

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

MARCH 92 *Post-HOBART IV* ISSUE 68



Hobart IV Committee at the Academic Dinner

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worked in Tasmania, although he has visited the state on numerous occasions on a non-professional basis.

One of the pioneers of historically aware performance practice in Australia, O'Donnell is internationally recognised as an organist and harpsichordist, and is the only person in Australia, if not the world, to have performed the complete keyboard works of J.S. Bach.

O'Donnell is a senior lecturer in musicology at the University of Melbourne. As an organist, he has toured North America ten times; as a conductor, he is the musical director of the Tudor Choristers, the Canterbury Scholarship, the Ensemble Gombert and the Australian Baroque Ensemble.

"John O'Donnell is one of the world's leading musicologists, and one of its great organists," Lancaster said.

"He has been at the forefront of the early instrument revival in Australia, especially within the tertiary institution context, but also in ensembles.

"He is a phenomenal intelligence and a remarkable musician; he is an amazingly incisive and informed man."

Monteverdi's *Vespers* is an appropriate vehicle for O'Donnell's expertise. With the rise in interest in historically aware performances of early music on original instruments, the *Vespers* has enjoyed a growing popularity, and numerous recordings on original instruments have been released over the past two decades.

Although the number of choristers for tomorrow's performance is greater than that which Monteverdi would have employed, and the

↑ received with a bit missing!

all mixed up in the most consummate way.

"It's a great fusion of late Renaissance and early Baroque music."

"It's very indicative of the fantastically optimistic, opulent, passionate, intelligent, dazzling and dramatic music that you'd expect to find in Italy around this time."

The opportunity of a return visit to Tasmania is one which Lancaster eagerly welcomes. He views the state as the ideal centre for early music, and hopes one day to return.

Hobart has far more suitable venues for early music than Sydney or Brisbane, Lancaster said, as well as the best string-players in Australia and an intelligent, responsive audience.

He will perform on the Conservatorium's Christopher Nobbs harpsichord, a recent acquisition which Lancaster believes ranks with the finest in the country.

This is the first Inter-University Choral Festival at which he has worked, and Lancaster is enjoying the atmosphere of the occasion as well as the dedication of the performers.

"It's a wonderful experience for everyone, and the atmosphere is fabulous," he said. "It's completely energetic and vital. Everyone has a good time, as well as working very hard and

Lancaster, now curator of music at Sydney's Powerhouse Museum, will return to Hobart as harpsichordist for the concert.

With an orchestra largely composed of members of the Tasmanian Symphony Orchestra, eight acclaimed vocal soloists, and the inclusion of the theorbo (a Baroque continuo instrument similar in appearance to the lute), the concert, to be held in the Town Hall at 8pm tomorrow, promises to be a major cultural event for Hobart during a season when little music of this nature is presented.

Monteverdi wrote the *Vespers*, together with a Mass, as a form of job application. Unhappy with his position in Mantua, he composed his Mass in the older late Renaissance style and the *Vespers* in the new Baroque style, publishing them as an example of the nature of work of which he was capable.

The exercise succeeded, and he won the position of Cappellmeister at St Mark's in Venice, one of the best musical jobs in Europe at that time.

Lancaster is enthusiastic about the work.

"Monteverdi incorporates all the secular and liturgical, new and traditional elements available to an art music composer

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EDITORIAL

Hello again from the Wild West. Here is our first Erato for '92. As many of you know it was to be the last Erato of '91, but a very wise executive decision intervened. (In other words, we knew most of you wouldn't see Erato over the holiday break due to IV and lack of regular choir get-togethers, so decided that a Post IV bonanza edition was the best idea. Besides, I wanted a peaceful Erato-free Christmas.) Many thanks to the Societies which contributed during December as they were asked. We really appreciate your response to Erato anytime, anywhere. We hope the revised deadlines didn't cause too many grumbles; sometimes these things have to happen.

It seems Hobart IV was a very successful and special event for everyone who attended. Sorry we couldn't be there to enjoy it as well. Congratulations to Chris McDermott and his host of elegant friends.

Best wishes and welcome to the new Exec as well - Jacqui Harrison (President), Eric Polli (Secretary), and Sophie Gordon-Clark (Treasurer). As if they hadn't done enough pulling off the fabulous 42nd IV in Melbourne, with a profit AND finalised reports, these tireless (?? Sophie??!!) people have taken on the unenviable job of running AICSA. From reading their minutes, the new exec seem determined to run things as tightly as possible, especially in following up Festivals to be finalised. There has been a request loud and clear for Societies to regularly send their minutes to AICSA. It sounds laughably simple, doesn't it? I have every hope that Societies can fully co-operate with this - unfortunately the reality is that our commitment to communicate with AICSA is still patchy.

I think there needs to be a change of thinking - I feel it is happening slowly (as well as I can feel anything happening in the rest of Australia from this far away....let me rephrase that!). Everyone who reads Erato and is interested in AICSA, Intervarsities and Minifests has a contribution to make. Do you know who your AICSA liaison person is? Find out. Ask them questions. Ask your Society's secretary if they send their Minutes to AICSA. Even more radical - ask if you can see the Minutes of the AICSA Exec.

There are many, many areas of AICSA that could be helped or improved with input from society members. Ask your society person who attended the AIVCC to point you to the Final Report of the outgoing AICSA Exec, because I think it raises some very important questions that we all need to think about. I'm sure it was discussed at length at the AIVCC, but it deserves wider circulation, if only in recognition of the hard work put in by the last AICSA Exec.

But will you read their report? Will you even read this Editorial? Or will you just flip through to read your own Society's report, check if you got your photo printed, and that's about it? Maybe it is time for societies to sit down and discuss AICSA, and pass their ideas and suggestions onto the new Exec. If society members, especially Freshers, are mystified by AICSA or not even interested, then discuss that. Erato is a place where you could air and discuss your views - use it! Does AICSA need to provide a kit of information to raise the profile of AICSA in Societies? Photos of the Exec, overview of forthcoming events...the mind boggles. Let's face it, regular Minutes don't really grab people's attention; they definitely have an image problem. There are so many issues that could and should be canvassed.



We are all guilty of inertia, myself included. I undertook at the Melbourne AIVCC in January '91 to try and gather Society Job Descriptions in an attempt to get the AICSA manual project off the ground, and failed rather miserably on that score. I guess my only mitigation was that I took over Erato in April '91 and couldn't find time to do both. (Mind you, I did send out a written request for Job Descriptions with my first Erato deadline reminder in May '91, and except for one society, my request was spectacularly ignored). I still think it is a project worth pursuing, but my time (and that of so many others) is so limited. Can anyone help? Is it worth pursuing?

As sands through the hour glass, so are the Days of our Lives. I'm not sure why I said that, but it just seemed *terribly* appropriate.

I hope you enjoy Erato. We really appreciate your articles and your efforts to get them in. But attempts to stick to deadlines could always be improved. In her phone-around on Friday February 28th, Judith was informed by one chorister: "But the deadline is *February 29th*." Let's do the timewarp again guys! A deadline is for attempting to MEET, not aiming to PASS! We are as generous as we can possibly be in giving people extended time on the deadlines, but many of you are fresh from the AIVCC where you all know the upcoming deadlines! Perth is a long way away, but your attempts to meet deadlines will always be worthwhile.

After many attempts to fit time for Erato in her busy schedule, Mater Gloriosa has decided it is better if she is just a general helper than a co-editor, so it is really all my job now, as it has been most the year anyway! Thanks for your help so far Mater. She will be attending Sydney Choral Festival. As she has so rightly pointed out, it is Bill Brennan-Jones who has contributed an enormous amount of support to getting Erato done every time. Thanks a lot Bill, you've been great.

The more I think about it, the more I feel I have only one more Erato left in me, if that. It takes up so much time, most of which is spent following up late articles. I have enjoyed many aspects of Erato, but it becomes a real grind to keep everyone contributing and involved, and I don't think I can continue to make that effort if others are not prepared to make it for themselves. If anyone is interested in doing Erato please think about it before Sydney Choral Festival.

I will try and be more consistent in sending out reminders this year, which may help societies speed up their contributions. One big favour I beg and implore: if you can POSSIBLY send your contribution ON MACINTOSH DISC IN MICROSOFT WORD 3.4 OR 5, OR MACWRITE, you will have gained a thousand year's remission in the Purgatory of the Erato eschatology. In other words, I would be so bloody grateful! PLEASE give it a try. If there are Macs in existence in Perth, then I KNOW you must be hiding some over there. Please give it a try! Eternal thanks to MUS, TUMS, Hobart IV, and to Catherine Campbell for the FUCS article on Disk; if only half of the Societies tried, what a difference it would make.

But as Siobhan Lenihan once pointed out, better a tatty handwritten article received in time, than a half-finished article rotting unsent on someone's hard disk. But please, let's give disks a try.

Enough ramblings. Enjoy Erato; feel free to write in. Thanks for all the nice things you said at Hobart IV AIVCC, even though we couldn't be there to hear them. I want so much to be at Sydney Choral Festival in July; I hope my finances will let me but it looks increasingly grim.

See you before then in the pages of the June (make that July) Erato.

Lucy.

NEXT ERATO DEADLINE: FRIDAY MAY 15TH (FOR JUNE ERATO)

ARTICLES MUST BE RECEIVED ON TIME. No more Mrs Nice Editor.

ARTICLES SHOULD DETAIL YOUR SOCIETY'S RECENT AND

FORTHCOMING CHORAL AND SOCIAL EVENTS. Always, always include a current committee list, with LIBRARIAN'S PHONE NUMBER.

PLEASE SEND ON DISK IF POSSIBLE (WITH HARD COPY INCLUDED) - MACINTOSH DISK ON MICROSOFT WORD 3 OR 4 OR MACWRITE.

SAVE MONEY - SEND YOUR ARTICLE ON TIME BY POST.

NEWSPAPER REVIEWS - DO NOT FAX DUE TO POSSIBLE ILLEGIBILITY - SEND GOOD PHOTOCOPY IN POST

PHOTOS - 2 PER SOCIETY - SEND COPIES THAT DO NOT NEED TO BE RETURNED IF POSSIBLE

NOTE THE DEADLINE - KEEP IT! Go ahead - make my deadline.

SEND ARTICLES TO: THE EDITOR, ERATO - LUCY BRENNAN-JONES
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Well we don't have much to report in this wonderful edition of Erato. The AIVCC meeting presented many new ideas and focuses, and lots of people attended. It was disappointing not to see reps from the 44th IVCF*, however the IV is, contrary to gossip, proceeding very well. A full report of the AICSA meeting will come to light in the next issue of Erato, and hopefully by then everyone will have done the things suggested by the meeting. Committees please note the directive sent by the AICSA exec. All minutes should be typed with an action column on the right-hand side of the page. They must be clearly understood by someone who did not attend the meeting. They must be dated and the address and time of the meeting be visible. Please send them promptly, not in 5 or 6 lots at a time.

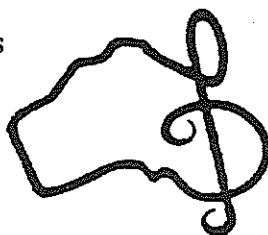
No clear decision has been made regarding the proposed Melbourne Minifest 1994 but it is being worked on *(see Forthcoming Festivals this issue-Ed)*.

Thanks must be extended to Siobhan Lenihan, Ian Seppelt and Brian Leaver (outgoing exec) for their dedicated and professional work for AICSA. You guys are fantastic! Librarian and Archivist positions are open for the taking - does anyone have the urge?

Our contact numbers are below - please ring us at your leisure, we would love to hear from you!

Jacqui Harrison

P.S. Thanks to Lucy and the 'Mater' for a great issue.



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Festival Roster

Sydney Choral Festival July 3-12 1992
44th IVCF, Brisbane July 1993
Melbourne Minifest 1994
45th IVCF, Adelaide July (?) 1994
46th IVCF, Sydney 1995
47th IVCF, Canberra 1996
48th IVCF, Perth 1997
49th IVCF, Melbourne 1998
50th IVCF, Hobart 1999
51st IVCF, Brisbane 2000

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Please inform the Editor if any of these names/phone numbers are incorrect. PLEASE ALWAYS INCLUDE NAME & PHONE NO OF LIBRARIAN WITH ERATICLE - EVEN IF THEY HAVE NOT CHANGED.

H O B A R T I V R E P O R T

Greetings, happy choristers!

It's over! (I wonder why all secretaries/ conveners/ writers of festival wrap-ups all start their Eraticles in such a manner??!!) As I sit in my chair, happily writing this Eraticle, little men in white coats are busily attaching wires to my head and adjusting the straps of the amazing white canvas wrap-around garment I was given on the way here... I suspect the direct cause of my extremely swift removal was the look in my eye and the froth at the corners of my mouth that appeared as Christopher the ever adorable Convener intoned "...where are the minutes, Lavinia..."

It was pleasing to see that the Festival managed to provide an opportunity to accumulate valuable life skills so lacking in our society today. Observing 100 choristers parading around a chapel hall in a parody of the Charleston brought a warm glow to one's heart...

The Presidents PJ's provided the participants with an opportunity to display their newly-found dancing skills... along a diving board and into a swimming pool! The creation and consequent imbibing of a ginger-ale, lime cordial and vanilla custard cocktail with a dash of tomato (stirred, not shaken!) however, left little to the epicurean imagination... I guess if one can swallow such a concoction, then one can swallow anything...

While on the subject of things liquid and frothy, the sculling was an opportunity to indulge in one of those not-so-vital life skills... one can only have admiration for those who participated, the display of courage and determination was a sight to uplift and inspire! The novelty events, however, left little to the imagination, providing an opportunity to prevent the evening from slipping into a perfectly correct display of friendly, intersociety competition... what would your mothers have said had they observed what we did??!!

At this point, to preserve the integrity and moral tone of this Eraticle, I would like to offer a little advice to any fresher contemplating participation in a sculling event:

1. It helps enormously if one has an extreme dislike of beer- one swallows it all the more quickly if one does not like the taste.
2. If one does not wish to participate, then one does not arrive 15 minutes

late (punctuality is a virtue, so I'm told) and one should avoid at all costs being a member of the society lacking a team-member at the precise moment one enters the room. One will find oneself rapidly facing several glasses of beer before one realises what has happened to oneself...

An equally stirring sight to behold was the choir, academic gowned and coloured, streaming across one of Hobart's major traffic routes on a Friday evening.... the motorists bowed before an indomitable force (fortunate for us, really) and we processed through the hall and onto the stage. The audience lay before us in supplication, the baton was raised and the choir gave voice and sang...and directly behind us, a local aerobics class began! The seventeenth century well and truly met the twentieth century in an ill-fated battle of wills- 100 choristers, 6 soloists, 20 orchestral players, 1 harpsichordist, 1 theorbo player and an eminent conductor really were not a match for 15 or so sweating members of the public...

The concert was a memorable experience- the adrenalin rush as one began ones entry, that swimming feeling as one negotiated the off-beat passages, the overwhelming joy as one sang the final note- and that incredible, shivery feeling as one stood in front of the second basses in the Magnificat... (who said one needed sex for an orgasm!)

While we're in that frame of mind, how can one forget the ecstasy of Chris Matthies' beautiful body ensheathed in a figure hugging black mini-skirt, gold lame top, blonde wig and long stockings legs vamping it up to the strains of Kylie at the Camp Revue... my image of Sydney Choral Festival ruined forever! FUCS far from maidenly interpretation of "Three Little Maids..." brought tears to ones eyes, really...and finally someone (an Alto herself, naturally) had the wit and intelligence to bring the sorry plight of the Alto to the fore. Helen Chick performed her own composition "Alto's Lament" to wild acclaim- one will never look down upon an Alto again, will one...!!

Listening to these self-same choristers obeying the notice that read "... please observe the reverential hush in this Church. Thank you." at Richmond by singing, amongst other items, Laudate at full volume was indeed a unique way of expressing their individual responses to the



F i n i s h e d F e s t i v a l s

Erato 68 March 92

concept of Reverential Hush!! The Church at Port Arthur became yet another impromptu concert venue (10 minutes every half-hour!) and the result could be heard on the Isle of the Dead- congratulations must go to all those people who also performed solo or small group items in the Chapel and at the Commandant's House...never again will I volunteer to sight-read a piano accompaniment...

As for the owners of 1 pair of black trousers, we really don't want to know why you left them in Launceston, or why you then didn't need another pair for the Hobart concert or why you took them off in the first place, but could you please write, phone or fax us your details and we can then send them to you. The same applies to the person who managed to leave their shoes in the Bond Store (and that's not what you think it is!)- please phone, write or fax us and we can return them to you! Christopher McDermott also has no desire to know the reasons behind the depositing of a black knitted jumper at his abode after coffee on the Saturday, but the same process applies to the recovery of this item! What a scatter-brained lot you are!

The festival was a lot of hard work, dedication and effort on the part of many people- but we did it and we made it! Christopher the ever adorable Convener deserves praise for co-ordinating the whole debacle, as do the wonderful, hard-working members of the Committee! To all those not on the committee who helped out with fundraising, billeting, labour and moral support- may uplifted choral voices bless your every waking moment...(how painful...!). To all of those wonderful people who arrived, sang, partied and made it all worth it- we couldn't have done it without you! (and that's a tongue in cheek understatement if I've ever written one!!)

On a personal level, I refuse to ever open another beer for anyone (thanks Adam!), I apologise to anybody I screamed at (all I ever seemed to do was tell people what not to do and what they were actually supposed to be doing...), I never again want to have anything to do with registrations forms, computers, Boise font, handbooks or fickle politicians who pick an election date that coincides with the date of the final concert performance ... and the next person who dares to tickle me in a moving vehicle will have their fingers slowly chopped off, one by one, with a blunt axe...

I'm sorry, I have to go now, it's time for my tea... its so peaceful here and one gets used to the white coats and all the wires after a while- but the voices keep intoning " where are the minutes, Lavinia, where are the minutes..." In deepest insanity, my love to you all, Lavinia xxx

A graduation on the grand scale

43rd Intersvarsity Choral Festival
Monteverdi Vespers
of 1610
City Hall, January 31

AS the climax of the 43rd annual festival, an amassed choir of more than 100 singers drawn from musical societies of 10 universities, with six soloists and an orchestra of 20 conducted by the eminent musicologist and musician John O'Donnell, performed Claudio Monteverdi's *Vespro della Biata Vergine* in Hobart's unprepossessing barn-like City Hall.

Brilliant high D-trumpets with sonorous trombones complemented excellent work from the non-vibrato strings led by Alison Lazaroff-Somssich, particularly in solo or duo passages. The continuo of Roger Glanville-Hicks (Theorbo/baroque guitar), and Geoffrey Lancaster (harpichord) were always tasteful and effective.

Together with alto

REVIEW

soloist Lynette Richardson, sopranos Jane Edwards and Penelope Sharpe contributed with excellent singing, particularly in *Pulchra es* and *Suscepit israel* of the final *Magnificat*.

Tenor Gerald English, in the solo concerto *Nigra sum*, and with tenor Simon Biazek and bass Andrew Fysh in *Duo Seraphim*, sang with superb style and technique.

In *Audi Coelum*, and in the final *Gloria Patri*, Biazek sang the echoes from the balcony. The sound was very direct and stereophonic, although with little echo quality.

The very large choir delivered the words crisply, rhythms brisk and accurate, and with a high degree of dynamic and tonal variation; a memorable performance voted as excellent by the large audience.

I.K. HARRIS

BAROQUE MUSICAL BANQUET - 43rd Intersvarsity Massed Choir
University Brass Ensemble - Conductor John O'Donnell
St John's Church, Launceston - Thursday 23rd January
Unpublished Concert review by John Leggett for the Examiner.

'Since singing is so good a thing, I wish all men would learn to sing'. So wrote William Byrd (1543 - 1623), the great English composer of choral music. That message was spelled out very clearly last Thursday evening in the enthusiastic, committed singing of an intersvarsity choir at St John's Church. Singers from university choirs throughout Australia had gathered together in Launceston for the annual Intersvarsity Choral Festival to enjoy a feast of singing under the direction of the eminent choral director, organist/harpichordist and scholar, Mr John O'Donnell.

The music for the Festival was from the early Baroque polychoral style emanating from seventeenth century Venice in the music of Gabrieli and Monteverdi and leading to that of Praetorius and Schutz. This is music of great drama and excitement with vivid contrasts of acoustic effect created by dividing the singers into several smaller choirs which then sing against and with each other. Two of the choirs were performed by the organ and a brass sextet thus adding to the general splendour. Taken all together, this music is particularly good fun to perform!

This was most evident in the opening piece *Nunc Dimittis* by Gabrieli in which we heard a fine, vigorous massed sound from the almost 100 strong choir. Here there was good control of entries and a quite satisfying contrast of dynamics obtained largely through changes in the texture. *Plaudite, Psallite* again sowed the exciting contrasts of choirs, but the best performance in this groups of motets was *Buccinate in Neomania Tuba* (Blow up the Trumpet in the New Moon) which was most theatrical with the brass choir. By contrast, the extracts from Monteverdi's *Vespers* were not so well prepared, particularly in *Lauda Jerusalem* with its long passages of counterpoint which seemed to lack musical direction. The *Vespers* are in preparation for this week's concert in Hobart. Having said that, the very simplicity and quietness of *Ave Maris Stella*, with its contrasts of unison voices and organ versets, evoked feelings of exquisite beauty and deeply felt joy.

The fine quality of the choir's preparation was shown in Praetorius' *Resonet in Laudibus*, a most exciting performance, and further exemplified in the quite extensive setting of *Christus ist der Selig Macht*. The concert concluded with the very dramatic setting by Schutz of Psalm 150. Its high tessitura placed great demands on the performers, particularly the sopranos whose fine tonal qualities were most evident throughout the concert, and the brass players whose performance throughout was most solid.

The brass ensemble (from Launceston) also performed, with organ, two canzonas by Gabrieli. The first, on the 12th tone in ten parts, was quite marvellous, but the second, on the 7th tone in eight parts was marred by lack of co-ordination. Aside from this and some other difficulties the brass ensemble performed with flair displaying very high professional quality of which Launcestonians should be proud.

If there were to be any negative criticism of the concert, the lack of precision in many of the entries during the course of a piece was a cause for concern. Yet the music is quite complicated to hold together, especially in the resonant acoustic at St John's. The fact that such music could be performed by a choir just assembled for the occasion and after only four days' rehearsal is surely testament alone.

Much as recital of Shakespearean soliloquies would make for a certain sameness and lack of variety throughout a programme, so one wished that this music could have been heard in its proper context of the drama of the liturgy where it heightens the religious expression. To hear it at all in Launceston is, nevertheless, a great experience as attested by the expression of the large audience in attendance.

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SYDNEY CHORAL FESTIVAL

JULY 3 - 12 1992

**SYDNEY CHORAL FESTIVAL
BEATS THE RUSH -
REGISTRATION FORMS
NOW AVAILABLE**

RECESSION FEES MAKE FESTIVAL UNBEATABLE VALUE

Dr Ian Seppelt, Convenor of Sydney Choral Festival 1992, announced last week that the registration forms are now available and that choristers should think about registering early to beat the final rush. Registration deadline is Monday 1 July 1992

Dr Seppelt at the same time revealed the registration and camp prices. The Festival, aware of the recession currently destroying the Australian economy, has set registration and camp fees that even the poorest Melbourne acting student can afford. There is no reason why you can't be at Sydney Choral Festival with prices like these.

**THESE ARE BARGAIN BASEMENT PRICES.
EVEN JOYCE MAYNE WOULD BE PLEASED.**

REGISTRATION FEE
STUDENT/UNEMPLOYED/PENSIONER @ \$ 60
WORKER @ \$ 70

CAMP FEE
STUDENT/UNEMPLOYED/PENSIONER @ \$ 100
WORKER @ \$ 130

**DAME
LEONIE
KRAMER
ACCEPTS
INVITATION
TO BE
FESTIVAL
PATRON**

Dame Leonie Kramer, the University of Sydney's Chancellor and former Chairman of the Australian Broadcasting Corporation has graciously accepted Sydney Choral Festival's invitation to be the Festival Patron.

**MORE WILL BE IN THE
NEXT ISSUE OF
CHORAL ENQUIRER.**

Dame Leonie is one of Australia's most distinguished academics and is the first female Chancellor of Australia's oldest university.

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of the Monash University Choral Society
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**A CELEBRATION OF THE SOCIETY'S FIRST 30 YEARS
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(with a choral flock to the floral clock)

The Cherubfest Photo

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PRESS RELEASE...44TH IVCF...PRESS

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MELBOURNE MINIFEST 1994

On Saturday 14/3/92 the Melbourne Minifest Steering Committee (Caroline Williams - MUCS President; Andrew Wailes - MonUCS President; Jacqui Harrison) held elections for Melbourne Minifest 1994. The committee is as follows:

Convenor	Natasha Carpenter
Treasurer	Tim Millikan ^{(03) 782 2660}
Secretary	Kirsty Ellem
Concert Manager	Jacqui Harrison
Publicity Officer	Andrew Howell
Fundraising Officer	Helen Gordon-Clark
Social Secretaries	Shelley Rosen
	Natalie Levin
Camp Officer	Linda Zaid
Librarian	Michael Cooper
Hon. B.O.F.	Barry Gratton

Other positions will be elected during the year.

Natasha Carpenter, Convenor

STEERING COMMITTEE ADELAIDE IVCF 1994

FUCS President	Catherine Campbell
AUCS President	Peter Kelsall
	John Yesburg
	(nominee for treasurer)
Minutes	Alison Hansen
Other interested parties	Louise Tunbridge
	Andy Turner
	Kathy Pope

The steering committee reported to the 92 Hobart AIVCC. Part of the Festival committee will be elected in April 1992, the remainder by early 1993. Steering committee recommend a Jan-Feb festival. Enquiries welcome through Catherine Campbell, c/- FUCS.

See Festival Roster
page 3

ADELAIDE UNIVERSITY CHORAL SOCIETY

C/- Clubs Association
GPO Box 498
Adelaide SA 5001



ARTICLE DEC 91

Hi Australia,

Sorry about the lack of article in the last issue. No excuse except for general slackness, 101 things to do and a concert on at the same time as the deadline.

Well, since then, AUCS has had two concerts, *Elijah*, by Mendelssohn in August, and later in the year, *La Petite Messe Solenne* by Rossini. The first concert was with Graham Abbott and with the world's best "Elijah", Robert Dawe, who sang the complete oratorio with the score tucked under his arm. The second concert was conducted by Russell Larkin whom AUCS is happy to welcome as their conductor on 1992 (and for some time longer, hopefully!). Both concerts were performed brilliantly and to general acclaim although poor audience attendance consistently hampers our aim in building up a bank balance, and in bringing beauty to the masses.

We are now working on a "Lessons and Carols" service under the direction of ex-AUC, now Melbournite, Peter Leech (before he goes OS to study with Nicholas Harnenecourt) in St Francis Xavier's Cathedral, and also the usual shopping centre carols etc. I am planning on learning all the alto lines this year, then I know all the parts!

1992 is looking really BIG for AUCS with the possibility of either *Carmina Burana* or Verdi's *Requiem* as our first concert with the assistance of the Adelaide Youth Orchestra, and other BIG works are in the pipeline for later in the year.

Some of us will see some of you at Hobart IV. Till then, hugs(bear) and kisses (chaste). Michael Flaherty, Social Sex 1992
No February 92 update received

Eine Kleine Review

This is the stuff that dreams are made of

Adelaide University
Choral Society
Elijah
Graham Abbott
(conductor)
Robert Dawe (baritone)

A PART from the beauty and humanity of the music itself, two unflagging sources of inspiration permeated AUCS's presentation of Mendelssohn's oratorio *Elijah* on Saturday night.

Between them baritone Robert Dawe — one of this State's most precious musical assets — and conductor Graham Abbott, also valued beyond measure, showed the way, by voice and by gesture, to an interpretation that was full of respect for the score, for the text and for the composer's implicit musical intentions.

Dawe's *Elijah* was the stuff that dreams are made of. Singing the many and varied airs and recitatives completely from memory — with score tucked under his arm — he Napoleon and Fred Williamson — this most professional, most gifted of musicians sang his heart into the prophet's trials and triumphs.

With superlative control and judgment he chameleoned his voice through an apparently limitless palette of volume and color, portraying rage, righteous vengeance, mockery (a naughty and fleeting "Amny" laugh), piety and compassion with equal conviction. His Mendelssohn's and everybody's seventh, *Elijah*'s plea "It is enough, O Lord, now take away my life" led the whole company of performers and beholders through the vale of tears.

During the times of their

partnership, the point where Dawe's influence ended and Abbott's began was indecipherable.

Building on foundations laid over several years by Hilary Welland and more recently by David Bright, Abbott, headed AUCS to probably its finest edge ever. The full choruses were precise and intelligently shaped and the trios and quartets of angels were blissfully seraphic.

Among the many voices of Guller River, the most satisfying was her muted, lyrical Angel, with expertly matched flute, in *O Rest in the Lord*. Barbara Rensimon was better suited to lyricism than declamation in her *Widow and Angel's* role, and tenor soloist Tasso Bouyess, standing beside Robert Dawe, must surely be aware that he is not yet worthy of that position.

While Abbott's supple and secure direction of the chorus was masterly, his achievement with the underpowered, largely inexperienced orchestra was even more admirable. The fiddles' efforts at word painting a "reed shaken in the water" and "stormy billows" were only too realistic, and interjections for the accompanied recitatives were as the rocks broken in pieces by the hammer of the Lord's word, but the rocky patches were ultimately of less account than the smooth, especially the accompaniment and cello obligate for *Elijah's* *Amos* and *Az*.

Elizabeth Silsbury

FLINDERS UNIVERSITY CHORAL SOCIETY

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



Here goes such stuff which reams are made on:

Salutations and joyous greetings to all! This Eraticle comes to you in the wake of an extremely successful FUCS concert, the standard of which has not been witnessed for many years at this pleasant hillside institution. Under the direction of Russell Larkin, about 30 FUCS gave an electric performance of Benjamin Britten's *Ceremony of Carols* as well as his *Jubilate Deo* and that surprisingly enduring favourite, Vivaldi's *Gloria*. The choir were applauded long and loud by the smallish audience at the end of the *Ceremony of Carols*, even though it was the first piece in the programme! We were fortunate to be able to engage the Principle Harpist of the Adelaide Symphony Orchestra, Rosemary StJohn, and her accompaniment and Interlude added at times a magical, ethereal element to the performance. The soprano soloists were Carolyn Wilkins, an Honours student at the Conservatorium, and Amara Seabrook, a voice student at the Con. These extremely talented singers, both former AUCS, also sang the *Gloria* solos, and Amara demonstrated an amazing flexibility of tone in the Alto solo. Chris Bridge, another former AUC, played organ in lieu of an orchestra for the *Gloria*, and created a lot of hilarity when Russell gave him the downbeat to begin that most famous of all introductory themes and nothing issued from the organ but silence. I guess that's why they have an 'on' button, and it takes more than a few tenors to lift one. The church that provided us with one of the more acoustically



COSTUMED FUCS AT ORIENTATION 1991

beautiful venues in Adelaide was the Tynte St Baptist church in North Adelaide, which from the outside looks like a Baroque swimming pool and on the inside presents a sloping, slightly fan shaped auditorium framed by stained glass windows and an organ compete with a gilt heraldic cherub! The concert was recorded by Radio SUV and will be included in their Christmas Day broadcast. Our most sincere thanks must go to Russell Larkin for his dedication and hard work, not to mention his valiant efforts at parties. Russell, originally from Sydney where he studied at the Con and worked as a musician, is a conducting/composition student at the Elder Con and generally a nice guy. He actually volunteered to conduct this concert and was pleasantly surprised, as we all were, at the result. We certainly hope he has enough time next year to conduct us, as he will also be involved with the Adelaide Youth Orchestra and will be conducting the first two concerts for AUCS. Viva FUCS, the new generation!

The rest of the year will be taken up with (sadly) few carol engagements and planning for 1992 includes a rigorous fresher

cont next page

AUCS COMMITTEE 1992

President
Vice P.
Secretary
Treasurer
Con Man
Pub Offs
Soc Sec
Fund Raising
Librarian
IPP

Peter Kelsall
Chris Bridge
Paddy McGee
Sue Arnold
Sophie McRae
Kathy Pope, Chris Stevenson
Michael Flaherty
Andy Turner
Not known
Bill Jackson

MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0, Union Building
Macquarie University
NSW 2109



MACQUARIE UNIVERSITY SINGERS

GALA CELEBRATION AS UNIVERSITY AND CHOIR MARK THEIR 25TH ANNIVERSARY.

In 1967, the late John Gordon founded the Macquarie Music Makers. Twenty five years later under the baton of Margot McLaughlin, the Macquarie University Singers are preparing to celebrate this auspicious occasion with a Gala Concert. The concert, planned for June, will consist of a mixed programme including Vivaldi's *Gloria* and a retrospective bracket encompassing the past twenty five years. 1992 also marks the twenty fifth year of the University and so it is appropriate that one of the concert items, "The Hums of Pooh", will be performed by the Choir and members of the Academic staff. The Chancellor, Justice Sir Michael Kirby, the Vice Chancellor, Di Yerbury and the University Registrar are all keen to participate and will be cast in the appropriate roles!!

Preparations for "O" week are continuing and for something different, this year the Choir is presenting a "Madrigal Mystery Tour". The idea is to perform pieces appropriate to various areas around the University- Rubber Duckie at the Fountain (complete with ducks and bath foam), Pastime at the bar and Bom Quack outside the Macquarie Dragon Chinese Restaurant??!!

Melanie Smith, MUS Treasurer & one half of the 1991 IV MUS Freshers Skulling Team.

PS. Concert date will be Sunday, 7th or Sunday, 13th June. Everybody's welcome. Get ready SUMS, I'll be over at Bosch with plenty of publicity material and tickets to sell!!!

Mark Hicks, MUS Pub. Off. & the other half of the 1991 IV MUS Freshers Skulling Team.

Thanks again MUS for sending your article on disk. Please include next time more details of what your society has been doing lately, both socially and musically, as well as a full committee list with the librarian's phone number. Ed.

MUS COMMITTEE AS AT JUNE 1991

Musical Director	Margot McLaughlin
President	Joy Bowles
Secretary	Chris Kimpton
Treasurer	Edward Jitts
Asst Treas	Greg Hankinson
Librarian	Peter Hume
Concert Manager	Ian Johnson
Publicity	Nicola Parry
Fundraising	Jenny Thompson
Membership	Martha Birch
Social	Angela Hamilton
Extraordinary Cttee Memb	Linda Mann

FUCS cont

drive (more members = more grants) and a huge first concert, as well as the excitement (yawn) of the University Graduation Ceremonies (after singing in four I'll finally graduate!). Bring on the dancing girls/nubile young men and fly the orange flag, for 1992 heralds the revival of the Flinders University Choral Society (if we can all stay sober long enough). We are sending a frightfully cultured and artful contingent of about 10 to Brideshead-on-the-Tasman and are prefacing this auspicious event with a "Great Gatsby Gay and Frolicsome Gathering in the Botty Gardens" - wear your whites, laces, frills and chenilles; striped blazers optional, boaters and big hats a must.

I say, what a prodigious occasion. See you all there, chums.

Catherine Campbell. (And she did). *No Feb 92 update received*

MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union
Monash University
Clayton VIC 3168



Greetings and salutations! It is a real shame that Erato has not received more news from our scribes in recent times, considering the truly exceptional calendar of events that MonUCS has successfully encountered this year, and the new standards the society is attaining in administration and performance. However, two things haven't changed. Firstly we still can't manage to get our articles to Erato on time, and secondly, we still use hacked-about, scribbled-on boxes to return borrowed music. Sorry about that!!!

To adequately comment on all that we have undertaken this year would require rather a lot of text (and a liberal sprinkling of self-indulgence) so you'll have to settle for a "highlights" account of the year to date. Most significantly of course would have to be our ten or more public performances we have given in this time. In April and May we twice performed the Brahms *German Requiem* and Vaughan Williams *Festival Te Deum* with the Preston Symphony Orchestra. Though the orchestra has significant weaknesses, the choir's performance was admirable. PhD student Mr Joel Crotty wrote of the performance: "... the choir was able to control the complex material found in Brahms' *Requiem* with complete deftness. The penultimate movement, with its great concluding rhythmic and dynamic drive, was a sheer delight to listen to. The might fugue "Der gerechten seelen sind in Gottes hand" was another moment to cherish..."

Two "Mozart 200" concerts were performed; with the newly formed Monash Symphony Orchestra in Robert Blackwood Hall, and then with the Presbyterian Ladies College ensembles at the Toorak Uniting Church. Both concerts featured the Mozart "*Sparrow*" Mass in C, *Ave Verum*, and *Laudate Dominum* as well as other smaller works.

July 23 marked the occasion of our AGM, where a scrupulous and ever-questioning Eric Polli ensured that the tradition of the "inquisition" was alive and well! The highlight (or lowlight for some unfortunates) was the election of a new committee. Whilst there are a few new faces, there is also a fair amount of experience which is good. Taking over from their predecessors were: (See Committee list - Ed) (At this point you will notice that we have the first all-male MonUCS exec. for many, many years. I suppose it was inevitable really!

Andre gleefully accepted our invitation to continue as our esteemed conductor, and I glad to announce that Siro has recovered from FUCFEST and has returned as our accompanist. Both Siro and Andre are increasingly sought after as musicians, and we greatly appreciate their wonderful contributions.

On August 4th, the female members of the choir were guest performers at the University's "Echoes in Counterpoint" International Concert of music and dance at RBH where they inspired the capacity audience with a selection of contemporary a capella works by Kodaly, "Aglepta" by Arne Mellnas, and an African Freedom Song that we sang in complete darkness whilst walking through the hall. Later in the year, MonUCS were invited to perform one of the Religious Centre's Music Series Concerts, which provided a rare opportunity to present a whole program of short (mainly unaccompanied) pieces. This highly successful

cont page 10

FUCS COMMITTEE 1992

President	Catherine Campbell
Secretary	Sarah-Jane Cook
Treasurer	Sarah O'Brien
Concert Manager	Julia Boros
Librarian	Alison Hansen
Social Secretary	Theresa Veith
Publicity	To be co-opted
Fundraising	This space vacant; apply inside.
Morals	Kate Haslam
We have also revived some old committee positions:	
FUCS car	Eric the arithracite (Kate's)
FUCS mummy	Marlene Magraith
" Missionary Position	Ali Jonas
FUCWit (this position must be elected unopposed)	Garth Kidd
- but you're still great.	

MonUCS cont

event featured some of Brahms *Deutsches Volkslieder*, Faure's *Cantique de Jean Racine*, songs by Mendelssohn and Schubert, various madrigals and 'Nkosi Sikele Afrika' by Enoch Sontonga - Quite a collection!

Undoubtedly the highlight of the year so far was our fabulously successful performance of Orff's *Carmina Burana* on Sat. September 14 in RBH. Many feel that this may well have been the best concert ever staged by MonUCS in terms of overall presentation. At great expense, we engaged the services of the highly regarded Geminani Orchestra (resident at the Victoria College of the Arts) and the Victorian Boy's Choir - two superb ensembles who complemented the excellent choral work. Soloists were of the highest standard in Kathleen Southall-Casey, Gerald English (we flew him in from Townsville!) and Ian Cousins, and the audience of some 800 was just enough to break even. The choir (just over 100 voices) celebrated accordingly at yet another PCP which lingered into the wee small hours. That concert also featured the *Scotch Symphony (No. 3)* of Felix Mendelssohn, conducted by Marco Van Pagg. Not just an "average second term concert"!

This year (1991) our membership has remained very healthy, as have our finances. As a result, the social side of things has continued to be active (although perhaps a little more respectful than in past years!) Ignoring several highly "productive" camps, the social highlight of the year would have had to have been our extremely elegant Annual Dinner where Mark D would almost certainly have appeared to be underdressed. The warped and evil minds of Mesdames McDougall and Carpenter combined to present one of the most detailed, entertaining and explicit morals awards in memory (IV definitely contributed here), with several noted members seen regularly diving for cover. On a more serious note, congratulations are due to Andre, who was awarded Life Membership of the Society.

Our assets are always increasing, and the latest additions have been two beautiful, custom-built professional road cases for our precious Yamaha and accessories, new stationary, more music, pitchpipes, and a much needed cashbox.

The universities assets are increasing well! On January 1, Andre takes up his appointment as Senior Lecturer and Conductor at Monash, replacing Warwick Stengards who has accepted the post of Director of the W.A. Opera. For those of you who have been sleeping, Monash has now inherited the AICSA exec. Congratulations to Jacq, Sophie and Eric on their new positions.

Christmas is now fast approaching (so quickly that by the time you read this, it will have been and gone!), and boy are these little cherubs going to be busy! On the weekend 22-24 November, we enjoyed a highly relaxing camp in the glorious sunshine of Dromana, and have already started shopping centre gigs! On Dec 6, we will sing for the residents of

the George Vowell Centre for the Blind (we visited them earlier in the year and they loved us!! So much so that we will visit again on Dec 15 - but with the Monash Symphony Orchestra in Tow!!!). Our major concert will be on Sunday December 8 in the afternoon (this is a new concept in MonUCS Christmas concerts - we are crossing our fingers) at Melba Hall. Performing with us will be the Victorian Orchestra for the Disabled, and the programme features the Vivaldi *Gloria*, Charpentier *Messe De Minuit* and Mozart *Spatzenmesse (No.5 in C)* as well as the *Magic Flute Overture* and Handel *Water Music Suite No.2*. Our unprecedented carol extravaganza promises to be very lucrative, but equally demanding. To compensate, we have planned a Fancy Dress extravaganza on Friday the 13th!!! 2 gigs a day (sometimes 3), every day for two weeks means enough "jingle bells" and "silent nights" for any carol freak. On Christmas Eve I will conduct a small choir at the Midnight Service at All Saint's Church, Kooyong. On Christmas Day, we will all sing sighs of relief in knowing that there'll be no more "Harking" for another year.

Next year promises even greater things... "CHERUBFEST II - THE RETURN OF THE CHERUB" to celebrate our 30th Birthday, our first tour, at least one Victorian premiere concert, and camps, camps, camps. However, that's another story! In the meantime, stay happy, and we'll see you in Hobart!

With love to you all, Andrew Wailes President

ERATICLE NO 2 (2 FEB 92)

Greetings and Salutations!

Having survived our "overkill" carol bonanza which did much to improve the state of our coffers but not much else, it was a pleasure to conduct an enthusiastic choir of about 30 MonUCS on Christmas Eve at All Saint's Church, Kooyong. Joined by Linda Kent on organ, the service was an extremely festive occasion, featuring our better carol repertoire and the much maligned "*Sparrow*" *Mass in C major* by Mozart. The chicken and champagne celebration which followed was a lovely way to usher in Christmas morning.

Earlier, our December 8 concert with the Victorian Orchestra for the Disabled was a very successful event in musical terms, but disappointing as far as audience attendance was concerned. Featuring the Vivaldi *Gloria*, Mozart *Spatzenmesse* and Charpentier *Messe De Minuit* and some orchestra works of Handel and Mozart, the sound was pleasing. Soloists included Lynette Alcantara (who has now moved to London to further her career), Kirsten Boerema (who's magnificent young voice was heard in Victoria for the first time in our performance since her move from Perth), and our own Catherine Loke and Michael Cooper. The concert will be broadcast on 3MBS-FM.

As of Jan 1st, our esteemed conductor, Andre de Quadros has taken
cont next page

CONCERT REVIEW - Sept 91

Monash University Choral Society - Geminani Orchestra

Ian Cousins (Bar), Kathleen Southall-Casey (Sop)

Gerald English (Ten), Andre de Quadros (conductor)

Carl Orff *Carmina Burana*

Robert Blackwood Hall, Monash University, Saturday, September 14, 8pm.

MonUCS' performance of *Carmina Burana* was an occasion which resoundingly demonstrated the choir's dynamism. In a work of such foreboding persona in the 20th Century choral repertoire, MonUCS, under the deft guidance of Mr Andre de Quadros, convincingly construed the sense of dramatic urgency required.

Orff's unmistakable opening and closing movement, "O Fortuna" (which appears twice so as to reinforce the textual importance afforded the concern of fortune as a force which binds each person to his/her inescapable mortality and vulnerability) was a particular delight, its mounting urgency admirably conveyed by the choir of more than 100 voices.

Other notable movements included the skilful rendering of the lustful "Veni, Veni, Venias" and the men's chant-like, declamatory "In Taberna".

The soloists for the concert sang admirably. The resonant tones of Principal VSO baritone Ian Cousins were well suited to the exciting and technically demanding "Ego Sum Abbas", and throughout *Carmina*

Burana he sang solidly. Soprano Kathleen Southall-Casey (also with the VSO) possesses a voice of almost unsurpassable purity, and she was well able to reach the high passages and the beautiful "In Trutina" with perfect fluidity; providing a foil to the masculine anguish of the Baritone. Gerald English is a veteran to the role of the sole movement requiring tenor soloist, "Olim Lacus Colueram" (which comically relates the cruel fate of a swan being eaten in a tavern), and his peculiar counter-tenor voice was aptly suitable.

The Geminani Orchestra, specially enlarged for the occasion, were a praise-worthy part of the proceedings too. In particular, the prominence of brass and percussion in many movements were very effective - most notably in "O Fortuna". The tuning overall was fine, and Mr de Quadros ensured a good balance in volume was achieved between choir and orchestra.

Perhaps the only (albeit marginally) sour note to the evening was the performance of the Victorian Boys' Choir. In the two movements in which a childrens choir is scored, the VBC maintained but a perfunctory standard; their coarseness of tone was at times an irritant to the seamless beauty demanded by the music at these moments.

Overall, *Carmina Burana* was magnificently performed and this is due, in the main part, to the youthful exuberance of the choir, which vividly encapsulated the quality of the text (based on poems discovered in a 13th century German Abbey) and the inherent drive of the largely homophonic music. An achievement of which MonUCS should be justly proud.

Mr Benjamin Hall.

up his position as Senior Lecturer and Conductor at Monash University. Andre also features in the 13th edition of International Who's Who of Music, so he must be doing something right!

The twenty or so MonUCS who enjoyed IV so much are all safely home, and on behalf of us all I take this opportunity to congratulate Chris McDermott and his fabulous "Brideshead" committee for a truly superb festival. Despite the controversial decision in the President's PJ's, we all had a ball, and even managed to bring home a few trophies for the shelf! At the AIVCC meeting I successfully presented a request for MonUCS to host a four day celebratory festival over the Easter weekend to mark our 30th Birthday. "CHERUBFEST II" will take place in Melbourne from Good Friday to Easter Monday inclusive, and will feature millions of social events, including the Post-IV Party and MonUCS Soprano Aria and Karaoke Night. It will be great to see you all there, so set the date down in your diary now!

At the time of writing, our first term concert plans are not finalised, due to the last minute withdrawal of the Geminiani Orchestra. However our performance of Mozart's "GREAT" Mass in C minor will still go ahead in either Robert Blackwood Hall on May 23, or in St. Paul's Cathedral on May 15th. Negotiations are well under way with several top chamber orchestras and excellent soloists including Kathleen Southall-Casey and Hobart IV's own Jane Edwards.

On an equally important note, you can all be assured that the unprecedented conservatism of recent times has been buried. Natasha and I, working in collaboration with a number of specially enlisted individuals with less than clean records are re-introducing a bit of good, old-fashioned debauchery into this place. After Hobart, a few of us are suffering major withdrawal symptoms!!! Love and Teddys to you all,
Andrew F. Wailes President P.S. Sydney men beware... keep ya' hands off her or else!

MONUCS COMMITTEE as at Feb 92

President	Andrew F. Wailes
Treasurer	Michael Cooper
Secretary	Brendan Facey
Vice-President	Natasha Carpenter
Con. Man.	Kirsty Ellem
Librarian	Andrew Murray
Asst. Lib.	Edward Bushby
Pub. Off.	Nicole Steiner
Fundraising Off.	Georgia Stone
I.P.P.	Jacqui Harrison

CHERUBFEST II

THE RETURN OF THE CHERUB

An informal celebration in Melbourne over the Easter holiday weekend to celebrate the 30th anniversary of

Monash Uni Choral Society

APRIL 17TH - APRIL 20TH

SEE DETAILS PAGE 6

MUCS COMMITTEE 1992

President	Caroline Williams ph 03 836 9101
Vice-P	Shellie Kort ph 03 419 2147
Sec	Caroline Cornwallis
Treasurer	Ceinwen Scutter
Concert Manager	Andrew Howell
Pub Offs	Sarah-Jane Reeh & Jo Forbes
Librarian/Archive	Sandi Clifford
Socil Sec	Shira Mushon
Camp Officer	Michelle Tusch
General Assts	Monique Reichmann & Stuart Reeh
Fundraising	Stuart Reeh
Imm.Past Pres.	Kate Gorringer-Smith
SCUM editor	Cindy Stephenson

MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51, The Union
University of Melbourne
Parkville VIC 3052

MUCS ARTICLE 1

Hello, hello, Christmas is nearly upon us but Melbourne, typically, is plunged into midwinter torrential rain and the rivetting dullness of cricket. This year we decided to abandon tradition and forgo the usual 20-peopled Christmas concert, channelling our energies instead into fundraising Christmas carolling so that we'll have something to sing about next year. And to encourage the choristers to come to the manifold carolling gigs in shopping centres as far and wide as Werribee Plaza and Milleara Mill, East Keilor, the redoubtable Barry H. Gration (of Hat and Van fame) came up with a dastardly plan of INCENTIVATION, whereby if choristers turn up to X number of gigs they get a) their Hobart IV rego paid for them or b) One free camp and free annual dinner in 1992!!! It seems to be working so far as people have not only come out of post-exam hiding, but have also eagerly filled their names in to sing in the suburban wilds of Melbourne. We have not, however, sacrificed all musical challenge for the sake of the readies. MUCS is performing (as our Clayton's concert) a midnight mass carol service at St. Mark's church, Fitzroy. We had two concerts there in 1990, and in Nov. 1991 MUCS supplemented the Melbourne Gay Choir, Allsounds, at St Mark's, in the AIDS Requiem mass, where excerpts from Mozart's *Requiem* were sung. It's a good congregation - very diverse and active- so the Christmas Eve mass should be a lot of fun. At it we're singing a few of the less usual Christmas carols, and we're also performing the premiere of a work by MUCS' and MonUCS' own Siro Battaglin, which will be exciting.

Next year's committee are in full swing already and are rumoured to be formidably organised. For its first 1992 concert MUCS will try again to perform the Lloyd Webber *Requiem*, still under the capable baton of 1991 conductor, Cathy McGuire.

MUCS rehearsals return in 1992 to Monday nights after a dalliance with Wednesdays in 1991 which was due to the extraordinary difficulties we were having in finding a venue. Thankfully we have found a new and entirely appropriate home for the choir in 1992 - Melba Hall - the performance hall attached to the Con at Melbourne Uni. MUCS is planning to aim for a higher profile on campus for the years to come, and hopefully a central venue for rehearsals will be a good start.

So, that's about the way it goes for us at the moment. Not bad really. Hope all other choirs are fighting fit and have a marvellous festive season, and that Tassie IV in January is a huge success.

Love as ever, your faithful erato correspondent, Kate G-S.

MUCS ARTICLE 2 Feb 92

Hello Groovers, MUCS is up and running under the spirited direction of our conductor Cathy McGuire and our lovely new president, Caroline Williams. The first big news is the landmark decision by Melb Uni administration to support MUCS by providing a free rehearsal venue so we are without the ongoing anxiety of finding a low-cost, accessible room with a piano. Kate Gorringer-Smith's petitions on our behalf resulted with this success. Yay Kate!!

While some lucky tarts were having a whale of a time in Tassie, the rest of us planned the wonderful first concert programme. First up we have the Melbourne premiere of Andrew Lloyd Webber's *Requiem* which is proving to be popular with freshers and oldies alike. Holst's *Hymn of Jesus* completes the bill with its huge sound ideally suited to the enthusiasm and numbers of a student choir. The first concert venue is also worth noting as we have scored the tasteful enormity of Wilson Hall on campus which we have never been able to use because of cost. But concert venue like rehearsal venue, the Uni administration has found it in their hearts to give us a big discount. Where will it all end?

After a successful O-week Wine and Cheese night ware looking forward to two super duper camps, the fresher camp at Dromana (very sandy) and a rehearsal one at the dolphin safe, ecofriendly, fur free penguin infested Phillip Island in May. That in addition to a rumoured combined bush dance with MonUCS and the upcoming elections for Melb Manifest 1994 add up to an action-packed programme for first semester. If we survive all this we'll see you in July for Sydney Choral Festival,

Bye for now, love, Ros Williams.



PERTH UNDERGRADUATE CHORAL SOCIETY

Guild of Undergraduates
University of Western Australia
Nedlands WA 6009



PUCS ARTICLE Feb 92

Here I am again, not only editing this bloody magazine but writing the PUCS article as well! I must get round to handing that job over!

Well much water has flowed through (into?) the Tasman since you were last riveted by the comings and goings in the rip-roaring action-packed nerve centre of Perth. As you can imagine, little has changed. The Fremantle Doctor gently ruffles the surface of the Swan after yet another scorching day, etc etc. PUCS does its best to liven up the Apathy Capital.

We said goodbye to the ever reliable Martin Rowden (head for the US we last heard) after our Christmas concert on December the whenth. The concert was well attended and was in the rather lovely Chapel of St Michael the Archangel, renowned for its acoustics. The new committee (listed below) was rather proud of this effort, where we did justice to Vaughan Williams' *The First Nowell*, which is full of lovely tizzied up folk tunes for those musically ignorant such as myself. And of course the obligatory few Hire-a-Choir gigs which went off well. Socially, we were very active over the Christmas break, with regular Tuesday night get-togethers, and the Active Young Things whooping it up at Kalamunda Wet'n'Wild Adventure park more than once.

Sorry so many of us couldn't make it to Hobart IV. Sounds like it was very memorable. We know you'll forgive us because none of you could make it to Perth! Why is this country so bloody enormous? Why did Compass have to go bust at a very inconvenient time? Sigh.

We held a t-shirt design competition over the holidays - probably a really dumb time, but we were aiming for O-day - and a complex "Tudor rose" arrangement of our logo was the winner, soon to be seen on PUCS chests in a variety of colours. It was one hell of a meeting trying to short-list designs for the SGM, but we did it.

We have changed our rehearsal night to Monday to accommodate our new conductor John Beaverstock, who replaces Martin. Martin's main legacy to the choir is the infectious African beat of "Freedom is Coming", which perhaps some will remember from the 41st IV in Perth. We now can no longer resist singing it with the slightest provocation. Some of course detest its moronic simplicity (I call it infectious); but as we all know, Resistance is Useless. I even composed some very silly words to go with its tune as an Orientation song.

Perhaps that was the explanation for the huge turn-out on our first rehearsal night. (I think I flatter myself.) I counted at least 90 bodies, 90% of them new people! That was a lovely surprise, but as usual, time will tell. John Beaverstock, who conducted us in 1990, is back with enthusiasm, and eager to get the choir really working. He is studying towards his Masters in Choral Conducting (with Dr Margaret Pride, a former Eichenberger student), while still working at Guildford Grammar Boys' School. John's immense suitability to the choir's temperament has been noted before, and it looks to be a very exciting year. Rehearsals are already off to a flying start, with REAL warm-ups. The affable Tim Cuniffe once again accompanies with style.

Our first concert will be performed twice in May: once in Fremantle Town Hall, once in Darlington Hall (that's in the "Hills"). It is titled "Choral Contrasts", and we hope it will be as successful and enjoyable as our past light programmes. Pieces include Brazilan Psalm, the Wedding March from Lohengrin (yes!) and bits from Phantom of the Opera. We have our first real rehearsal camp for ages planned for early April, and we hope many of our freshers will make it.

The committee elected last September is full of ideas and enthusiasm, and led by the delightful Yvette Hollings. She and Dischord Ed Mark (last year's Social Sec) have livened up the rather moribund PUCS romance scene, and now it's busting out all over - Oh Frabjous Day! We have so many fundraising ideas we don't know what to do with ourselves, but I know we'll think of something...like trying to get to Sydney Choral Festival in July!

So here we all are then, waiting for what first semester holds. Hope it goes well for other choral societies. See you in the June-ish Erato, and definitely at Sydney Choral Festival. The fact that I have no money is a mere hiccup! Till then
Lucy B-J.

QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union
University of Queensland
St Lucia QLD 4067



QUMS ERATICLE DECEMBER 1991

Hello, gentle readers. I hope that you are all well.

As our Erato critic has said, Mozart's *Messiah* went very well. We had a full house, received a short but positive crit in the local paper, and made a four-figure profit. It really was swell seeing so many lovely bus on seats. If only every concert could do the same.

On the news front - our Spring Ball in September was a smaller affair than last year, but a very pleasant night of good food, conversation, and a band that really delivered the goods. Thanx once again to Kathy for organising the event. It looks like it will be a permanent feature in the QUMS year.

Also, we helped launch Bill Abrahams on the road to marital bliss on November 23rd, to the strains of Byrd, Rutter, Mendelsohn, and anon. Maria Hutcheon (nee Hehir) is the proud owner of a 6lb 13oz baby boy, Gordon James. In addition, we are pleased to see Christine Pascoe (a former NMR) and Christine Crossley (former Librarian) engaged - not to each other though, nor indeed to other QUMS members.

We are not doing a concert this Christmas - Michael deciding that his sanity was more important than our insatiable urge to sing. Lucky thing, actually, the poor guy had his tonsils out recently. We are doing carol singing, however. As well as the usual gigs in the Mall, there is our much-loved Christmas Eve gig at the Baguette Restaurant, and a gig at the Brisbane Sheraton on Christmas Day which will give us \$1000.

What is a bit sad is the drop in attendance at the two carolling rehearsals - around thirty or so, and not all of them have done a carolling stint. My thanks to all of those who are doing some carolling for the Society. I sometimes wonder if ordinary members are aware just how close to the wind groups like ours sometime sail.

Next year I expect we will be doing our little rendition of the University Statutes for parent's day (groan!). Unfortunately our representation at IV will be VERY small, but it is hard to sell IV when the choir is not around and we had little information to give it when it was. Oh well, we should get a decent crew for Sydney Minifest.

The program for first semester is still being negotiated, but it may be a joint concert with the University Music Dept Choir and the Queensland Youth Orchestra. The work - well it's not an opera, but it is considered to be the finest opera in the composer's output.

I think there may be some plans for a Chorale performance, or a Good Friday concert. I hope that the opportunity for smaller group work is available to members, although Michael is naturally concerned that the standard does not fall below that of our 1989 Requiem performance.

Noel Wilmott.

Committee list next page. Sorry I couldn't include your morals quotes and review. Ed.

PUCS CONT

Anyone who hasn't noted my new address please do so now:
37B Slalom Drive, Wembley Downs, 6019; same phone
09 341 1384 fax 09 361 0047.

Yvette Hollings will be PUCS correspondent from next issue.

PUCS COMMITTEE FOR 1992

Pres	Yvette Hollings ph. 09 370 4457
ViceP	Vacant
Treas	Yean Wei Ong
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

SCUNA - ANU CHORAL SOCIETY

C/- ANU Arts Centre
GPO Box 4
Canberra City ACT 2600



SCUNA ERATICLE FEB 92

Since ERATO 67, SCUNA has performed two concerts. The first was Handel's Solomon, which was well-received by a large audience of 350 in the Albert Hall. We had 70 singers for Solomon, which is quite a record in SCUNA, and quite to maestro Peter Young's surprise, they all returned for our Christmas concert of Venetian music, including the Monteverdi Gloria. Both concerts received rave reviews in the Canberra Times; the enthusiasm for our performances has now spread from the junior reviewer to the senior reviewer, which enhances our reputation. 1991 was a significant year for SCUNA not only due to the unparalleled size of the choir, but because it marked the end of two years of James Carter's presidency. James presided over some of the most successful concerts SCUNA has ever had, and has left us in an enviable financial position due to numerous lamington drives, carol sings and ACT government grants. In those two years James' car was converted into a SCUNA-mobile and the Director of Public Prosecutions (James erstwhile employers) became a SCUNA reception service. He is now free of responsibilities and able to enjoy being a SCUNA elder statesman.

Our new president, kiwi Liz Carpenter, assumed James' mantle at the piss-elegant pre-IV Back-to-Brideshead AGM (magnificently organised by Susan Schuller. It was also where we got to check out Susan's gorgeous new man.) Liz spent 1991 as our spectacularly efficient treasurer while doing a PHD in immunology. She is quickly making the presidency her own.

Our first concert for this year is to be a programme of Romantic bits and pieces by Pearsall, Wesley, Elgar et al., and our first camp will be towards the end of March. The second concert will be something like Bruckner Mass in E Minor and Schubert Mass in X (Peter is sitting eight feet away reading a Trollope novel and not looking too concerned about which Schubert it is going to be.)

I can't possibly finish this eraticle without mentioning gorgeous, glorius Hobart IV (hello Charlotte, Adam, Susie W, Christopher xxx.) Many thanks to the 43rd IV committee for making it such a memorable festival. Hope to see you all in Sydney in July.

Love & Hairbrushes, Damian

-and a little review on the side...

Full hall for Christmas show

By W. L. MORFMAN

THE ANU Choral Society's Christmas concert on Friday night attracted an audience which filled the hall at University House. Titled Christmas in Venice, the program offered a jolly selection of seasonal music written by composers who lived or worked in that city during the latter part of the 16th century and the early years of the 17th century. The works performed were not only well selected but also ably balanced, with a Carlar Domino by Giovanni Cico, which opened the program, contrasting with the Carlar Domino written around the same time by the greatest of Venetian composers, Claudio Monteverdi.

Similarly, the meditative O magnum mysterium by the Flemish composer Adrian Willaert was followed by the bright and jolly Alaba, written by the Italian Ottavio Petrucci. These unaccompanied works were sung with excellent local quality and expression by the large choir which now consists of more than 50 voices. To achieve performances of this quality with such a large body of unaccompanied voices was a tribute both to the sure direction provided by the conductor, Peter Young, and to the obvious dedication of the singers.

Strangely, three shorter pieces with a Christmas flavour — two by Monteverdi and one by another Venetian composer, Girolamo Agostini — and sung by a small group of soloists, were not quite as successful, being affected by some wayward intonation and moments of uncertainty which diminished the effectiveness of the performance. The large-scale work of the program was Monteverdi's Gloria, composed in 1611 to celebrate Venice's deliverance from the plague of that year. With the voices supported by a small instrumental group, this majestic work received a splendid performance. Yet it was a performance that lacked something of the intensity and musical quality that had marked the works which opened the program. To expound in the two works which followed, and which closed the first half of the program, the performance was again far more effective for being unaccompanied. These works were also highly contrasted — a Magnificat, by Giovanni Gabrieli, which displayed all the distinctive qualities of the golden years of Venetian music, and the 1645 German Magnificat, of Heinrich Schütz, who had moved to his early years with Gabrieli. Both these works were sung with spirit and confidence, the polyphonic lines of the music always clearly delineated, and the parts blending into a nicely balanced overall sound. This was a most attractive presentation of well-varied works which interestingly demonstrated the influence that the composers of the city of Venice exerted in the development of music throughout Europe during the first half of the 17th century. It was another excellent concert to add to those which Peter Young and the ANU Choral Society have recently contributed to Canberra's musical scene. In the long-established tradition of the society's Christmas presentation, the formal first part of the program was followed, after supper, by a move by singers and audience into the Fellows' Garden for the singing of traditional carols by candlelight.

SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building
University of Sydney
NSW 2006



Hi there all you UCS and UMSites. Greetings from Sydney, the city of drizzle and non cyclist-aware motorists. Tonight is the final dress rehearsal for the SUMS Carolfest 1991, which is shaping up to be a specy concert.

The musical side of proceedings is forging ahead under the illustrious hand of the hon. Bennett Macpherson, who has an excited choir of 116 voices under the pointy end of his baton, the largest Carolfest choir in living memory. Works include the Rachmaninov Slave Vishnyk Bogu (No. 12 from the Vespers), Byrd's O Magnum Mysterium, a new work written especially for SUMS by SUMS and MonUCS' own Dean Rancewicz and a host of other stuff by Gabrielli, Poulenc, Britten and Sculthorpe. The congregationalists have recieved a slightly less musical treatment from the choir so far, but that's the way of congregationalists - subtlety gives way to dramatic impact.

On the celebrity side of things we have Fred Hollows (1991 Australian of the year) doing a reading for us, among others. We sent a letter to Dame Joan Sutherland asking if she wanted to read and got a signed reply (read polite refusal) from the legendary diva herself! Tim is getting the letter framed, even though someone spilt Guinness all over it last week at the Thurless.

Now to recap event here since the last Erato. The September 7 concert featuring Bach's Magnificat, Britten's Rejoice in the Lamb and Purcell's Te Deum was (as expected) a great success. The audience numbers were good despite the new and little known venue, Newington College in Stanmore, and the music was impressive. Our Con Man D Paul Miller arranged business class type risers for the choir with chairs and leg room, which was a greatly appreciated change from the budget class live sheep export set up we normally get. (one of the hidden costs of large choir numbers!) The PCP at Jake Moeller's flat around the corner evolved into a midnight to dawn classic, a dance party/booze-up/debauched society luncheon kind of affair, soon becoming a vocal birthday party as it was discovered that our esteemed conductor was celebrating his thirty-nth. The now SUMS party standard SCF bar kept the masses lubricated and less lucid, as they should be.

Around the time of this concert SUMS was in a rehearsal frenzy of hithro-un-note-bashed proportions, with rehearsals almost every night. This was because we were rehearsing our own concert and our part in a huge combined concert. The Splendor of Venice, organised by Sydney Philharmonia in St Mary's Cathedral, in parallel. This concert involved huge brass, vocal and orchestral forces performing works by Gabrielli - the whole thing was pretty fantastic to say the least. SUMS got a very flattering review for our part of the performance, and the PCP was another epic affair, this time at Victoria Barracks in the delightful back yard of Catherine Carter's residence (her daddy is a Brigadier or something). This venue has already been named as the location of SUMS' new year's eve festivities.

A mere five days later came the SUMS ball, which lived up to it's reputation as a night of wining, dining, dancing, romancing, drink spilling, lipstick plastering and scanty dressing (not so immediately apparent in a particularly daring alto's case!).

After the mid semester break came the SUMS AGM, held in
cont next page

SCUNA (ANU CHORAL SOCIETY) COMMITTEE 1992

President	Liz Carpenter	ph (06) 247 2155
IPP	James Carter	
Secretary	Libby Robertson	
Treasurer	Julie-Anne McDonald	
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Librarian/AICSA	Damian Verdalk	
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Librarian	Crit	
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Morals & Extra	Helen Gladstones	
Morals & Extra	Leonore Lancaster	
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QUMS COMMITTEE 1992

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	George Valento	
	Laurie Reemeyer	
Conductor	Mr Michael Fulcher	
Archivist	Heidi McGregor	

TASMANIA UNIVERSITY CHORAL SOCIETY

Union Building
GPO Box 252c
Hobart TAS 7001
ARTICLE FEB 92



Greetings beloved Seraphim,

So much has happened since the last TUMS eraticle: a new TUMS committee, a fabby black-tie AGM dinner, Benjamin Britten and Christopher Dawes, Messiah, short notes and Neil McEwen, IV and a new body behind the baton for 1992!

The AGM, well, where does one start? Drinks were at Christopher McDermott's terribly elegant abode, where copious amounts of champagne were consumed. The assembled company then adjourned to the Astor Grill where upon food, wine, jokes, drunken conversation and 1992 committee members were consumed, told, engaged in and elected! All in all, a fabulous night!

The Benjamin Britten concert was truly an experience...! *Hymn to St Cecilia* (oh heavenly piece) and *St Nicholas* (oh blissful piece) with Christopher Dawes as tenor soloist in St David's Cathedral... and that party was an experience! So many people in my kitchen and my hall carpet took weeks to recover from Adam Marshall's over exuberance with Charlotte McKercher - will that boy ever learn to control himself?!!

Messiah with Neil McEwen was an amazing experience. Clean crisp articulation, short sharp note values, fabulous confident sounds from the choir, wonderful ideas on tempi - by the end of the performance, we were bars ahead of a MSO performance happening at exactly the same time! It was a fantastic concert, definitely one of the best TUMS had done all year.

With barely time to catch our collective breath, IV (that nasty two letter word) was upon us. Somehow 100-odd choristers managed to sing, party and sleep their way through two weeks of festivities! The euphoria of such a successful festival is gradually wearing off as we begin to tie off the loose ends and start composing ourselves for the 50th IVCF in seven years time...!!

As for 1992, a new year, a new musical director in the form of the dapper, eloquent and extremely able Mark Irwin, new approaches to Purcell and Handel for our first concert of the year - Purcell's *Come, Come ye sons of Art* and Handel's *Dixit Dominus*, parties, parties and more parties (TUMS is suitably famous for them!!) and sing, sing, sing... will the concert going public ever recover from this assault upon their aesthetic senses?!!

yours in choral exultation (you'd think, after IV, that I would have lost all enthusiasm for choral singing really!!) Lavinia xxx

TUMS COMMITTEE 1992

President
V.P. and AICSA liason
Treasurer
Secretary
Librarian
Archivist
Social Secretary
Publicity Officer
Concert Manager
Generally Useful Person

Louise Le Mottee ph 28 6944
Lavinia Savell
Carol Whitehead
Lynley Hocking
Helen Chick
Christopher McDermott
Martin O'Bryan
Carolyn Field
Phillip Legge
Antony Logan
Sophy Greenlees
Daniel Clode

SUMS Cont

our traditional venue of that week - not that anyone was complaining. Ben will continue as conductor and the Thurless Castle Hotel will continue to be SUMS' official pub in 1992.

On the first weekend of December with exams safely out of mind SUMS bundled its collectiveself off to Bowral (about 140 km down the Hume) for carolfest camp. The revue night was more a family affair than a debauched frenzy, with a few tasteful acts, some dancing and lots of sitting around an open log fire massaging, toasting marshmallows and singing protest songs, accompanied by 3 guitars and 1 ukelele (where's the equality in that?) The next morning Ben announced that we'd rehearse Rachmaninoff first thing, eagerly eying the 3rd basses and altos for signs of the night before. He wasn't disappointed, the SCF bar having worked it's usual miracles.

SUMS is already deeply involved in SCF fundraising singing, which there is an awful lot of, and will be so right up to Christmas. The SUMS annual dinner is on the 18th at Tasha's Aunts's restuarant, A Taste of Thigh (I think that's correct...) in Manly, and it promises to be an evening to remember.

Plans are afoot for next year, and we have a booking for the (by then refurbished) Sydney Town Hall on the 16th May. All we need is something to perform in it. During January we'll be helping out Lindfield College Choir from the US during the Sydney bit of their tour which should be quite a cross-cultural experience. We also know that their conductoe Larry Marsh was one of Rodney Eichenberger's first students to graduate back whenever. On March 15 we'll be getting bussed down to Canberra for the repeat performance of *Splendor of Venice* in King's Hall, Parliament House, which should be getting televised by the ABC.

Then there's SCF (Sydney Choral Festival 1992, if you haven't worked it out yet) in July 92, which we're all getting excited about. This thing is going to be completely HUGE O MUNDO, and no superlatives can be spared (indeed none will be left over after you've read the SCF update in this issue) to describe its hugeness.

Of course a lot of SUMSites can't wait till July for their IV hit and so a lucky 25 or so of us will be in Hobart in January for what I'm sure will be a fantastic festival.

See you all in Hobart (via plane, ferry or Freedom-Floatie)

Robin Hilliard



SUMS SING - A - THON

SUMS COMMITTEE 1992

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A Strategy for the Future

Presented to the AIVCC, Hobart IV, Feb 92

Proposal to the AIVCC, Hobart, 1992

Proposal: That the AICSA Trust Fund be used to set up a retirement village for old UCS, UMS and IVers.

1. The village shall be called 'Dunwarblin' and shall be situated on the Gold Coast, Queensland, and Rottnest Island, Western Australia.

2. The village shall be equipped with at least 6 spas, a piano in each room, showers suitable for crams, and intravenous drips of IV port.

3. Young choristers may earn their registration for the next IV by working at Dunwarblin for a length of time to be determined by the Dunwarblin Board. Apart from massage, duties will include acting as audience for the Dunwarblin All-Geriatric Singers (DAGS).

4. Residents shall be woken each morning by piped 'Laudate'.

5. Activities at Dunwarblin shall include:

(a) General activities

-monthly sculling of weak tea

-ex-president's bedpan races

-24-hour screenings of IV films in the Ross Worrall Memorial Cinema

-embroidery of colostomy bags with society emblems

-wheelchair sogball

-screenprinting of cardies, thermal underwear and bowling hats with the Dunwarblin logo. Garments available in sizes W (withered), S (saggy) and B (bloated).

-prizewinning jokes recited every night at dinner

(B) Sectional activities

-tenors' tatting circle

-altos' arm wrestling championships

-sopranos' psalms and self-examination sessions

-basses' belching and farting fellowship.

6. Residents shall be transported to activities in the Barry Gration Memorial Helium-Powered Space Bus.

7. Residents may specify the Requiem of their choice to be played at their funeral. Recordings shall be provided from the Dunwarblin Library's collection of IV concert recordings.

8. There shall be a Dunwarblin Hall of Fame featuring conductors, altos, sculling greats and other noteworthies. IV photos and the texts of prizewinning jokes shall be displayed.

9. Meetings of the Dunwarblin Board shall be held on a monthly basis. At these meetings, it is expected that mortalities attained will match the anticipated intake of new residents. No adjournment of meetings will be permitted until consensus is reached. The agenda will include discussion of the AICSA manual.

10. Any resident caught singing Christmas carols will be denied their spa rights for 1 year or until death, whichever occurs earlier.

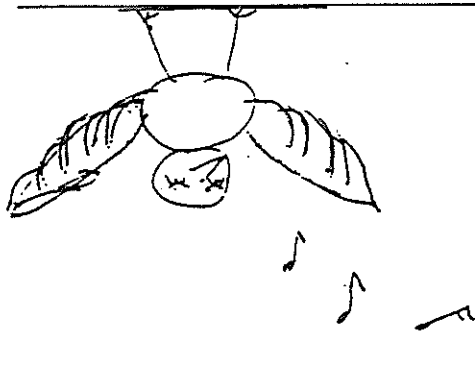
11. Dunwarblin Retirement Village shall be funded initially by the AICSA Trust Fund, and subsequently by fundraising efforts including Bingo nights, lamingtons-on-wheels and sales of World's Oldest Chocolates.

12. The village's architect shall be Blyth Johnson, participant in the first IV.

13. The authors of this proposal shall be made honorary founding residents of Dunwarblin Retirement Village.

Rita Battaglin, Roland Conybeare, Vanessa Craigie, James Crawford, Felicity Johnson, Katie Purvis.

Dunwarblin Retirement Village



Proposed
Logo...

Now if this doesn't worry you, nothing will! Ed

ERATO 68 MARCH '92 BACK PAGE...
Hobart IV News Clipping

Vespers caps choral festival

Mercury 30/1/92.

By SHIRLEY APTHORP

FOR the past fortnight, Tasmania has played host to over 100 choristers from Universities around Australia for the 43rd Interspersy Choral Festival.

Two weeks of intensive rehearsals, held last week in Launceston and this week in Hobart, culminate tomorrow night in a spectacular performance of the *Monteverdi Vespers* of 1610.

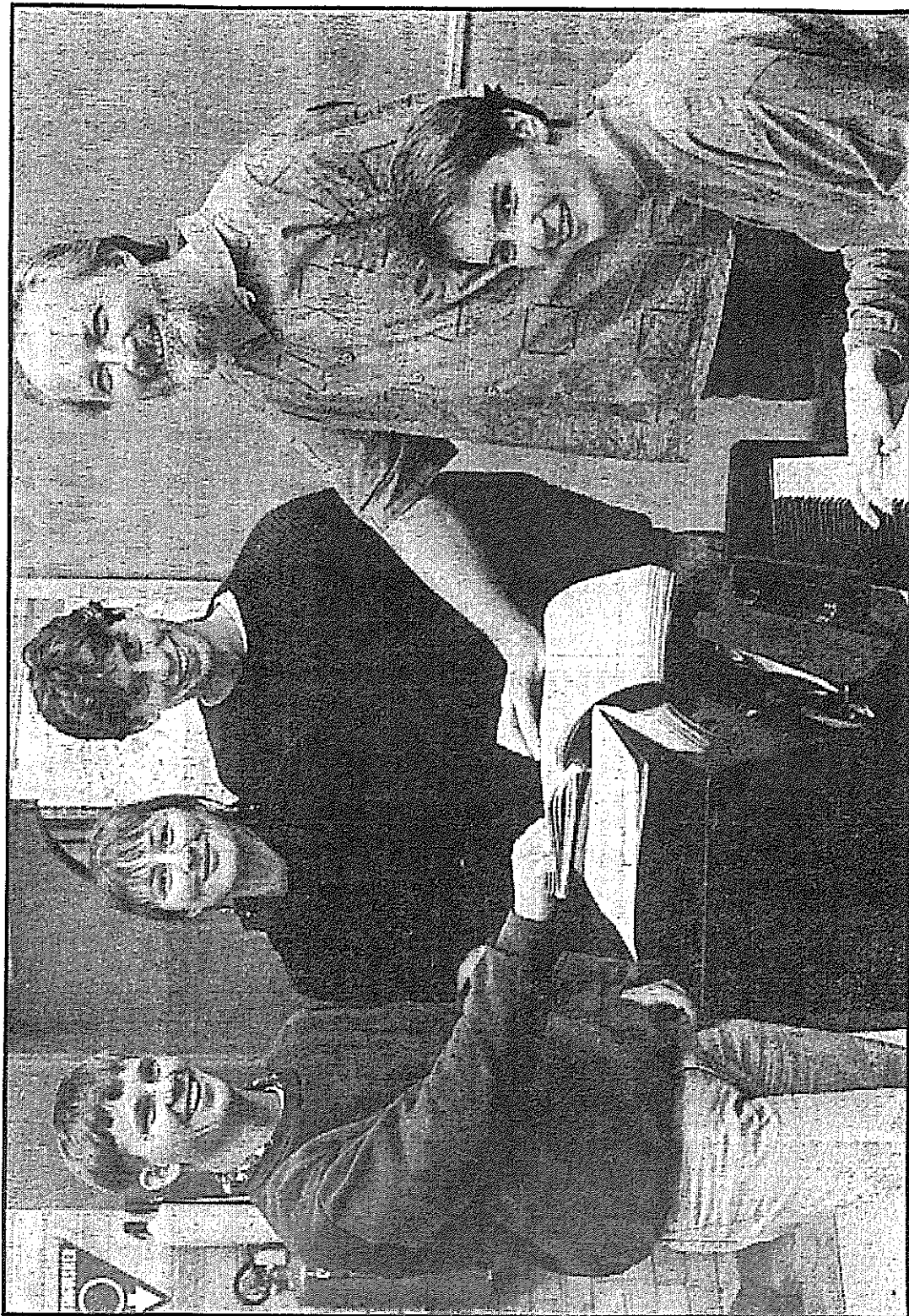
The Interspersy Choral Festival is an annual event in which singers from university choral societies around Australia gather to rehearse, to present a major concert, and to enjoy one another's company.

The festivals have been running without a break since 1949, and rotate between the capital cities in a seven-year cycle.

This year's festival gives Tasmanians the rare opportunity to hear a live performance of Monteverdi's *Vespers*, widely regarded as the high-point of early Baroque choral writing.

Conductor John O'Donnell, one of Australia's foremost authorities of music from this period, will bring to the performance a historically informed perspective of stylistic accuracy.

Through the work of a former lecturer at the Tasmanian Conservatorium of Music, Geoffrey Lancelotti, Tasmanian audiences have gained a special insight into the world of early music.



Singing for their supper: from left, Rod Scanlon, of Melbourne; Catherine Campbell, of Adelaide; Jon Waters, of Hobart; conductor John O'Donnell, of Melbourne; and Marian Bissett, of Hobart, on the piano.

of the day in this work," he said.

"It was his way of saying, 'Look — I'm here! This is what I can do.' So you get everything from the traditional to the avant-garde, and it's all in one piece."

producing the musical goods."

For conductor John O'Donnell, this is also the first experience of an Interspersy Choral Festival. In addition, it is the first time that he has worked in Tasmania.

formed approach to the performance.

"In this performance there will be some degree of compromise, but in other respects we are about, but using rather a day, so it's strenuous, but we're having a marvelous time."

bigger sound resources than Monteverdi would have had.

"We have done up to eight hours or rehearsal a day, so it's strenuous, but we're having a marvelous time."

"Everyone is really excited about it; I think it will be a wonderful concert."

"We have done up to eight hours or rehearsal a day, so it's strenuous, but we're having a marvelous time."