", that old FUCS classic "Java Jive", the old FUCS Donny and Marie Osmond tribute "Let the Tiny Baby Come In" and the song that everyone loves to hate (gulp)... "Downtown". We will, at this point, refrain from asking the FUCS grouped here to comment.... the PCP will be at Elke's. Her father, as luck has it, is kindly going to Tahiti for us.

Following this, FUCS plans a concert in St John's for November (probably Britten, Elgar), a lunchtime concert at Sturt (formerly SACAE, now part of Flinders University - Thankyou, Mr Dawkins!) where entrance and champagne will be free to try and attract new members. We are having an October Long Weekend Rehearsal Camp at Kate G.G. Haslam's (her parents are away and she's at the library) - everyone is invited to come over as long as you arrive after Sat. am (when the parents leave).

Ed Jarret, our enterprising Fundraising Officer, is planning a car rally - environmentally unsound, I know, but we are combining it with a winery tour in the Southern Vales. I urge you to enter (thanks Sophie Lee). The Ramada Grand (at Glenelg - we'll be able to see the minifest kite!) have begged us to sing on Christmas Day - and they're paying us nearly as much as their name. So far, our enquiries about singing on trains on the Gawler line have been met

with stony silence - we look forward to the Transit Police (you think Moscow's in a bad way...). Oh yeah - FUCS Secretary Kate Haslam is having her 21st Birthday on Sept 5th - party on Sept 7th - Happy Birthday, Kate!

Well, FUCFEST was fantastic - need we say more? Jeff Christiansen wrote Book XI of "Acts of the Choristers" about FUCFEST - a most entertaining read. Much frivolity, debauchery and reminiscing went on and lots of old FUCS came out of the woodwork, including the Tranter Sisters, Nicki Bevan, Neil Piggott, Michelle Zweck and Sue Tonkin. Congratulations must go to those who helped organise FUCFEST (Kate Haslam, Julia Boros, Ali Hansen, Sarah Tunbridge and Catherine Campbell). The dinner was wonderful (Merci, Kate) and I'm sure the whole festival will become legendary, especially the "Back to FAUCSBERG" party (unbeknown to Catherine Campbell, she had taken up residence in an old FUCS/AUCS choir house - hence the name) where the events that transpired would make most people blush (especially the two people rolling around in my backyard, keeping up the bonk tradition of FAUCSberg established in the Tranter/Bevan era - Catherine). Yes, well, I guess we did need to say more.

Lots of Love and Kisses to you all - see you at Hobart!

Yours Fondly

Catherine QC Campbell, Kate GG Haslam, Elke "Bart" Veeh, Julia "Kylie" Boros.

This Eraticle was brought to you by the letters F, U, C, and S, the numbers 2 and 5, John Dawkin's, Sophie Lee, a big raspberry, the letter Z (as in Z-Z-Z-Z) and Kate's parents. (Honest, she's at the library!) goodnight.



MONUCS looking gorgeous at the FUCFest Dinner

## Acts of the Choristers

being an account of FUCFest by the Venerable Jeff Christensen

\*AND it did come to pass in those days that all the choristers of the realm were summoned unto the city of Adelaide south of the Great Desert, for FUCS: in this cause was it named FUCFest, or the twenty-five years of great FUCS, for a quarter-century had in those days come to pass since the inception of the Flinders University Choral Society which bears that name. And at the twelfth hour of the day were the hosts of them gathered in the square of Victoria, and much screaming come to pass from the wenches. From that place made they unto the

shores of the Sea at Glenelg: in their passing unto that place they sang as is their wont: one aged woman lauded them, and fain would hearken further unto them; but two who would travel upon the tram with them heard their singing from within, and such was their displeasure that they travelled not with them but fled away. And their host did pass out onto a pier, and did peer out upon the Sea with their peers: but did they this thing for no great time, for they suffered greatly in that place from wind, and it was an oppression unto them. They made unto the provision-vendors of the town,

\*Apologies for this boring font: I used a very fancy one which the printer would not accept; no time to fix it up - Lucy

continued page 6

## Acts of the Choristers Day 1 FUCfest continued

and thence unto the public-house which was there. Thither sang they, and imbibed: and by the agency of an engine of musick hearkened they unto the musick of other men; but an aged man would fain they they ceased, and took again to their own singing, as it the more pleased him: but they hearkened not unto his will; and the symbol of the Adelaide University Choral Society whom men name AUCS was set upon its head.

It was decided among them that they should proceed unto the fair which lay beside the Sea: set they many upon the Ferris-Wheel, and upon that engine of nausea which men name the Hurricane. Men looked on in amaze, and women gave voice to screams in their trepidation: in truth Joanna the daughter of McWaters was seized by fear even as she was seized by men aforetime, and she cast the symbol of AUCS from on high. Men did battle in small boats in a small water, and the daughters of Men also: gladly displayed they unto mechanical eyes the places wherein the water was upon them. The panda of Andrew the son of Howell was much smitten with hammers, and loud did that man advocate its slaying; but when in the City the son of Howell beheld it and knew it had received some hurt, loud cursed he the man who had done that thing.

And in the evening their host was upon the church of St John which was in that City: thither sang they things which they had not sung aforetime: one played upon the organ before them, and another cursed the wickedness of their acts and the wrongs of their singing; but scant heed paid they unto him in those days. As the hour grew late the voice of musick was stilled and their host descended upon the dwelling of Celia the daughter of Brissenden: men had intercourse, and looked upon the television, as their inclinations should more favourably minister; some so lusted after biscuits that they wrought destruction upon them. And the musick sung of old in Melbourne was played again, and the sons of Men were amazed at the skilfulness of the singing. And at that time I took my rest; but it is said that many revelled well into the night. Here endeth the account of the First day

### The Second Day

And the hosts were bidden that they should be in the park of the elders at half an hour after the tenth hour: at that time my somnolence yet had not met its period, wherefore I was delayed: seeking them in that place I found them not, and I looked upon the Cathedral, which was of a great beauty and a surpassing bigness; but tidings I have heard that they waited long in that place, while men and women sundered themselves for their enjoyment. They went unto the rotunda which was there, and went thence

upon a boat trip up the river even unto the Zoological Gardens; and they returned. It is said that Stuart the son of Reeh wore jeans upon his pyjama-trousers: he sought to remove the same without removing similarly his jeans; but so little skill had he in this (unlike James the son of Carter, President of SCUNA) that women felt constrained to assist him.

At one time when he had no trousers whatever between himself and the outside airs, the constabulary were seen to arrive: and women besought these same that the son of Reeh should be cast in prison for his nakedness; but they hearkened no unto them. When all these things had come to pass, it is said that men wandered in the City: and it is also said that the son of Reeh and one Bradley son of Harris sought throughout their sojourn to avoid the attentions of Sandi the daughter of Clifford and Andrea the daughter of Walker, who fain would be with them.

And at the seventh hour the host was bidden unto an eating-house renowned for its aliment of foreign lands; and John the son of Pianezze was come unto that place: and his hair stood upon its end, for it was tied thus. Wenches also were there, scantily clad: and many bare arms were given to the contemplation of the sons of Men in despite of the frigidity of the terrestrial atmosphere. And they sat and had vociferous intercourse in that place; Catherine the daughter of Campbell made such speech unto them, regarding the nature of the Occasion; and songs were sung, even as is the wont of the Children of the Intervarsity. Barbara the daughter of Rennison, a great wench, spoke of the Absent Friends, which thing took much time, for they were numerous. Much shrieking there was from the wenches at those more popular to the general mass; and consternation at the name of Mark the son of Chapman, whom few indeed name friend. Further songs were sung, and words spoken in laud of the sons and daughters of the Intervarsity.

And they ate, and sang, but one rebuked them, that they sang only those songs of carnal nature and thus caused those about them to revile their meals. One servitor of the establishment had fled from our numbers, for which reason but few functionaries remained to them: and it was long ere the sons of Intervarsity might eat. More speech was made, and Natalie the daughter of Levin spoke that which she named a jest: at this was much mirth and the imitation of nausea. At this time were arrangements set in hand for the tour of the vineyards upon the following day; men sang as is their wont in such circumstances, and the dessert was set before them. A serviette was placed upon the head of Natalie the daughter of Levin that men might look upon her no more. And men took coffee in another chamber, and women with them; and this went on well into the night. HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

### The Third Day

And on the third day the host went unto the vineyards, to purchase wine for their delectation: in those days went men unto the wurst shop in a town of which the name is forgotten. And in that evening went men again unto the church where they had gone aforetime: there by a lottery was it decided if men should sing as wenches, or wenches as men, or

otherwise: verily I think it to have been the worst rendition of the work ever done, but think it somehow appropriate that a death mass should be murdered. At half an hour after the ninth hour of the evening did the host descend upon FAUCSberg, to revel: and men were bidden to dress as aught from the last twenty-five years, for thus was the age of FUCS in those days. And many things did come to pass, as is the wont of revels: all who dared pass the corridor were seized by the legs, that the quality of the same might be assessed: Peter the son of Kwan often passed thus, wherefore we must think him possessed of some vile plan, for all that he screamed in agony ever at his seizure. And it seemed that some men sought to hale forth their viscera to the light of that house, for they sought to place their hands so far into their throats as they might. And these things did continue well into the night, but I sought my rest ere ever they were full-wrought, for all that they were an impediment to me.

HERE ENDETH THE ACCOUNT  
OF THE THIRD DAY.

### The Final Day

And in the fourth day went the host unto the dwelling of Joanna the daughter of McWaters, peradventure to seize her; and many games were played, and photographs made. At the last there came the chief purpose of the convocation, namely that cricket match which was between FUCS and the Rest of the World. And the bat was a stick of wood with a plastic-bag about it, for a handle: and one played I a shot wherein the ball I missed entirely, but the bat passed over fine-leg. Let it be said that the Rest of the World, for whom I played, came very close to a convincing victory. When all this had come to pass rain set itself to falling, whereon the multitude hied itself unto the public-house until those who were upon the train should be gone from thence: and many ran beside the train in valediction. And at that time those who came upon an aeroplane departed, but none ran beside the aeroplane in valediction. And at that time it may be thought that the FUCFest came to its appointed end.

HERE ENDETH THE ACCOUNT  
OF THE FUCFEST.

*Acts of the Choristers is included in this Erato despite its length as the Editor was aware a number of Societies felt it was worthwhile (and I think its funny). However it will be difficult to justify its future inclusion against other Society material. The size of Erato is constrained by cost. Perhaps copies of "Acts" could be circulated to societies separate from Erato? Comments.*

## MACQUARIE UNIVERSITY SINGERS

Box 67 Level O  
Union Building  
Macquarie University  
NSW 2109



After our June Concert I thought things would quieten down but they never do. We are working towards another concert in early November which is a very varied program. The concert include Bach *Cantata No 4*, Four motets by Durufle', the Charpentier *Midnight Mass* and three Bruckner Motets. Several interludes and accompaniment by a brass ensemble should make it a great concert. A new version of a Gabrieli 14 voice *Magnificat* is also included.

If that wasn't enough we are singing in four sections of the City of Sydney Eisteddfod in early September. One section is with a small group and within the MUS we are forming a permanent small group as many other University Singing Groups seem to be doing.

Macquarie University Graduations are coming up in September at which we all enjoy singing and we are appreciated by the Academics.

We have just completed a vocal workshop by a leading singing teacher in Sydney which we all enjoyed and I hope the benefits will be seen in the months ahead.

We haven't thought about Christmas yet, but we will fit in a segment in the St Cecilia's Festival at St Kevin's Church, Eastwood. This has become a regular event for us in the last couple of years. We will probably sing Britten's *Hymn to St Cecilia* and something else.

Yours Sincerely, Chris Kimpton

Macquarie Committee as at June 1991

Musical Director	Margot McLaughlin	Social Organiser
President	Joy Bowles	Angela Hamilton
Secretary	Chris Kimpton	
Treasurer	Edward Jitts	Extraordinary C'ttee
Ass. Treasurer	Greg Hankinson	Member Linda Mann
Librarian	Peter Hume	
Concert Manager	Ian Johnson	
Publicity	Nicola Parry	
Fund Raising	Jenny Thompson	
Membership Sec.	Martha Birch	

## MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51, The Union  
University of Melbourne  
Parkville VIC 3052



Well well well, yet another beautiful edition of this illustrious publication!! Greetings to all, hope you are weathering the winter well. Its times like this I wish I were a PUC, although the weather didn't quite manage to prevent MUCS from having a ripper of a camp last weekend at Poowong down in west Gippsland. But first things first...

Our ambition for the coming concert was to perform the Melbourne premier of Lloyd-Webber's *Requiem* but we just couldn't get the music. So contingency plan no. 1 sprang into action, and we are in the midst of rehearsing the twentieth century trifecta of: Rutter's *Gloria*, and the *Pange Lingua* and *Missa Brevis* of Kodaly, still under the ever capable baton of Ms Kathy McGuire. We're going to have a bit of brass in the concert too, although just what pieces is yet to be determined.

So what has happened between the last Erato and this one in the never dead (just hibernating) city of Melbourne? MUCS had a casino night, which was not quite as well attended as we'd hoped, but then it was absolutely pissing down in streaming torrents outside so I guess you can't be too disappointed. The dress was Gangsters and Molls and I can tell you there were some pretty sharp hustlers there too. It was held in a Catholic Church Hall, which helped rather than hindered the prohibitive atmosphere, and copious amounts of champagne were quaffed. We hustled on the pool tables, we hustled on the blackjack board and we hustled on the roulette wheel. We drank, smoked cigars, called each other Bugsy, Scarface, Doll and other suitable titles, brandished weapons of varying convincing standards, and I defy anyone to recall exactly how the evening ended.

FUCFest happened in the middle of the rehearsal season, and a few of our freshers came back a little less fresh, as is the usual case. One lass was all revved up to go until her parents found out the name of the festival! I knew the bullsheets should have been distributed in brown paper bags!

As I said at the start of this ramble, MUCS had a camp last weekend (Aug 16-18) in Poowong which, aside from its name, is

a wonderful modern camp set in the incredibly lush rolling green hills of Gippsland. It was very, very cold at night and the much-advertised heating wasn't quite as effective as I'd hoped ( and assured everyone...wooops!) but hell, once you're there you can't run away and that's the main thing! The rehearsals were great and Kathy taught us some pub songs - we're trying to re-energize the old "singing pub-songs in the pub" tradition and it's going down well with freshers and oldies. The Revue was great, with a reappearance of MUFS (well, OK, that wasn't a direct contribution to my prior used adjective...), a performance by two Sunshine Sisters (a reworked favourite...if I do say so myself), some songs and some readings featuring some original material by our artist/poet in residence, Eddie Burger, who also designed the new and exciting MUCS T-shirt.

This is already too long, so I'll just tell you that the concert is on September 27th and it'll be a doozy. Nothing so far planned for the Christmas concert, but maybe some Monteverdi to whet people's appetite for Hobart

Bye!! Love, Kate Gorringer-Smith, MUCS Pres.

President	Kate Gorringer-Smith		
Vice-Pres.	Judith Penrose		
Secretary	Ros Williams	Fundraising	Julian Rose
Treasurer	Shellie Kort	Social Secretary	Daniel Barfoot
Imm. Past Pres.	Mandy Johnson	General Assistant	Caroline Williams
Concert Manager	Trina Cairns	C0-SCUM editor	Sarah-Jane Reeh
Camp Officer	Andrew Howell	C0-SCUM editor	Joanna Forbes
Publicity	Kris Rowe	C0-SCUM editor	Charlotte Barker
Co-librarian	Hugh Platt		
Co-librarian	Ceinwen Scutter		

OR FAX US ON (03) 481 7693

## Missing Societies

## REWARD

One old Society Songbook

### ADELAIDE UNIVERSITY CHORAL SOCIETY

No article received. Hope to see you next issue.

### DEAKIN UNIVERSITY CHORAL SOCIETY

Thanks for your apology letter. If it had been an article it would have been included in the magazine. Hope to see you next issue.

### MONASH UNIVERSITY CHORAL SOCIETY

No article received. Well, at least we put in a photo!

The Editors do their best to include late material, and will take articles over the phone if necessary

## PERTH UNDERGRADUATE CHORAL SOCIETY

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



Hello again from rain-drenched and wind-blown Perth. PUCS has had a most successful and enjoyable year so far. Our intake of freshers seems to have stayed too, which is great to see.

Our first Semester concert on May 25th was a Choral rock. The committee decision to stick to a lighter concert for early in the year worked well, and the concert was successful musically, with an excellent band. We did excerpts from *JC Superstar*, *Teo Torriate* (Queen) and *You're the Voice* (all Rob Kay arrangements); and the rock cantata *The Creation* by Bobrowitz and Porter (as in, not Haydn, man). Although the concert made a loss, it had a great cohesive effect on the choir. A number of solos were done successfully by new PUCS people, notably Yvette Hollings - our new President! ("It's such a beautiful DAY!!") The PCP at Joe Wong's had his fantastic house rocking, and it seems unlikely to recover.

For our next semester concert on October 18th, we have four weeks to produce a spiffing Durufle *Requiem*, and other terribly tasteful bits and pieces. The concert will be "Choir and Brass". We took some time off from this rehearsal schedule to re-do some choral rock pieces with Kelmscott Senior High, to a captive crowd. Their musical director Julie Roberts is an old PUCS person of note.

Socially things have been excessively groovy. We had this completely fun camp at Point Peron in July, with our then new Social Sec (now Dischord ed) Mark Graham coping well (last seen rap dancing to excess). The Revue and PUCS Sop Aria competition were hosted by the Man with the Mouth, Arran D. Stewart. Our former conductor John Beaverstock, a vision in Spanish taffeta, romped home in ghastly splendour in the Sop Aria, just beating Mitzi and Nanette in horror value. We then had a social dinner in August and a dance on Sept 14th (absolutely ripping), and the fabulously glam and posh Annual Dinner is on October 4th at Cottesloe Resort Hotel.

Our AGM on Sept. 4th was the usual see-saw between unbearable pedantics and excessive hilarity. Suffice to say that we now have a committee busting at the seams, most of whom are students with only a few old codgers like me along for the ride. The large and ongoing contribution of Serena Kay to the success of the choir was again acknowledged. There is a decently-sized retinue of PUCS bound for Hobart. Alas my poor, once-chaste and rarely obedient self is unable to go Back to Brideshead (let alone take my first Trip to Tassie). Kiss a teddy and do a Charleston for me. Till the December Erato.

Lucy Brennan-Jones.

### PUCS COMMITTEE FOR 1992

Pres	Yvette Hollings	ph. 09 370 4457
ViceP	Terry Mercer	
Treas	Mary Scacheri	
Sec	Tim Parish	
ConMan	Meredith Lane	
	& Cameron Neylon	
Libns	Karen Williams & Kathryn Teale	
Soc Sec	Melanie Smithin	
Pub Offs	Lucy B-J and Liz Yuncken	
OCMs	Fiona De Garis & Arran D. Stewart	
Dischord	Mark Graham	

## QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union  
University of Queensland  
St Lucia QLD 4067



Hello one and all, and I hope this finds you as well as we are up here in sunny Qld (beautiful one day, perfect the next).

Well, the pritikin concert went very well - much to the astonishment of many people who were expecting a disaster. We received the usual small audience, and once again did not get a crit. I hope the new Publicity Officers can remedy that situation.

At present we are rehearsing the Mozart *Messiah* (actually Handel had a hand in it as well). We're all looking forward to the main concert, but the proposed concert in Toowoomba had to be abandoned. There are about 130 on the books I think (ask Scott, he'd know!), and we are discovering just how difficult the work really is. The concert is set for Oct 11, at Mayne Hall, and is the first of three full performances Brisbane will get this year (actually the Qld Univ of Technology choir will beat us with a performance of excerpts in September).

The object of doing the work, however, is not to give us the chance to sing it, or for QUMS to give it for the first time in its history, but to get lots of bums on seats and make lots of lovely money. I wonder...

The Annual General Meeting was a brief affair, with only one of the seemingly inevitable constitutional amendments which we seem to produce so often - and this one was really no option for us. Dinner, of course, was much more pleasant.

Christmas appears to be more of a fund-raising period this year - at least there does not seem to be a concert happening. No clues yet about next year, though we might cane another Handel oratorio, or perhaps do something with an African flavour very well-known to many UCS and UMS, but I'm just gossiping! One thing that's been floating around is that it is our 80th anniversary next year, so a dinner/celebration of some kind is in order.

Tonight (28/8) a party of us is going to see/hear St. John's College Choir - and render assistance if necessary (only kidding folks). On Saturday 31st August John Yesberg and Joanna Leslie get hitched at St. John's Cathedral, Brisbane, and a group of us will sing them on their way to decades of married bliss. Next week it's the Spring Ball, and another party! Another piece of big news is that a certain Bill Abrahams (Hon. Life Treasurer 30th IVCF) has got himself engaged to one Jennifer Cole (a fellow student at St. Francis' College and, breaking with recent trends, NOT a member of QUMS). The wedding will probably be in early December, I'm told. We still wait for information about Hobart IV.

Yours in choral solidarity,

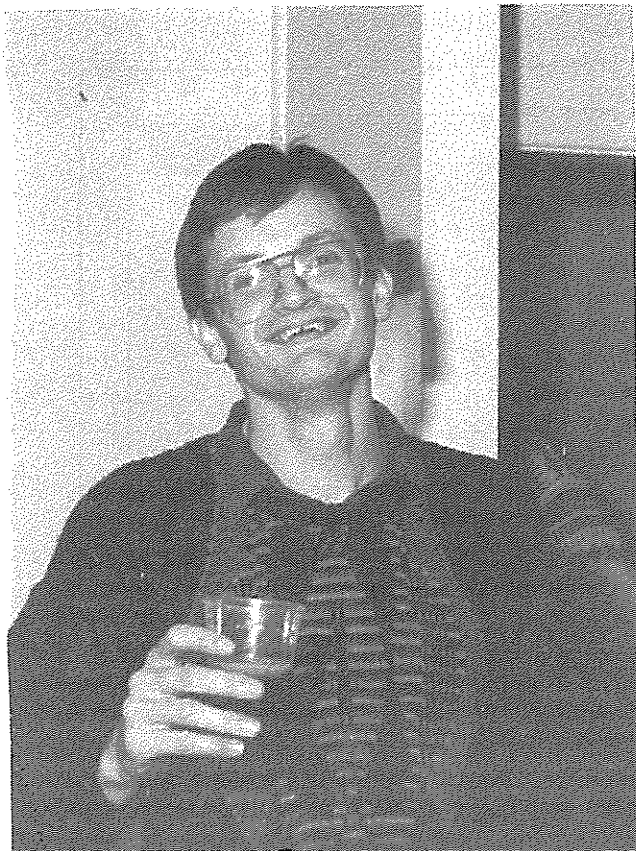
Noel Wilmott.

(Actually, I've realised recently that, at the moment, unless there's a stray sop or alto I don't know about, I'm the longest serving QUMS member in the choir. I wonder if that would entitle me to a pension plan?)



Mary Scacheri & Arran Stewart  
gripped by the horror of the PUCS Sop Aria Revue





Peter Young has one SCUNA too many

SCUNA

## Australian National University Choral Society

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



Since the last Erato SCUNA has presented two concerts conducted by resident maestro Peter Young, both of which were musically and financially successful. The first, on May 24, consisted of Dvorak's *Mass in D* and Britten's *Rejoice in the Lamb*, and the second, on August 2, entitled "Fine and Frivolous" was a combination of madrigals, spirituals and a medley from *My Fair Lady*. The more lively spirituals were so much fun that they will certainly reappear in Hobart. We also sang the Dvorak at a Sunday service at St John's in Reid, with the entire choir crammed into a tiny organ loft unable to see Peter, who was too busy on the organ to conduct us anyway.

Although we sang very well at both concerts, the two gushing reviews we received make us sound like the best choir since the heavenly host in 4 BC. Not that we are complaining (any publicity is good publicity), but they are becoming rather ridiculous: "the choir invoked a splendid, sonorous world where earthly and spiritual ecstasy are mysteriously fused"; the Gloria was "almost savage in the quality of its joy"; and what about "the visceral, physical pain conveyed by the Crucifixus". I still don't understand how an organ part can be "almost prescient" of an orchestral

cont. p.10

## REVIEW - QUMS CONCERT 24 MAY 1991

On the evening of May 24, at Mayne Hall, Univ of Queensland, the Queensland University Musical Society presented its main concert for semester one, billed as the concert of the "Big B's". The demanding program, consisting of the motet *Jesu, meine freude* of J.S. Bach, *Rejoice in the Lamb* by Britten, *Two Motets, op 29* by Brahms, and *The Song of St Francis* by contemporary British composer Howard Blake, was ably conducted by Michael Fulcher and accompanied expertly at piano and organ by Christopher Cook.

Numbering about 130, the choir made a fine sight in their attractive and distinctive costumes, and their entry onto stage was well done. It would be trite to dwell on certain flaws in the performance - the occasional lapse of pitch, of sometimes not quite reaching the centre of long held notes, some textual muddiness, and some tiredness of attack (especially noticeable in the Britten)

Rather I would prefer to congratulate the performers on a generally splendid job. The Bach was noteworthy for a high overall standard of performance, with good attention to diction, nice attack, very nice vocal tone (especially from the tenors), and a confident navigation of the complex polyphonic strands of the work. The fact that the work splits the sopranos into two lines assisted in rectifying the female balance present in some earlier concerts.

Towards the end of a musically and intellectually demanding work there was some loss of focus, and the tenors lapsed once in producing the nice, light head tone which should

be a feature of Bach singing. Soft singing, I'm sure the choir realises, requires even more effort than "can belto", and care must be taken not to lose focus on consonants.

The unaccompanied Brahms pieces were accompanied at the piano, which at least saved them from going flat (even if it is cheating). Actually they were distinguished by the same virtues as the Back-clear polyphonic entries, good control of the texture and nice marking of the climactic points. The choir was probably surprised by how well these pieces actually went.

The Blake work, a setting of the Canticum Fratris Solis of St Francis, will probably be unknown to most UCS and UMS. It is a longish work (some sections repeating their musical material seemingly to fill in time) yet it is a really sincere and tuneful work. The choir must attain various vocal shadings to match the musical settings of Brother Sun, Sister Moon, fire, wind and water. This it did, though I really felt that it did not always achieve a solid forte, or the rollicking rhythms which are found in the piece.

All in all, though, a concert the Society can be very pleased with, and the audience of about 160 got its money's worth. However, I note that the publicity for the concert did not seem very extensive, and would caution the Society about not skimping on advertising. It is also a pity that none of the local press reviewed the concert, for I have seen much worse given much higher praise than this. Good luck to the Society for second semester.

*Pro Bono Publico*

## QUMS Committee as at 21-9-91

President	Evan Jones ph. 07 371 3613
Vice-Pres.	Greg Findlay
Secretary	Melissa Eastgate
Treasurer	Beth Logan
Librarian	Erik Isokangas('92)
Publicity (Media)	Scott Kirkman
Publicity	Tiana McAllister
Socia	Penny Hunter ('92)
New Member Reps	John Laird
Conductor	Kathy Greenwood
Archivist	Lydia Blackburn
	Rebecca Fuller('92)
	George Valento('92)
	Laurie Reemeyer('92)
	Mr Michael Fulcher
	Heidi McGregor

## STOP PRESS!

New AICSA Exec  
as at 23-9-91

President: Jacqui Harrison  
Treasurer: Sophie Gordon-Clark  
Secretary: Eric Polli  
Erato Editors: Lucy + Judith  
NO LIBRARIAN or ARCHIVIST...

# Society News

## SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building  
University of Sydney  
NSW 2006

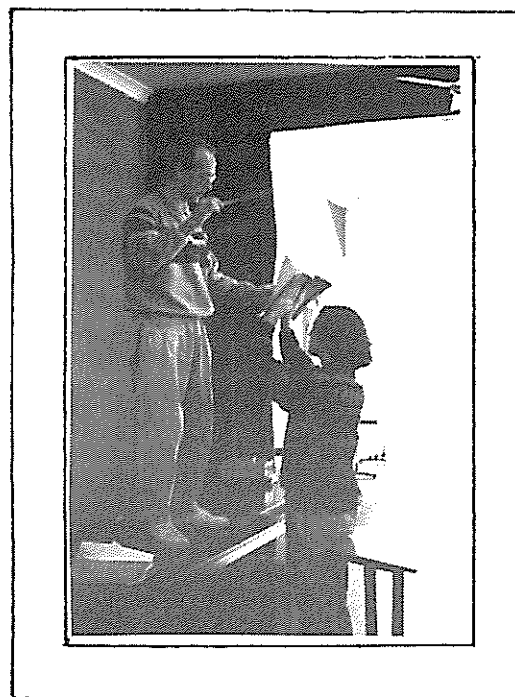


Hello from SUMS to all our fellow choristers. We are right in the throes of a mad rehearsal schedule for our concert on Saturday 7 September and a special concert we are participating in on Sunday 15 September.

Our concert features the Bach *Magnificat in D*, Purcell's *Te Deum Laudamus* and Briten's *Rejoice in the Lamb* (University choir's favourite work at present!). SUMS numbers 120 voices at the moment, and the sound is pretty impressive, especially from our valiant second sopranos and sopaltos (Ben's term!). Five of Sydney's leading soloists are joining us, Jane Edwards (of Hobart IV fame), Vivian Munday, Anne Fisch (an old SUMS member who has just been in Japan participating in the Pacific Basin Festival to great acclaim), Antony Walker and Michael Hissey. Our Orchestra is being led by concertmaster Gordon Bennett, and all are under the control of the wonderful baton of Ben Macpherson.

Our rehearsal camp was two weekends ago and heaps of fun and lots of good rehearsing was had. Other than Ian Seppelt's great glass-door-smashing happening we left the camp pretty much as we found it, though some choristers did not come away unscathed. Mandy Bray, Dean Rancewicz and Carol Hawkall made special guest appearances at the Campbelltown and Camden District Hospital to great acclaim (Yes that's right, Mandy Bray - camp officer for Sydney Choral Festival 1992. It augers well). The Revue and Community Sing-Along were hosted by our special friends Wisteria and Des (who was having a bit of bladder trouble on stage) and acts were of a uniform standard (!!). The night ended with wild dancing, formation cat-walking and too many card games.

cont p. 11



Ben Macpherson of SUMS, Chris Matthies as Music Stand

### SCUNA cont. from p.9

and just what is "Purcellian lucidity"? Furthermore, we did not sing "bees and contentment" as quoted, but "peace and contentment". At our most recent concert, the female tenors were wearing moustaches, but the men's were REAL, and have been for years. The Canberra Times obviously has a naive English graduate reviewing choral music, because she also sings the praises of competent but unspectacular performances by other Canberra choirs who we know are not as good as us.

Our next concert is going to be the largest SCUNA production for many, many years: a performance of Handel's *Solomon* in the Albert Hall sometime in October. Written for double choir and substantial orchestra, this is the mother of all oratorios, going for three hours and including two intervals. Although it contains the overplayed "Entrance of the Queen of Sheba", it is rarely performed and so it should attract a large, enthusiastic audience. Peter is hoping for 60-70 voices, which is enormous by our usual standards. Following *Solomon* we are heading for an exciting Christmas concert featuring

some 12 part Gabrieli sacred symphonies, complete with zillions of trumpets.

Although SCUNA's FUCFEST contingent consisted of myself and one other bass (Jeff "Acts of the Choristers" Christensen), this does not represent any waning of the IV spirit in Canberra. On the contrary, after reporting to Susan Pusan (*Schuller? Ed.*) on that wonderful night at Celia B's when we sat silently for 60 minutes listening to our glorious Rach *Vespers*, she is even more enthusiastically pushing Hobart '92. Incidentally, SCUNA gossipmongers would like to know who mentioned Mark Chapman as an absent friend at both Adelaide Minifest and FUCFEST. If there is any buried scandal worth reporting, please drop us a line.

On the social side of things, I find myself not being able to keep track of the parties. After the Dvorak concert, the PCP at my place (a rather modest two bedroom flat) felt like an eight hour game of sardines, with the rules modified so that everyone was required to spill red liquids on my once cream carpet. My long suffering flatmate slept in his car, and at work the next morning I was very unattractive. My bed still hasn't recovered from the cram it suffered. On the Saturday night before the St John's sing and after a quick Dvorak refresher course, a quite substantial get-together at

Peter Y's ended at some ungodly hour on Sunday morning (I didn't actually make it to the service) after far too much Abba and far too little hairbrushing. I am convinced that a liking for Abba is actually a form of demonic possession: it is the only hypothesis that explains the fact that everyone knows the words. The last PCP, however, takes the cake for longevity, after moving from Jeevan's at 4 am to Peter's around the corner, it broke up at 5-30 only to be reconvened for brunch too few hours later, and we eventually went our separate ways at 3pm Saturday. Despite all this revelry there is precious little scandal to report, and I refuse to incriminate myself.

With all of this behind and in front of us respectively, we are looking forward to the AGM and our camp down on the South coast in early September. Perhaps on an idyllic beach, in the spring sunshine, I can discover the reason why SCUNA's female tenors have taken to sporting moustaches at our concerts. Hobart with hairbrush or bust. Damian Verdnik

### SOCIETY LIBRARIANS

#### AUCS

Craig Weatherill  
(08) 352 4436

#### DUS

Janet Buchan  
(052) 47 1125 (w)

#### FUCS

Alison Hansen  
(08) 267 3881

#### MUS

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

#### MonUCS

Michael Cooper  
(03) 546 6719

#### MUCS

Hugh Platt  
(03) 3878515  
Ceinwen Scutter  
(03) 598 8689

#### PUCS

Kathryn Teale (09) 382 5583  
Karen Williams (09) 364 5331

#### QUMS

Scott Kirkman  
(07) 359 6869 (h)  
(07) 368 4505 (w)

Christine Crossley  
(07) 371 2878

#### SCUNA

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

#### SUMS

Lucianne Brady  
(02) 427 6812

#### TUMS

Brigita Ozolins  
(002) 25 4196 (h)  
(002) 740709 (w)

Please inform the Editor if any of these names/phone numbers are incorrect, and don't forget to inform the AICSA Librarian(s) when your Librarian changes!

# Society News

**SUMS** *cont. from p. 10*

The week after our concert we are performing in a very special concert in St Mary's Cathedral (a huge Gothic Revival masterpiece) entitled *The Splendour of Venice*. The music of Giovanni Gabrieli and Claudio Monteverdi is being performed with huge forces. One piece, Gabrieli's *Magnificat* a 33, includes 13 trombone parts on top of five choirs and strings! The Song Company, Sydney Philharmonia Choir, Sydney Brass Ensemble and Sydney Chamber Orchestra are the other groups performing. SUMS is performing four pieces, one a capella and three with various of the above forces. We have also created a new vocal section for this concert - balto. We are delighted and excited to have been invited to take part in this concert, and keep your ears tuned to ABC FM for a delayed national broadcast. There is also the possibility that this concert will be repeated next March at Parliament House Canberra, and will be filmed by ABC TV.

Because this concert is on Sunday 15 September we have had to postpone the SUMS BALL for six days. **THE BALL IS NOW ON FRIDAY 20 SEPTEMBER IN THE RECREATORY OF THE HOLME BUILDING, UNIVERSITY OF SYDNEY.** Please join us for this very special evening - Rob is willing and able to organise interstate travel.

The rest of the year beckons after this - a short break to recover, and then we will begin rehearsing for Carolfest. Carolfest this year is on Friday 13 December (does that signify anything?) in the Great Hall of the University. Some weddings and other fundraising activities are on the horizon, and more social events including the Annual Dinner and Elections are happening. And then there's Sydney Choral Festival to think about!

Remeber, we rehearse Wednesday evenings from 6.30-9.30pm in Bosch Lecture 4 and then partake of a Guinness or two at the Thurless Castle Hotel on Cleveland Street Chippendale. Come and visit us, I'm sure we can find you a bed, and my number is 698 2938.

see you at Hobart IV if not before.

Yours in choral joy,

Tim Matthies

P.S. At the pub last night Ben became SUMS' first condalto in a poignant rendition of "Since First I Saw Your Face". What is happening to this choir?

## SUMS Committee as at June 1991

President	Tim Matthies
Secretary	Robin Hillard
Treasurer	Craig Miller
Concert Manager	D Paul Miller
Activities	Tasha Miller
Librarian	Lucianne Brady
Fundraising	Jake Moeller
Publicity	Kathy Beletich
O Vox Editor	Tania Duffield
Ordinary Member	Bronwyn Collins
Archivist	Ian Seppelt
Imm Past Pres.	D Paul Miller

## TASMANIA UNIVERSITY MUSICAL SOCIETY

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



Hi Ho from TUMS. It has been a dramatic few weeks. Our president Lyndel Short has just borne a sweetie childling! Alas, Salieri - composer of the last TUMS eraticle - has temporarily forsaken us, moving to Devonport, where she continues to "put away" antisocial wretches.

Anyway, life must go on. July saw a plethora of musical activities for TUMMIES. We put on a fab free concert at the Derwent Regional Library, conducted by Liz Eden. Included was a performance of "The Seasonings" by P.D.Q. Bach. In the audience lurked a well known local barrister and an ex-federal MP, the Mouth from the South. He was alarmingly dressed as a member of our rivals the Conservatorium Chorale. Nevertheless, he was loath to let go of my hand after the concert. An elderly acquaintance of this politician subsequently raved on, expounding the virtues of Choral Societies, if for nothing else, as a means of protecting youth from alternative insidious activities, loitering in hotel lounges and video outlets to name two. I felt obliged to inform him that TUMS has not been neglecting the pub. In fact, a waiter named Pedro (at Nickleby's) seems rather attached to Christopher McDermott.

A number of TUMS choristers have recently bathed in the limelight as members of Reg Marron's Commie Choir. Recognised as Australia's leading Trade Union Choral Group, they feverishly sang "Solidarity for ever" at the recent National Labour Party Conference at Wrest Point, revelling in the embrace of Bob Hawke, a well known patron of the Arts. How splendid!

Several TUMS members augmented the St. Davids Cathedral Choir and Chamber Orchestra in a rendition of Schubert's Mass in G. The Conductor, Dr. Christopher Dearnley, was later farewelled at the delightful home of Adam Marshall. Unfortunately, a lack of communication led to a remarkable similarity when one compared the farewell gifts i.e. a lovely book of Tasmanian scenery that was on special at Fullers Bookshops next door to the Cathedral. It the thought that counts...

Our Conductor Ian Burk has returned from his travellings, and TUMS is now busying itself for an October concert featuring Britten's St. Nicholas and Hymn to St. Cecilia. It won't be all work; a TUMS camp happens in a few weeks at a beachside location, lovely weather of course. Anyway, see you all at I.V.

Jon Waters

## TUMS Committee as at June 1991

President	Lyndel Short	61-0393 (w) 29-3095 (h)
Vice-Pres	Jon Waters	
Secretary	Daphne Toombs	
Treasurer	Carole Whitehead	
Publicity	David Howell	


Con. Man Antony Logan  
Librarian Brigita Ozolins  
Social Secs. Helen Verrier  
Louise LeMottee

Archivist Christopher McDermott  
Imm. Past Pres. Stephanie McDonald  
General Reps. Helen Chick, Phillip Legge

Hobart  
Intervarsity  
Choral  
Festival

18<sup>th</sup>  
January  
to  
2nd  
February  
1992

"Back to Brideshead"



Wildly excited TUMS check the directions to Hobart '92

**That's all for now! Next Erato deadline...Late November I think. Stay tuned.**

**Hint for the week: Do not ever try to publish a national choral magazine the same week in which you have to move house and rehearse six nights a week in Dialogues of the Carmelites. Oh for the contemplative life. Hope you liked Erato. Write to me! Us! Lots of love, Lucy**

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## EDITORIAL



Welcome to Erato 67. It is an Ecclesiastical *Erato*, because God alone knows how it got finished under the circumstances! Our thanks to all who contributed, because without you *Erato* doesn't exist. We used a reminder letter, and where necessary, phone-calls to get the bulk of the magazine together. I must say I am disappointed at the length of follow-up some societies need. If your society is missing from this issue, it is not for lack of effort on our part. Talk to your AICSA liaison person about why. *Erato* correspondents, if you can't make the deadline, delegate, or phone us some details. It's a damn shame when all it takes is a little bit of effort. My especial thanks to Damian Verdnik of SCUNA, who for the two recent issues has made sure that his material was received *before* the deadline. Thanks to MonUCS for your kind letter about *Erato* 64-65-66; but it's sad to see you couldn't make our deadline for this issue.

As the term of office of our current Exec draws to a close, I would like to extend great thanks and appreciation to them for all their work. Thanks especially to Siobhan Lenihan for persevering with her years at the helm, in that deafening vacuum of correspondence that is the Intervarsity movement between festivals. Thanks to Ian Seppelt for similar endurance; to our now far-away Hugh Swinbourne for his years on the exec; and our present Sec Brian Leaver for this last year of essential enthusiasm. Best wishes to the new Exec, whoever you are. Your *Erato* editors offer their support. Please give your support to them, and keep AICSA alive across this huge country by picking up the phone or sending a letter.

Best wishes to all Societies. Hope to see you *all* in the next issue.

Lucy Brennan-Jones, Editor-Type Person

### Editor's Stuff - PLEASE READ THIS

All Societies will receive a reminder letter a week before the deadline. If you can't write something in time, delegate it. All reminders by phone will cease one week after the deadline. *After* the deadline, please try to fax, and attempt to phone us that you have an article on the way. **EVEN IF YOUR ARTICLE IS A WEEK LATE, WE WILL DO EVERYTHING TO INCLUDE IT.** Stick to 1 or 2 A4 pages max.: TYPE or PRINT CLEARLY. IF YOU CAN SEND COPY ON DISK IN MICROSOFT WORD 3 OR 4 THIS WOULD BE MUCH APPRECIATED. DISKS WILL BE RETURNED.

Jeff, please if you can, send Acts of the Choristers on MACINTOSH DISK ONLY. Two photos from each society only please.

## JENNY NAGLE'S ADELAIDE MINIFEST

### A-Z

A is for Adelaide- city of churches; and host for the festival which saw 100-odd hyped-up histrionic choristers congregating like boons around a blowtorch.

B is for Bacchanalian booze-up, with lots of bourbon, boogying, belching, bonking and bleughhhhh...

C is for Cutlery Drawer- delve in to find N.I.V.E.S. (Nubile InterVarsity Extroverts), and F.A.U.C.S. (Flinders and Adelaide University Choral Societies).

D is for Dzintari- the camp where many strange and wonderful events took place, the Soup (!!) and the crucifixion of Craig Miller...

E is for "Egg-shell-sis"

F is for Freedom Train II- "There's nothing quite like 31 hours from Adelaide to Sydney via Broken Hill. Thank you State Rail."

G is for gargling. "All together now- Edelweiss, Edelweiss..."

H is for Haggard- the way we looked the morning after the bacchanalian feast.

I is for "i"- that vowel which no speaker of the South Australian dialect can resist adding at every possible opportunity, e.g. "noi", "doin't" and "helloi".

J is for Jesu Christe (pronounced Peter Godfrey).

K is for kite- the publicity stunt that failed (I wonder if it's still up that tree?).

L is for Larynx- that bit which didn't work quite as well after four days at camp.

M is for Mozart, Wolfgang Amadeus; and Mendelssohn, Felix: master melody makers who inspired Minifest (wo)men to musical magnificance.

N is for Nymphomania. n. morbid and uncontrollable sexual desire in women. Outstanding characteristic of the inhabitants of the "Desperate Women's Dorm".

O is for Orchestra- I wish those bloody first violins would get it right! (Credo, bar 34).

P is for P.R.A.V.D.A. (shouldn't it be de-praved?).

Glorified timetable and essential reading for fans of The Famous Five.

Q is for Queens and QUMS. The latter group was conspicuous by its absence, as is the former by its very nature.

R is for Runs- turn to p. 104 of your Mozart score, and you'll see what I mean.

S is for SUMS. these sublime Sydney singers simply surpassed other societies, showing a surfeit of sophistication, savoir-faire and sex appeal.

T is for Tram Cram. Glenelg, here we come! There was free entertainment for the other passengers, although not everyone appreciated it...

U is for Uvula

V is for Virginity- non-existent in UCS/UMS scene.

W is for Wenches, stupid. n. All altos.

X is for X-plicit- most of the social activities undertaken by Minifest choristers.

Y is for yawn. Normally a precursor to...

Z is for Zzzz- the substance I.V.ers dream about.

### Editor's Stuff

LUCY'S NEW ADDRESS: 37B SLALOM DVE  
WEMBLEY DOWNS 6018

PHONE & FAX: AS BEFORE Lucy (09) 341 1384

Fax:c/- Allan Veal (09) 361 0047

Judith 1/25 Fairway Nedlands 6009 ph (09) 386 8350