

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

Erato 69 — June 92

Mmm- you bet!

Who will be going?

See you there!

Perhaps I could try it from the Harbour Bridge

Aaahh!!

I'm sure somebody German died...

Have a good yell, scumbags!

The Sydney Choral Festival
July 3rd - 12th 1992

BRAHMS

Rodney Eichlenberger

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**NEXT ERATO DEADLINE: FRIDAY
SEPTEMBER 18TH
(FOR OCTOBER ERATO)**

ARTICLES MUST BE RECEIVED ON TIME.

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 PRINTED COPY INCLUDED) - MACINTOSH DISK ON MICROSOFT WORD 3 OR 4 OR MACWRITE.

SAVE MONEY - SEND YOUR ARTICLE ON TIME BY POST.

NEWSPAPER REVIEWS - Try not to fax due to possible illegibility. Send a good photocopy by post.

PHOTOS - Two per society at most. Try to send copies that do not need to be returned.

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

SEND ARTICLES TO: (Note this address)

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OR - TO BE ANNOUNCED AFTER SYDNEY CHORAL FESTIVAL
- BE PREPARED TO AMEND YOUR RECORDS

Editorial

The time has finally arrived for Sydney Choral Festival. I think just about everyone who can possibly make it is not going to miss out. After much soul-searching and excessive encouragement from wonderful people around Australia, even I am taking the plunge. It will be great to share in this wonderful musical experience, and it will be wonderful to see everyone. I'm only sorry Australia is too big and my time and finances could not stretch to the unforgettable Hobart IV held in January. An enthusiastic group of PUCS has been fundraising and busking to help get themselves over to Sydney. Be prepared!

A huge thank you to all the societies and people who contributed on disk this issue - what a difference it makes! It really is a fantastically efficient way to get Erato together. Even the articles received on paper were more bearable as Bill B-J worked out an effective scanning system, which really cut down hours of laborious re-typing. Thanks again so much for things on disk - please keep up these good habits, even if I am no longer Editor for the next issue!

Yes, on that note - it is time for AICSA positions to be elected. The AIVCC at Sydney Choral Festival will be held on Friday July 10th, and all committee positions will be opened for election. All Societies and festivals should have received the information of the meeting already, but it is printed here in full in the AICSA exec report. Please read it, and make sure you provide the Exec with all reports needed for the meeting.

I will be quite happy for someone else to take over Erato, but if no-one is forthcoming I will continue on. So if this is my last Erato - thank you everyone for your enthusiasm and contributions over the last year. I have really enjoyed producing Erato, despite it making life hectic at times. I think I've finally got the hang of it! Although I have been a bit hopeless with reminder letters again. It didn't seem to matter - so many people remembered the deadline without reminders! Well done.

One thing I was incredibly efficient with last issue was sending back photos to Societies. For months I've had a growing supply (mainly of happy SUMS-ites) and I mailed them back with the March Eratos. And guess what - I haven't received any new ones! From anyone! Which is a bit of a shame, but probably just as well, because this Erato has again been a tight squeeze to make sure everything (well most things) were included. So I probably couldn't have fitted them in. I've just improvised with well-known personalities to add some human interest.

There is an important article about a copyright crackdown sent in by Katie Purvis which is reprinted on page 9 - please read it and stay tuned to future Eratos for updates on this important issue.

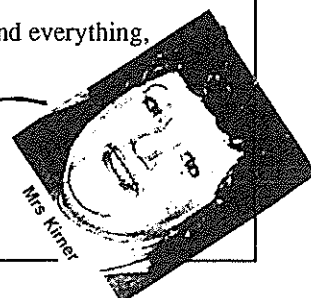
Remember, if you don't receive your Eratos, or you haven't heard from us for a while, please get in touch in case your Society phone numbers or contact persons are no longer current.

Thanks again to everyone for their contributions this issue, and for Erato helpers past and present - especially Bill Brennan-Jones and Allan Veal. Erato is such a great and effective way for Societies to keep in touch. Long may it live, this "esteemed sporadic".

See you in Sydney! Best wishes and everything,

Lucy.

No way!
I can't
afford
it!





Australian Intersociety Choral Societies' Association

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**AIVCC Meeting
Sydney Choral Festival,
Friday 10th July 1992
1.30 - 7.30 pm,
Newington College,
Stanmore Rd, STANMORE.**

Hi everyone!!!

This is Sophie, Eric and Jacqui. I know this looks very long but please keep reading as it contains many exciting, informative, awesome and important matters.

**AIVCC Meeting - Sydney Choral Festival, Friday 10th July 1992 1.30 - 7.30 pm,
Newington College, Stanmore Rd, STANMORE.**

1. AIVCC Meeting - Sydney Choral Festival.

(i) Who should attend AIVCC Meeting - Sydney Choral Festival.

All Societies must send 2 representatives. Preferably, both will be on the Society Committee and one should be the President. However, if this is not possible we will accept any two representatives.

All Festivals with reports outstanding and any upcoming Festivals must send 2 representatives. Again, preferably they will be from the Executive but if this is not possible we understand.

All AICSA Office Bearers i.e. the Executive, Librarian, Archivist, Erato editor.

Anybody who would like to attend out of interest or to raise a point that they have submitted for the agenda.

(ii) Who can vote and speak One representative from each Society has one vote and has speaking rights. The other representative has neither right but may be granted the right to speak. the voting right is particularly important at this meeting as all positions will be open to election.

One representative from each Festival has speaking rights. Neither representative has voting rights.

Any interested persons may be granted the right to speak but they do not have voting rights.

(iii) How to be eligible to vote Each Society must have paid their AICSA affiliation fees for the period before the meeting for their rep. to be eligible to vote.

Affiliation fees are due from all Societies but not Festivals. The fee is \$2-50 x the maximum number of people who sung in the largest concert in the financial year.

(AICSA affiliation fees for 1992 are now due. A letter has been sent to each Society about the fees. The fees are essential to the running of the Association and if you want more detailed information about them please ask your society treasurer.)

(iv) Positions open for election at the meeting positions and a brief summary of duties are:

All Office Bearers positions will become vacant at the meeting and will be elected. The

(a) President This must be run in conjunction with the Secretary and Treasurer i.e. they must run as a threesome and must come from the same State. The President is the main contact person for festivals and Societies. It is generally this person who will be contacted first with any problems so he/she must be able to solve problems at short notice. He/she also chairs the AIVCC meeting and AICSA meetings.

(b) Secretary Again, this must be part of the threesome. The Secretary is responsible for taking and distributing minutes of the AICSA and AIVCC meetings He/she is the one to whom Societies and Festivals should send their minutes.

(c) Treasurer Again, this must be part of the threesome. The Treasurer is responsible for AICSA's money. This involves collecting affiliation fees, paying bills, maintaining the cash book and giving any financial advice if requested by Festivals or Societies.

(d) Librarian This position may be run without worrying about who is running for the other positions. It involves maintaining the AICSA Catalogue of music which the Societies have. The position has been vacant for 6 months and we really want someone to run who has an interest in the position. The Librarian does not have to come from the same state as the Executive.

(e) Archivist This position is another one which is independent. It involves maintaining the AICSA archives. The archives contain Festival archives and AICSA Executive archives. It means sorting through the archives we are sent by Festivals and finding storage for them. A travelling archive is also on the agenda. This would involve getting a small amount of archival material to all the Festivals. This position has also been vacant for 6 months and we are looking for someone who has an interest in the position.

(f) Erato Editor This is another position independent of the Exec. Erato is the AICSA magazine and its main means of keeping societies and festivals in contact with what one another is doing. Erato is ideally produced regularly three to four times a year. Access to a computer, phone and fax are highly recommended, but any imaginative use of resources is possible. It is also important to be responsible for keeping the deadlines and keeping societies and festivals aware of this.

cont'd next page

(v) How to run for the positions

The AICSA exec will send each society nomination slips which must be returned to AICSA no later than June 30, 1992.

(vi) Agenda items

The Agenda will close on Thursday 25 June 1992. This will enable us to set the agenda and work out how much there is for discussion. All current Festivals will be on the Agenda as well as Office Bearers reports. Anyone is welcome to contact Jacqui, Eric or Sophie about an item they wish to put on the agenda.

(vii) Reports for the Meeting

All Festivals and Office Bearers reports are due to AICSA on Thursday 25 June 1992. If the reports are submitted by then AICSA will copy them and bring them to Sydney. Any reports not submitted by then are to be taken to Sydney and 35 copies given to Jacqui.

2. Reminders

(i) AICSA affiliation fees

AICSA affiliation fees for 1992 are now due. A letter has been sent to each society about the fees. The fees are essential to the running of the Association and if you want more detailed information about them please ask your Society Treasurer.

Affiliation fees are due from all Societies but not Festivals. The fee is \$2-50 * the number of people who sang in the largest concert in the financial year.

(ii) Business from the last AIVCC Meeting

A number of people undertook to do things at the AIVCC Meeting during Hobart IV January 1992. This is a reminder that you will be called upon at the Sydney meeting to report on what you've done. Please let us know what has happened with regard to what you said you'd do. We can't do everything and we love it when people offer to help.

3. Other matters

(i) Inter-Society requests A number of requests have been made via the executive about other Societies. Please, if you know which Society you want to contact, do it directly - there is a list of current AICSA liaison people in each Erato. This saves time and money. We are happy to let you know who to contact and to help where possible but it will really be faster if you get in touch with them directly.

Along the same line, please ensure that your Society Librarian's telephone numbers are correct as we have been getting several queries about how to contact people. All you need to do is put it at the top of your Eraticle for Lucy to print. Any resigning or outgoing librarians can be provided with the number of the new librarian to pass onto people with queries.

(ii) Pro-Musica Pro-Musica are considering re-affiliating to AICSA. We would welcome such a move as the more Societies that are affiliated the more access we all have to wider resources and the more up to date we are on Choral Societies in Australia.

(iii) Minutes We know - every Erato and every AIVCC Meeting the Executive says "Please send us your minutes as soon after the meetings as possible". It is a serious request. We want to keep in touch and be up to date on what is happening so that we can act on things if there's a problem. We can't do that if you don't stay in touch. Sending us 5 or 6 sets of minutes at one time isn't good enough. By then most of the problems have been and gone or are insurmountable. Please, when you distribute the minutes to Committee members put a set in the mail to us.

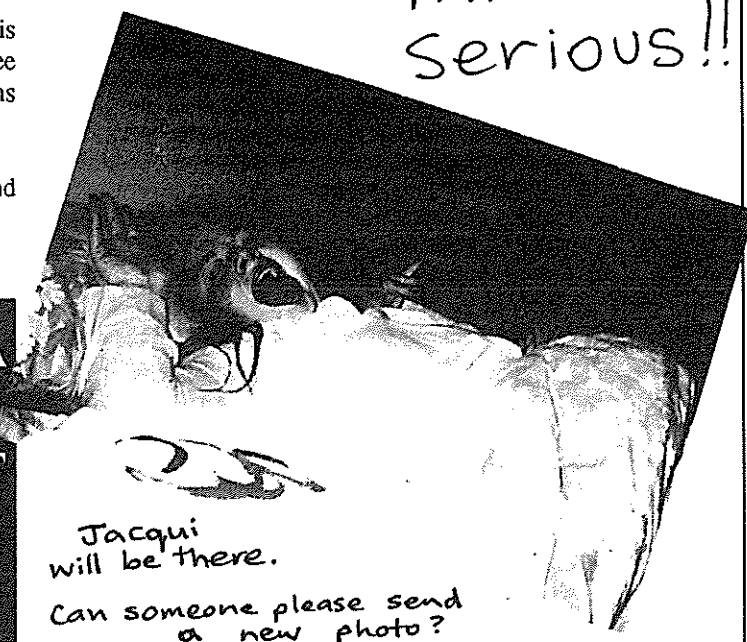
(iv) Keeping in touch Festival committees please keep in touch!! You can ring us or fax things to us or even post things to us. We know what you're going through (especially Jacqui). We were all on the Melbourne IV '91 committee. we want to help you if we can and we need to know what is happening with each Festival.

Thankyou for reading this! Sydney Choral Festival is going to be fantastic! Ian Seppelt (Convenor) and the Committee have done a marvellous job for a huge festival. Congratulations and best of luck.

We're looking forward to seeing lots of people in Sydney and having a short but comprehensive and useful meeting.

Lots of love, Eric, Jacqui and Sophie.

**DON'T FORGET! AICSA
AFFILIATION FEES NOW
DUE! AGENDA AND REPORT
DEADLINE:
THURS 25TH JUNE!**



Forthcoming Festivals

SYDNEY CHORAL FESTIVAL

JULY 3 - 12 1992

Box 150 Holme Building
University of Sydney NSW 2006
(02) 692 0373 (02) 698 2938



Picture Yourself sitting in the choir stalls of the Sydney Opera House, 7:25pm, Sunday July 12th. The Australian Youth Orchestra is tuning, fresh from the success of the previous day's prom. You sense the roar of greasepaint, the smell of the crowd... The lights dim and the capacity audience goes silent. The soloists walk on stage—Sydney's Nicola Ferner-Waite in a beautiful pink chiffon gown and London's Michael Lewis tall, dark and mysterious in his tails. Finally, the man you've grown to love all week, "Eichy" (Prof. Rodney Eichenberger) who has flown from America especially for this festival, gives his downbeat and the world is irrevocably transformed forever.

SCF is the biggest SUMS event since Sydney Intervarsity in 1988, which climaxed with a 500 voice choir singing Mahler's 8th Symphony with the SSO and Charles Dutoit. Singers are coming from all over the continent for the ten day festival including a big contingent who have already booked their airfares from Perth. It's in the University common week and during school holidays so you should have no trouble getting a week off. Part time attendance is not possible and all rehearsals are compulsory. If you have a really special case talk to Chris Button (Concert Manager) or Ian Seppelt (Convenor) and we'll try to strike a deal (we're not utter bastards, contrary to popular opinion).

Festival Timetable:

Friday July 3rd

Excited masses start assembling from interstate. Registration begins at 2pm at Newington College and first rehearsal is on Friday night (with Eichenberger!) Drinks to follow at the Concordia Club.

Saturday 4th — Monday 6th

Three day rehearsal camp at the beautiful Hawkesbury campus of the University of Western Sydney. There will be parties at night (a real Rio de Janeiro Mardi Gras!) and a revue and some really intensive rehearsing, because...

Tuesday 7th

We get together with the orchestra for the first time. The renowned AYO is coming together especially for this festival and we will be rehearsing day and night with them for the rest of the week.

Wednesday 8th

Wednesday evening, however, is an exception—This is when you dress up in your lamé and tails and swank it up at the Festival Ball. The AYO will be with us for a wonderful dinner—an evening not to be missed.

Saturday 11th

Saturday afternoon, July 11th, 2:30pm is the first of two big concerts. We are arranging an AYO prom concert in the Sydney Town Hall and the choir won't be left out. Likely choral work will be the Borodin *Polovtsian Dances* which will be huge in the splendor of the newly decorated Town Hall.

Sunday 12th

Sunday night, July 12th, 7:30pm is the night you've been waiting for. Brahms *Ein Deutsches Requiem* in the Sydney Opera House Concert Hall, AYO and festival choir, soloists Nicola Ferner-Waite and Michael Lewis, conducted by Rodney Eichenberger. Sydney won't be seeing a performance of this calibre again for a long time.

Convinced? You just can't miss out on something this close and this exciting. Here's what you can do to avoid missing out:

1. Register now! Deadline is (was!) the end of May and we need to know numbers for organisation. Registration fee covers loan of music, all parties and the Festival Ball. Camp fee gives you all meals and accommodation (1 bed per room) for three days and nights. Not bad for 130/100 (Student/Worker).

2. Billet people during the week in Sydney. We have up to 300 people we need to accommodate. They are clean, housetrained and feed themselves. All you need to provide is a mattress on the floor and they will be happy. They don't need luxury and they don't need you to pamper them, so don't worry. Even if you can't attend the festival please billet a chorister or three.

3. Sell raffle tickets. The festival does not come cheap (it's costing us around \$100 000) and the money has to come from somewhere. ICL has generously donated us an IBM compatible computer which we are raffling. For a \$2 ticket your friend or workmate could love you for ever. Please go out and sell tickets—support SUMS and the festival.

Finally, SUMS will begin rehearsing the Brahms and the Borodin on Wednesday May 27th in Bosch LT4. If you haven't made up your mind yet, or even if you can't make the festival, come and have a sing anyway.

Here's to a big festival,
Love Ian.

Enquiries:

Ian Seppelt (Convenor) and Emma Woolford (Publicity) 698 9086

Kate McLaughlin (Secretary) 745 4830

Tim Matthies (SUMS President) 698 2938

Chris Button (Concert Manager) TBA

Please note that Ian & Chris' number is no longer 797 9470.

RAFFLE TICKETS!
Don't forget to
return your sold
raffle books as
soon as possible
to Sydney Choral
Festival!

F o r t h c o m i n g F e s t i v a l s

BRISBANE IVCF July 1993



G.P.O. Box 2881
Brisbane QLD 4001

3rd - 17th July 1993

Conductor John Nickson

Works: Handel *Dettingen Te Deum* and Mozart *Great Mass* in C minor, plus there'll be other music-making and lots of fun. Stay tuned for further information.



Festival Roster

Sydney Choral Festival July 3-12 1992

44th IVCF, Brisbane July 1993

Melbourne Minifest 1994

45th IVCF, Adelaide January 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



Adelaide IVCF 1994

It's a happ'nin' thang! Possibilities for the festival include: a choreographed *Carmina Burana* in body paint or a performance of Paul McCartney's *Liverpool Oratorio*. We are approaching Prince Edward to be patron of the festival. The committee, as elected on April 8th 1992, is:

Convenor	Catherine Campbell
Secretary	Andy Turner
Treasurer	John Yesberg
Concert Manager	Christie Anderson
Librarian	Celia Brissenden
Publicity	Kathy Pope
Corporate Sponsorship	Theresa Veith
Fundraising	Holly Myers
Camp Officer	Joanna McWaters
Social Secretary	Richard Barrett

General Assistants

(a recycled IV slut)
Melissa Sandercock
Alison Hansen
Craig Wilkins

AUCS Liason (President) Peter Kelsall (ex officio)

FUCS Liason (President) Catherine Campbell

A person will be elected to the Transport and Billetting portfolio at a later date.

Lots of love,

Kathy Pope (General Slave and Mac owner)

PS It's really true about Prince Edward!

A I C S A L I A I S O N P E R S O N S L I S T

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NOTE THAT MANY OF THESE LIBRARIANS HAVE CHANGED SINCE LAST ISSUE!

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.

THE ACTS OF THE CHORISTERS — BOOK XV

being an account of Minifest by the Venerable Jeff Christensen

AND it did come to pass in those days that that organisation which men name MonUCS waxed full thirty, and for this reason the men of all realms were summoned unto the banks of the river wherein that Society was born: they picnicked there, and had merriment.

AND at the seventh hour of that day there came unto the church of St John in Malvern players of musick clad in sable: it was thought of some singers, Trina the daughter of Cairns among them, that they perforce must also clad themselves in sable; but many were there that played upon noisy instruments of brass, and were not clad in sable: the tumult of their playing was very great. There came many from without who sang not, to the dismay of the son of Wailes, and to their own also: for they were wroth that these foreign interlopers did dare to cast them forth from that which they held to be their own Church. The son of Wailes spoke unto them, saying that the great drums were yet afar, and might draw no nearer: David the son of Woodgate, a player of musick, had a bow tie which was rotary in nature: he set it in motion to the amusement of all.

THE son of Wailes spoke: he told all who would not know the cause of their presence (to wit, the exceeding age of that Society) and of the name of that son of de Quadros, Andre by name, who spoke to them also: he apologised for the horrors which would ensue, and that he too would sing.

IN the midst of this the drums were brought, but none might hear them: men stamped their feet upon the floor in the place of them. At the ending of it a part was sung again wherein the great drum was, and yet they heard them not: but a stroke upon it sated them, and the performance exceeded in its quality the expectations of the son of Wailes.

AND they who sang were in the great hall in that place: the son of Wailes addressed them over their tumult, speaking of the following day, and men were set in dwellings; though a revel was at the house of the parents of the famous son of Gration whom men name Bazza, and extended well into the night, I early took my rest: but it is said that a film of the mendacious journeyings of Edward and William was seen among the naughty wenches.

HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

AND at half an hour after the eleventh hour of the morning men came unto the railway station at Belgrave, and set themselves upon a train which was named Puffing Billy, for all that it puffed not, the puffing one being broken; and an emissary, even Julie-Jane the daughter of Edmondson, was sent forward unto the engine, and given blame for the delays of their going: men desired her clutch to be other than it was. In the journey men sang as is their wont, and items of aliment were passed from one mouth to another: this was of all things I know the most grotesque; but that song which men name "Laudate" they sang not in my hearing.

AT the picnic which ensued upon the bank of a lesser river tributary to the lake of Emerald the daughter of Edmondson (whom men name J-J) seized upon a child and swung him about: in this his raiment fell from him, and she was much mocked. Quoth Christie the daughter of Anderson, "I have to pluck my armpits at the bus stop every morning."; and quoth the son of Wailes "I was determined to get it off." yet he spoke not of with whom this should be. And men were upon boats in a water; but some lay upon the greensward: Damian the son of Verdrik took in hand the hair of Christie the daughter of Anderson and played with it, as is his wont. Men looked upon the model of trains which for all its smallness was reputed to be of an unmatched bigness, and they were very amazed.

MUCH time passed ere the train might pass from thence, for the now puffing Billy was driven back and forth to no manifest end; and the wrath of the controller was even upon those who stood upon the rails in the place of the trains: one railed against the sons of Intervarsity, saying "What do they teach them at these universities?" yet there was no justice in this, for those who stood upon the rails were two heathens rather, who knew no better.

AND at half an hour after the seventh hour (and at several times thereafter) men came unto the eating house of the Imperial Kingdom: the son of Wailes spoke unto them and brought tidings from afar wishing them well. The sight of the body of Rita the daughter of Battaglin aroused a desire in the heart of Jacqui the daughter of Harrison to lay her upon the table: quoth she, "Let's clear the table with Rita's body." Natasha the daughter of Carpenter was never silent upon the matter of her carnal desires, for all that she denied the very possession of them. Here was read from a book of antiquity; Catherine the daughter of Campbell made a toast unto musick, and the garment of the daughter of Battaglin was undone, even as the daughter of Harrison had used her according to her desire; and a song of antiquity was sung for all that this was forbidden them.

TO the consternation of all the son of Wailes spoke at length of the history of the Society; and all went again where they had gone upon the previous night for coffee and like imbibition; in sitting upon a couch Kathryn the daughter of Cole quoth that the bounciness of it was even as that of Altos, and for that reason only Altos might sit upon it: for that bounciness was very great. At a late hour I took my rest, for I was much fatigued.

HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

It is said that at the twelfth hour all men came unto the Gardens Botanical, and sat them by the great waters; and mirthful intercourse was among them. At a quarter-hour after the third hour there came to pass as of old the Choral Flock to the Floral Clock which was set about with colourful plants: but no flowers were upon them.

AND at the seventh hour of the evening men came unto the church of St Oswald: but what strange things behold we! For there were wenches clad as men, and men in the vesture of wenches; and a great musick was played for the imbibers of sack. The daughter of Anderson hath asked me, "Would you mind sticking your head in the toilet?": I had not thought her to so hate me. Certain of those men who were in the vesture of wenches sang after their fashion, and one as if his youth had not departed from him: Natalie the daughter of Levin spoke of them, and the badness of the last was such that the judges fled and the lights were darkened.

AND when the event came to its end the son of Wailes, named in his fantasy Maria Stader von Foetus after his accustomed title of the man unborn, was roundly berated of the judges; and men set themselves to dancing, and the lights were lit and darkened; but at that time I left that place, and took me unto a restaurant, from whence I took my rest; but the daughter of Edmondson spoke at length that she had had Anthony the son of Moore upon the greensward, and him in inebriacy; for he had scarcely imbibed of spirituous liquors thitherto.

HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

AND at the commencement of the car rally Julie Jane the daughter of Edmondson took the key from her motorcar, and yet the engine ceased not its motion to her great dismay: for it was thought that an evil spirit was within it; Andrew the son of Jenkins and David the son of Woodgate sought to dismember it, and those men's bodies were beneath the body of she who is named Cleopatra. The son of Howell approached, and it was with a warm and vibrating thing that he pressed upon the posterior of the daughter of Edmondson.

AND in the rally many people went unto divers places, and ate thither of donuts: signs were seen and changed, to the confounding of many. I alone of all men saw a boat upon the lake, for I set it there. Men went again unto the house of revels, and there was a discussion of the event in waiting for those who returned not.

IT is said that the return of the parents of Ruth the daughter of Evans cast her into consternation, for they knew not of her deeds: and their indignation was upon her.

cont'd next page

C H E R U B F E S T I I

That was the weekend that was!

This easter was somewhat busier than most, but also a lot of fun. I know everyone enjoyed themselves, and I hope that as a result of "Cherubfest II", the Intervarsity spirit has been raised in our part of the world.

Informality was the theme of the festival, and things certainly started that way! To those beautiful, patient people who arrived at Spencer St to an invisible welcoming party... well, it was Melbourne!

Our instant Joe Green *Death Mass* was a ripper of a night. Featuring the 180 or so UCS and UMS were were present, and the 100 or so amazed onlookers who had flocked to listen (watch?) - surely a record attendance for a concert not advertised! - the church of St Georges was filled with laughter and surprisingly "good" music. Three cheers to the Monash Phil Society who did such a marvellous job of sight-reading! Our tag team conductors consisted of our own, inimitable (though easily imitated) Andre de Quadros, and principal AO conductor Richard Gill (who couldn't resist the opportunity to conduct an IV choir!!!) The loss of a bass drum was very sad, but the altos efforts in stamping the pews was truly magnificent! Onlookers were so impressed, I have been asked to organise (wait for it) an Instant AFRICAN SANCTUS! !!

The PCP was an enjoyable experience, with great costumes and just enough gossip being generated to keep all present VP's happy, and our day at Puffing Billy was a real treat, Belgrave will never be the same! The Cherubfest Dinner was most successful, with 100 of us in attendance, and enough food to keep even the greediest of basses happy. The toasts were plentiful & entertaining, and the night featured some of the best pianissimo singing I've heard for a long time (real John Grundy stuff). It was so good, one inspired chinese patron suggested it may be nice to hire the choir - all 100 of us - for a Christmas lunch!

On several occasions throughout Cherubfest we ended up at Bazza's parents place. Thank God for Baz. More to the point, thank God for his folks deciding Cherubfest was a good time for a holiday!

The Sop Aria was a very entertaining affair, and the "homely" touches such as individual dressing rooms for contestants, floral arrangements on stage, antique standard lamps etc. really set the scene. Congratulations to Michelle on nabbing the peacock broach (she? was certainly a sight in that flimsy little pink number), and commiserations to each of the other noble and "colourful" contestants. The highlight of the night was the lack of talent displayed. Dear oh dear oh dear... Other notable happenings were Jon H-D's attempts to seduce every other "fe" male in the hall, Anthony M's very inebriated & animated dancing-cum-mating rituals, and the expressions seen on Jeff C's face during the course of the evening. He should have expected some things!

By car rally standards, ours was quite fun, and thankfully Jo's skilled handling enabled Ruth to survive the wrath and tumult of her parent's unexpectedly early return. Mystery, however, still surrounds the whereabouts of the missing Guinea Pig.

It was very sad to send you all back home to the screams of Catherine C exclaiming "Goss?.. shit Foetus.. tell them Tarja & I are having a hot lesbian affair... that'll make them wet their pants!.."

On a personal note, thank you all, for bringing your beautiful bodies to Melbourne. MonUCS couldn't have turned 30 without you! Adieu, sweet armadillos!

Foety . XXX

ACTS OF THE CHORISTERS *cont'd*

MEN took unto an eating house, and took dinner: it was said that more men went unto the toilet that ever had returned. When men had sung at the departure of the trainbourne individuals, they sang at the departure of Christie the daughter of Anderson upon an aeroplane: for all that they were bidden to quietness by an officious functionary of the airport, one in listening unto them was so distracted that she was caused almost to remain in spite of the departure of the aeroplane on which she was to travel.

MEN drove in convoy unto the house of Andrew the son of Howell; quoth Joanne the daughter of Roberts-Thomson who in that day had accomplished a hook turn, a deed much esteemed in the South, for the first time, unto one who followed too closely in the thought of her sluggishness "Don't honk my bottom". The daughter of Edmondson and Timothy the son of Millikan (who had victory in the car rally, and whom men named the Viridan Satan) played at a game of carnality upon a computer, to the amusement of all. The son of Wailes was covered with wenches, that only his eyes be seen: men named him in that day "Beaker".

THE eleventh hour struck, and behold: the book of Linda the daughter of Zaid appeared at the portal, and herself following it: as a butterfly did it fly in the air, until she entrapped it. And men spoke of many things, but at the twelfth hour they left that place, for that Cherubfest, the second of its kind, was ended.

HERE ENDETH THE ACCOUNT OF CHERUBFEST II.

Hope you enjoyed this episode of Acts, which was kindly provided on disk by SUMS. Lucy-Ed.



I Want to go
SYDNEY CHORAL
FESTIVAL!
JOHNNY SMITH'S GOING



I'M JOHNNY SMITH
I'm Going to
SYDNEY CHORAL
FESTIVAL!
I'M SO GLAD

PUBLISHERS SUE CHOIR FOR PHOTOCOPYING

ARTICLE FROM SOUNDS AUSTRALIAN UPDATE, MAY 1992

Katie Purvis brings this to Societies' attention as a matter of urgency. There will be an article in the next Erato about how to stay within the law. (Thanks Katie - and yes, I'll see you at Sydney Minifest! Lucy.)

The Australian Mechanical Copyright Owners Society, together with several major music publishers, is suing the Australian Girls Choir for extensive breach of print copyright. The litigation proceedings are currently before the Federal Court, in what could be Australia's largest copyright piracy case.

It is alleged that the Australian Girls Choir, over a period of six years, has systematically photocopied a vast number of copyright choral works, including those of Australian composers, assembled many hundreds of copies of bound volumes of illegally photocopied works, and in addition, built up a large library of photocopies, in excess of 1,000 individual titles.

It is alleged that these materials have been used by the choir in its Melbourne headquarters and also at its Sydney and Adelaide branches. It is also believed that choir members have been charged an annual music levy for the use of this material.

The Australian Girls Choir is said also to have produced and released a video and several cassettes without seeking or obtaining any permission or licence from the copyright owners.

AMCOS is seeking damages to compensate composers, arrangers and music publishers for their considerable losses. The ramifications of this action are extensive. There is already considerable concern spreading through the choral community, and AMCOS has received dozens of calls from choirs right across Australia, all of whom are now seeking copyright advice in an attempt to correct their situations, contact publishers for copyright clearance, and return to a policy of purchasing music.

AMCOS has already established strong links with the Australian National Choral Association in each state, and will be scheduling advisory seminars on copyright, in the hope that the need for further litigation might be obviated. ■

QUOTES FROM CHERUBFEST & SUMS

A beDRAGgled Jon Hogan—Doran to a friendly Anthony Moore:

"Anthony, just remember, I am a man!"

Damien Verdnik (SCUNA) to a shivering Anthony Moore at Cherubfest:

D "Are you cold?"

A "No, I'm just inexperienced."

Ben

at camp:

"Is anyone here a J.P?" [long pause]

of the Te Deum :

"Altos, how long is your mus?"

on Latin pronunciation, in front of 70 impressionable Cheltenham High School girls:

"I don't want FUCK!"

on Dignare Domine :

"A whole day without sin— what an extraordinary concept..."

on SUMS' ensemble characteristics:

"Did you hear about the Japanese oil tanker that drifted through a pier at 6 inches a minute?"

"I might have my hands full keeping the wind together at this point."

Kath Cole:

"I've never drawn tools before..."

Ian, reflecting on his recent Russian sojourn at a SUMS Committee meeting:

Ian: "Yes, I'd like to see myself living in Kiev in a year or so."

Monty: "Yes Ian, we'd all like to see you living in Kiev in a year or so."

During a discussion on IV oldies:

Ian: "So I suppose you'll still be hanging around at IV's when you're 40, Rob."

Rob: "Only to visit you, Ian."

Catherine Carter calling tenors and basses in for rehearsal:

C "All men come now!"

Anon Bass "Who could refuse an offer like that?"

Emma Woolford, approaching Yass in an agonizingly long and slow traffic jam:

"I can see it, but I can't get to pee in it!"

Emma to Kirrili, watched by a desperate Dave Rodder (MUCS) at a Cherubfest coffee:

Emma: "Follow your hormones, not your heart."

Dave: "Yes Kirrili, yes! Follow your hormones, not your heart..."

ADELAIDE UNIVERSITY CHORAL SOCIETY

C/- Clubs Association
GPO Box 498
Adelaide SA 5001



Hello fellow choristers,

Salutations from AUCS. Things are exciting in Adelaide at the moment as we prepare for the upcoming performances on 22nd and 23rd of May, of Orff's *Carmina Burana* and Bernstein's *Chichester Psalms* under the direction of Russell Larkin, with the Adelaide Youth Orchestra.

Our following concert, in late August, will be of English Choral Music in St Peter's Cathedral. For this concert AUCS is flying our beloved Hilary Weiland, conductor extraordinaire, all the way from the UK! Hilary conducted AUCS between 1986 and 1990 and we are looking forward to her return (albeit a brief one).

We have just finished a concert with the SA Police Band, their big gala concert, and a concert with Judith Durham (ex-Seekers, you know...*Georgy Girl*, *Morning-town Ride*, etc) more of a galah concert, but lots of fun, all the same.

AUCS says bon voyage to our Pres Peter Kelsall who is going on a round-the world holiday (BASTARD!) and our congratulations to our VP Chris Bridge who has won a scholarship to study in Basel and will be leaving about the same time Peter returns. That's about all from AUCS but hopefully a veritable swathe of us will see some of you in Sydney during the Hols. Bye for now - Michael Flaherty.

AUCS COMMITTEE 1992

President	Peter Kelsall
Vice P.	Chris Bridge
Secretary	Paddy McGee
Treasurer	Sue Arnold
Con Man	Sophie McRae
Pub Off	Kathy Pope
Soc Sec	Michael Flaherty
Fund Raising	Andy Turner
Librarian	Celia Brissenden
IPP	Bill Jackson

FUCS COMMITTEE 1992

President	Catherine Campbell
Secretary	Sarah-Jane Cook
Treasurer	Sarah O'Brien
Concert Manager	Julia Boros
Librarian	Lea Riley
Social Secretary	Theresa Veith
Fundraising	Rebecca (no surname!)
Publicity	Gudmun Peacock
Fresher Rep	Alice Healy
General Asst	Rhoda Sugunananthan
Morals	Kate Haslam

DEAKIN UNIVERSITY SINGERS

c/- Deakin University
Geelong VIC 3217

Deakin were not able to contribute again to Erato, but I got hold of new President Fay Warby. Fay said that Ann Quilty was no longer conducting the choir, and there had been a number of problems for the choir. Holding numbers had become difficult. However, they were soldiering on and about to do a lunchtime concert of African Folk Songs. We hope to re-establish regular articles from Deakin in the near future.

FLINDERS UNIVERSITY CHORAL SOCIETY

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



"A Tale of Two FUCS"

Dear Erato-lovers,

What's the most exciting thing that has happened to FUCS lately? I hear you scream. A nubile young man with hands of magic has consented to manipulate us! (*I think she means we've found ourselves a great new conductor*). Kynan Johns, although momentarily on his death bed (*he has a cold, S-J*) due to the trans-Siberian weather we are having at the moment in Adelaide, has agreed to conduct us throughout 1992 and hopefully far into the future. Our next concert will be a Rage with Rutter as we will be performing his Requiem plus some unnamable as yet pieces of 20th Century church music. The unsurpassable Chris Bridge will once again play his organ for us (*well, actually, the organ of the Tynte Street Baptist Church*). We have also acquired the services and wisdom of Judith Harris as our permanent accompanist.

As usual, FUCS performed at the Graduation Services for the University and was the most exciting ten minutes of the day, receiving standing ovations at all performances (*what drugs are you on?*) as did Catherine Campbell upon the attainment (*finally*) of her degree (*come to think of it, there were an inordinate amount of people on their feet, cheering...*) after narrowly missing out on the university medal for the graduate who has been to the most ceremonies but never actually graduated (*I've now sung in 12, the first 11 as an undergrad*). We performed good ol' Laudate, as well as Deep River, Pastime and the all time top ten heavy metal hit, Rubber Duckie.

We have a new committee made up of a few old favourites and some new blood. They are: Catherine "I'm still here" Campbell as President, Sarah-Jane "Oh all right, I'll be Secretary" Cook (*come on, you really love it*) as Secretary, Sarah "I was so pissed" O'Brien as Treasurer, Julia "I'm so stressed" Boros as Concert Manager, plus the newbies: Lea "What's the AICSA Catalogue for?" Riley as Librarian, Alice "thank God I don't have to do much" Healy as Fresher Rep (*little does she know...*), Gudrun "Cauldron" Peacock as Publicity Officer, Rebecca "Sell that wine" as Fundraising Officer and Rhoda "Yes my name does contain the alphabet" Sugunananthan as General Assistant. You may have noticed a distinct absence of representatives of the testosterone sex (*bit like most FUCS rehearsals, really, or like IVs: too few and far between*) but a campaign of "indoctrinate a young male into the choir" is always on the agenda at our meetings (*like the AICSA manual*).

The FUCS method of mobility to Sydney is massively gaining momentum with approximately 300 FUCSters out there in Pawn Shops and selling off their possessions and whatever other talents they possess to raise money to attend this monumental Festival (*300??? Did I miss a few rehearsals or something?*). So, people, we will see you all there and until then, as we say here in

Adelaide - city of excitement - Don't do anything you wouldn't want photographed and shown on Prime Time TV (*now, that doesn't really limit some people at all, does it?*).

Love and Kisses, Sarah-Jane Cook.

(and typed in by Catherine "I'm not going to write the Eraticle this time, no way, no how, uh-uh" Campbell - see you in Sincity).



*Sincity - here
I co-o-ome!*

MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union
Monash University
Clayton VIC 3168



Greetings & salutations!

Things have never before been so hectic in MonUCS, but that in itself must be a good thing, a sign of an active and dynamic society. The year began with IV, the usual flurry of O-Week activity, university functions and the like, but it seems to have been worth it because we've inherited a wonderful bunch of freshers this year, which makes things a lot more interesting for us "oldies"! Probably as a result, our coffees have been good, with (wait for it) dancing again becoming a familiar sight. The first of our two first term camps was a good "get-to-know-each other" exercise, and we are now a close-knit & happy bunch of vegemites!

Easter brought "Cherubfest II", and although things didn't always run as smoothly as I had hoped, everyone seemed to have a lot of fun. I feel its strength was the informal nature of most of the events; such a structure keeps costs way down and things tend to take care of themselves. The instant Verdi *Requiem* was a nightmare to organise on the night, but the result was well worth it! It was great to see so many interstates and oldies - I'm sure its got more of our lot enthused about Sydney. Jeff C sent me a copy of the "Acts"; very entertaining and well worth a read! (See this issue - Ed)

Our most recent camp was on 1 - 3 May, at Ferngully Lodge in the hills outside Healesville, and by all accounts it was one of the best for years. With about 65 MonUCS there, as well as about 18 members of the New Monash Orchestra it was a lot of fun. Rehearsals were excellent, and though a bit cramped, it was very productive having a string section with which to rehearse. The food was amazing.. how often do you get a 9 course gourmet lunch? Sean Flynn, Tarja, Rita and Janet have all now been granted demi-god status for their efforts.

Musically, MonUCS are sounding great. On May 11, we presented a free lunchtime concert in Robert Blackwood Hall which featured 2 brackets of a capella pieces including works by Kodaly, Josquin Desprez, Giuseppe Pitoni and Schubert, finishing with a beautiful song for solo voice (Michael Cooper) and choir *Vinide Tote* (Ranz des Vaches) about a boy looking after his cows on a traditional Gruyere hillside or something! The second half also featured soprano soloist Vivien Hamilton and the New Monash Orchestra. Works performed were *Rejoice in the Lord* always by Purcell, and the *Laudate Dominum & Benedictus* sit Deus KV.117 of W.A. Mozart. The sound was most pleasing - the orchestra is only young and are already challenging some of the best in Melbourne.

May 23 marked our major concert, and it was a grand affair of the highest quality. We performed the Melbourne premiere of the Maunder Edition of the Mozart *Mass in C Minor*, as well as his rarely heard *Benedictus* sit Deus KV.117, Handel's Coronation Anthem *My Heart is Inditing*, and the *Bell Anthem* of Purcell. Featured were the soloists Jane Edwards & Vivien Hamilton, Simon Biazek and Andrew Fysh. Staged in the Robert Blackwood Hall, to an audience of about 500 (quite a considerable achievement in Melbourne!) the concert was a very pleasing affair. Whilst the choir (about 90) did a sterling job, so too did the orchestra, their efforts easily emulating those of the Adelaide lot. They were big too - about 30 strings in all, confronting our soloists with a daunting task to be heard in the hall's magnificent acoustics. Nevertheless, they were heard, and while all sang superbly, it was Jane who stole the show with an awesome display of talent. Amongst the audience were a 30-member Arts delegation from the government of Indonesia, International concert pianist Roy Howatt (a very close personal friend of Richard Maunder!) who was raving in his praise, and unconfirmed reports indicated Professor Peter Godfrey's presence! (On June 5, MonUCS will be guest performers at a NMO concert in RBH, for which we will repeat the Handel and Purcell items.)

August promises to be very exciting for us. I am pleased to announce that MonUCS will record its first Compact Disc on the 11th & 12th with the touring "Orchestra Gloria (Russia)" under conductor Valeri Aleksintsev. We will record the complete Coronation Anthems of Handel and the Vivaldi *Gloria*. We will also perform two concerts with the ensemble. The first on August 8 will feature the Vivaldi and will also

MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51, The Union
University of Melbourne
Parkville VIC 3052



Hello Groovers,

Well MUCS has had a marvellous May with our Lloyd Webber *Requiem* going off with a bang, despite two awfully ill soloists! About 500 attended our concert and a good time was had by all. When and if we recover from the looming Choral Fest in Sydney we are all set to launch into a raunchy sequel to Orff's *Carmina Burana* - the *Catulli Carmina*, and we can't wait to see the translation! Also included is *Misa Criolla* by Ramirez which is a fiery work, guaranteed to raise our blood pressures. This concert is planned for September.

Speaking of parties, which we weren't of course, the May PCP was HUGE, the orchestra and choir "mixing" in a most alarming fashion. It was a roof-top affair with the freezing night temperatures providing an excellent atmosphere for cuddles of various descriptions. Our large fresher numbers inspired by their concert performance are all promising to appear in Sydney. I hope this is a choral-wide trend!

We have a couple of committee changes: Monique Reichmann to take over the librarian's chair and the lovely Stuart Reeh to take the Fundraising job. Another pressing matter is the issue of handbilling. The practice of handing bits of concert information to oblivious passers-by has been given a new dimension by Melbourne City Council. We as an amateur organization can no longer handbill outside concert venues, shops, anywhere in public without a costly permit. Our publicity officers on a little-little budget had an uphill battle convincing the concert venues themselves to apply for a handbiller's licence, thereby allowing them to give us permission to handbill outside their venue. We would be interested to hear what other choral societies do in this area. Not being able to publicise our Webber *Requiem* outside the Princess Theatre extravaganza of the same artist was enough to induce frustration of teary and epic proportions!

Anyway I'll stop rambling and I hope to see you all soon,
Love, Ros Williams.

Will it all
be a dream?



MUCS COMMITTEE 1992

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

MonUCS cont. (Committee list next page)

involve the Choral Institute of Melbourne. The second, on August 17th will feature the Handel, and *Alexander Nevski* by Prokofiev. This is quite a coup for the choir, and I am very proud of the fact that firstly we are involved, and secondly that we are not paying for it! Unfortunately, this will mean we will have to postpone our plans to tour to Wagga for the National Choral Championships, but we figure they'll be there next year!

We have been approached by the Grainger Wind Symphony to jointly present an all Australian concert in December, featuring at least one major work by Percy Grainger. This I feel would be a great chance to perform some new or rarely heard Australian material, but we'll have to see how things go. Much will depend on finances, which thankfully are at the moment looking good. Also looking good is the prospect of moving into our new office in a week or so. After a bit of grovelling, I think the university are finally starting to reward us for our hard work of late.

We're all looking forward to SCF. I met up with some AYO members at a concert a few weeks back, and they all seem to be as excited as we are! I hope plans are all going smoothly, and I look forward to seeing you all there!

Love and hamsters. Andrew F. Wailes XXX

MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0, Union Building
Macquarie University
NSW 2109



The celebrations for Macquarie's 25th Anniversary continue. 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 both the Choir and members of the Academic staff.

Professor Di Yerbury reads the part of Piglet while the registrar, Brian Spencer was cast in the role of Winnie the Pooh. Unfortunately, the Chancellor Justice Sir Michael Kirby was unable to attend rehearsals due to his busy schedule; however, his continued support (both moral and financial) for the choir is very much appreciated.

Other pieces performed included were Vivaldi's *Gloria*, sung by the Macquarie Music Makers at their first concert 25 years ago; excerpts from Purcell's *Come Ye Sons of Art*, Gary Watson's *Kantate in A moll, Opus 1* (known as the Jelly Cantata), a few madrigals and an audience participation piece *Bubbles*.

Romola Tyrell, Narelle Tapping and Michael Hissey were engaged to perform with the choir in the Purcell and Vivaldi. The orchestra was drawn from the members of the Kuring-gai Philharmonic Orchestra, Willoughby Symphony Orchestra, the Gosford City Orchestra, the Sydney Occasional Orchestra and the Beecroft Chamber Players. The harpsichord and piano will be played by the choir's rehearsal pianist, Joy Lalchere. It will be the first time since August 1988 that Joy has performed with us which means that everyone currently connected with the choir will perform in the Gala Concert. Until the next riveting article, Melanie Smith.

MUS COMMITTEE AS AT JUNE 1991

Musical Director	Margot McLaughlin
President	Martha Birch
Secretary	Chris Kimpton
Treasurer & Editor	Melanie Smith
Librarian	Peter Hume
Concert Manager	Ian Johnson
Publicity & Fundraising	Mark Hicks
Membership	Helen Louram
Social	Angela Hamilton
Extraordinary Cttee Memb	Linda Mann

Catman
and
Batwoman
will
be
there.



MONUCS COMMITTEE 1992

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

PERTH UNDERGRADUATE CHORAL SOCIETY

Guild of Undergraduates
University of Western Australia
Nedlands WA 6009



Wow have we had a busy four months! Under the fantastic direction of Mr John Beaverstock (who is stretching our musical knowledge to unheard-of proportions) we performed two very successful concerts on May 17th and 23rd. Called Choral Contrasts, they represented a mixture of musical styles and periods. Our first, a Sunday afternoon concert amongst the mind-boggling blue, orange and gold paintwork of the Fremantle Town Hall (it's quite nice actually...) went off amazingly well with a good house of around 250.

Our second concert took us up into the magical hills the following Saturday evening to perform in the multi-purpose hall of the terribly arty Darlington community. Again we had a success with a full house of over 100 despite the persistent rain drop (yes, it does rain in Perth!) which made its presence felt in every silence of *Brazilian Psalm*. We were also treated to a very ... um ... interesting interpretation of the *Ascot Gavotte* introduction by our pianist/ accompanist extraordinaire Mr Tim Cuniffe. I must add that it was his only touch-and-go piece in either concert - Tim's a fabbo muso and we love him!

Its needless to say that both PCP's went off like gladwrap covered leftovers in the fridge. The post-Freo do at Tom Marwick's place saw a systematic murdering of every piece sung in the concert - very therapeutic methinks!! The post-Darlington bash was held a short five-minute walk away from the hall at the home of Mark Graham (current Dischord ed.). The choir was treated to some much appreciated soup kindly made by Mark's mother and partied on nibbling various things until early in the morning.

Speaking of groups, I'm pleased to say that PUCS membership has dramatically increased. We currently have the same amount of paid members as we did by the end of 1991, and it's only June! We had at least 60 people singing at each of the concerts! It can only get bigger and better, and after seeing so many new faces at the first rehearsal for our next concert, it seems that is just what it shall do!

Our next programme will be a range of English secular and sacred music from the 16th century to the 20th, featuring Benjamin Britten's festival cantata *Rejoice in the Lamb*. The concert, to be held in the fabulous Winthrop Hall of UWA will be the first recital to be assessed as part of John's requirements for his Master's degree on choral conducting. As a result, we are to be video-recorded (well, John actually) at the beginning, middle and end of the rehearsal period. Next stop Hollywood!

We are currently in the process of deciding on a musical which is to be performed by PUCS early in the new year. We thought it was about time we got involved in the musical scene again - I believe it has been a long time since we last performed one. We are hoping to be able to take advantage of the generous Healthway sponsorship which gives money to arts and sports organisations in return for us spreading the health message. Should be great!! If we are successful in our application, auditions will be held later this year and we'll be rehearsing hard over the Christmas break in order to perform sometime in late Feb-early March. Keep tuned for more info (maybe you'd all like to come over and watch it - or even take part!)

The social scene is very happening. We have had a social dinner at The Good The Bad and The Ugly Mexican restaurant. As you can probably imagine, we kept the whole building entertained (I think!!) with our renditions of every song we could think of. As well as our Annual Dinner we are also planning a social dance for later this year.

Our rehearsal camp for the first concert was an amazing weekend of singing, eating and "greening" (in more ways than one) held the 10th-12th April. Our infamous "It's easy being Green" dinner theme (*Of course my fantastic Green Genie outfit won the costume prize - Lucy B-J*) was only just outdone by the gruesome inaugural Ironguts competition. Masterminded by the fearless Rod van Luinen - an engineer of course - a number of crazy competitors actually paid to enter a competition where they had to eat/skull/ swallow various revolting combinations of food. The likes of it have never been seen before (and hopefully never will again!) There was also a sweepstake for the gamblers, run by the man himself, Mr Paul Q.

see next page

QUEENSLAND UNIVERSITY MUSICAL SOCIETY

University of Queensland Union
University of Queensland
St Lucia QLD 4067



Well golly gee, gentle readers, it's that time of the year again. Actually there is not a lot to report at the moment since we are gearing up for our super-duper, no holds barred, all expenses incurred night at the Verdi Requiem. It should be great, the sound of around 230 screaming voices imploring the almighty for mercy (possibly on behalf of Mayne Hall). The hall might not survive the sonic shock - still, it survived *A Sea Symphony* and the *Hymnus Paradisi*!

The preparation for this concert has been hampered by the lack, until VERY recently of decent vocal scores. We were using clapped out vocal-part scores rejected by the Vatican Archive as being too old for useful storage. We also heard a rumour - false as it turned out - that another choir was going to trip down Verdi Lane a few weeks before us. Anyway, we're now in the home stretch, and have met once with the Music Dept choir (nice people all).

This concert is a special event - Colin Brumby (one of our patrons) is orchestrating "Gaudeamus Igitur" for us, and Gordon Spearritt (our other patron) will conduct it. This will be a night of nights because after the Verdi we will have our 80th anniversary reception, and look forward to seeing all of those old faces from the past.

We braved the fates and held our usual 1st semester rehearsal camp, at Luther Heights (site of the upcoming Brisbane IV camp, but I digress). The big diff was that we had no rehearsals of the concert music. Since both our conductor and accompanist are church musicians it has been impossible to get decent attendance and work done at camps, so a new idea was trialled. We held a workshop camp, with classes in sight-singing, vocal technique, and music history - courtesy of some very noted local musicians, including Mr Henry Howell, our tenor soloist.

It was a success - I think - and the people who showed up got their money's worth. The hippy party was good, although it is safe to say that QUMS is definitely not the hard-drinking society it was when I first joined.

We are having our 3rd Ball in September, and a good time will be had by all. It was nice not to have to do the Statutes for Parent's Day, but unfortunately we also didn't do anything for Easter. I can't think of any weddings to report on at the moment!

We have a new Librarian (everyone take out their address books!) - Sandra Nissen, 61 Dell Rd., St Lucia 4067 (and don't forget those little squares), Tel: (07) 371-1242. We are also on the prowl for a new Social Sec, Kathy having decided that enough was enough! I've also read the last President's report in MAD, and think that Evan might just be approaching his use-by date as well. Our new Vice-President is Lydia



Err, Bondy --- who are these guys in uniform behind us?

Some can't make it.

QUMS cont'd

Blackburn, and in keeping with her role in the Society she seems to be quite attached (glued) to a certain blond, Finnish, bass (no names, etc).

Our plans for next semester have not yet been finalised (so what else is new) but I believe that a Handel oratorio is still a bet. On the IV front the news is that fundraising is proceeding apace, and that the concert repertoire is: Handel *Dettingen Te Deum* (a real rip-snorter if he ever wrote one) and Mozart *Great Mass* in C minor, plus there'll be other music-making and lots of fun, so put the date in your diary NOW - 3-17 July 1993.

Anyway that about sums it up for me. I hope that you are well. Luv and hugs from us to you. I hear (no pun) that SUMS is doing the Berlioz *Te Deum* shortly. Good luck folks - wish I was there! See you in Sydney.

Yours, Noel Wilmott

QUMS COMMITTEE 1992

President	Evan Jones
Vice-Pres.	Lydia Blackburn
Secretary	Melissa Eastgate
Treasurer	Eric Isokangas
Librarian	Sandra Nissen
Publicity (Media)	Penny Hunter
Publicity (Posters/Progs)	John Laird
Social	Vacant
New Member Reps	Rebecca Fuller George Valento Laurie Reemeyer
Conductor	Mr Michael Fulcher
Archivist	Heidi McGregor

PUCS cont'd

It was all for a good cause - to aid the determined group of choristers who are fundraising to get themselves over to the Sydney Minifest. That's right - you are to be invaded by a considerably sized bunch of Pucsters this time - will you ever recover? The group are terribly organised - they've had a cake stall, sold lamingtons and even busked in the windy port of Fremantle on a freezing cold night to earn some cash. The rest of us wish them all the best and hope they'll have fantastic time while we're alone here with nothing to do but go to our regular rehearsals every Monday night and then troop on to coffee and sing, dance, eat, drink and talk to all hours of the evening.... actually maybe it won't be that bad. But I'm sure we all wish we could be there in sunny Sydney in person instead of just in spirit.

Our new t-shirts are here and they are going to take you by storm. A number of shirts will be coming your way for the festival and you can order one if you miss out. Our conductor John Beaverstock wants to buy a FUCS t-shirt to wear while conducting his Guildford Grammar School choir boys....

On the committee front, we have a new Vice-P.: Fiona de Garis started her career as a lowly OCM and look where she is now! Joanna Sikorska is our new OCM for now, till she goes overseas.

I won't be able to make it to Sydney (pity me) but I know I shall make it to an IV at some stage in my life!! Can't wait to meet you all - the stories I've heard are fabbo! For now I guess I'll just hang around here and organise a permit so that we can start busking in the city centre and help get the quiz nite we are holding in July underway so that we can make lots of money for this worthy cause. I think I'm going to be busy!

Bye for now, Pucs and kisses Yvette Hollings-elpres.

PUCS COMMITTEE 1992

Pres	Yvette Hollings ph. 09 370 4457
ViceP	Fiona de Garis
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	Joanna Sikorska & Arran D. Stewart
Dischord	Mark Graham

SCUNA - ANU CHORAL SOCIETY

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



Since SCUNA's first concert for 1992 is two weeks after the deadline for this Erato, I cannot report upon its wonderful success just yet. I could tell you that the three Bruckner motets *Ave Maria*, *Tota Pulchra Es* and *Os Justi* are gorgeous, but you already knew that. I could tell you that Pearsall's *Lay a Garland* gives the entire bass section shivery goosebumps, but then you already know that Canberra is a cold place and that basses are easily led astray. I could tell you that Ligeti's *Lux Aeterna* is devilishly hard and somewhat eerie, but I won't. What can be told is that Brahms Op. 109 *Fest- und Gedenksprüche für achtstimmigen Chor* has been gathering a few strange translations of the text. The second song begins "Wenn ein starker.." which of course means "When I was naked...", and the dynamic instruction for the third song is "Froh bewegt", which means "With Frogs". No new news of upcoming concerts has emerged since the last eraticle, but our first is set for 8 pm on May 29 at Wesley Uniting Church in Forrest.

A small but dedicated band of SCUNAE turned out for the O Week recruitment drive and managed to lure an unprecedented number of freshers along to the first rehearsal of the year (I counted 90 at our second rehearsal), but numbers seem to have stabilised around 65, which is large for a programme of unaccompanied music. We also planned our camp (at Longbeach near Bateman's Bay) to be early as possible in the year so as to get new members socially involved, and this proved to be rather successful, since we actually made a profit on the camp. James Gifford, our tireless Camp Officer, provided a small bar for the weekend which was appreciated by those newcomers who hadn't come prepared with their own stocks of liquid refreshment. Once again Larry Mays stole the review with his *SCUNA Blues*, which is quickly becoming quite a little anthem at camps and PCPs. Despite libellous reports in the *Acts of the Choristers*, the weather was not conducive to swimming or beach-crams and so we spent most of our time indoors.

Peter Young, now in his fourth [tempestuous, record-breaking, dynamic, wine-swilling, cookie-munching ???] year as SCUNA's conductor/musical director, has been rather disparaging of the choir's ability in recent weeks, and especially of the basses. I don't know what he has against the basses, since they are consistently LOUD, and surely that's what counts, isn't it? After all, twenty grown men bellowing at the tops of their voices is bound to be musical, right? I think he picks on us because if he said a word against any of the other parts (especially the tenors), they would burst into tears. So he insults them vicariously through us. The only person who escapes his wrath is our angelic repetiteur, Liz Wells.

Over the last year or so we have adopted a rather distinctive concert dress: black bottoms and green or purple tops. It really isn't as bad as it sounds. Peter Y said that he was sick of us looking like waiters, so now we look like a choir of suffragettes. It looks really smashing if the concert manager exercises a certain amount of control over the definitions of "green" and "purple", and vetoes those interpretations that differ widely. The women also have the choice of special green and purple silk scarves created by soprano Margaret.

Over Easter saw two SCUNAE take the pilgrimage to Melbourne and Cherubfest, which turned out to be lots of fun. Censored reports of selected activities have been circulated to the choir, and we are still hoping for a huge turnout for SCF. By the time you read this July 3 will be upon us, so we all look forward to seeing you very soon. If you are in Canberra and want to have a warble some time, we rehearse at 7 pm in the School of Art Lecture Theatre at ANU.

Sweetness and Light, Damian V.

SCUNA (ANU CHORAL SOCIETY) COMMITTEE 1992

President	Liz Carpenter
IPP	James Carter
Secretary	Libby Robertson
Treasurer	Julie-Anne McDonald
Publicity	Emily Craven
Librarian/AICSALiaison	Damian Verdnik
Librarian	Crit
Camp Officer	James Gifford
Morals & Extra	Helen Gladstones
Morals & Extra	Leonore Lancaster
Concert Manager	Larry Mayo

SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building
University of Sydney
NSW 2006



Hello from SUMS 1992!! Wow! What a time to have been asked to write an eraticle! Tomorrow night is our FABULOUS and HUGE May Concert in which we will be singing the Berlioz *Te Deum* in the Sydney Town Hall conducted by Ben Macpherson!! There are 215 SUMS members singing, and about 40 from Pro Musica (the Music Department Choir) and on top of that, about 70 girls from Cheltenham Girls' are singing with us!! That comes to about 325 choristers, not to mention the 90 piece orchestra (including four sets of cymbals!), David Drury on the organ, and Gerald English as tenor soloist!! And to top that off, the first half of the concert is the orchestra and organ performing the Saint-Saëns *Organ Symphony* under the baton of Antony Walker! All in all, we're headed for a HUGE night by anyone's proportions. The PCP should be huge to boot, being held at the Teachers' Club, after which we will make our way to the PPCPP at Emma Woolford's house, and the following day we have a PPPCPBBQ planned to recuperate from the whole affair.

Since the last update, we have been quite busy. Carolfest 1991 went very well - we had a full house and had to turn people away, which was a shame for them but great for us. We will probably try to have two performances of Carolfest this year to avoid this problem. We did the usual round of Carol singing and earned quite a lot which will go toward SCF in July. Then in January, 15 of us made our way down to Tassie for the brilliant Hobart IV 1992 which I'm sure if you weren't there yourself, you've heard all about by now. While those of us who went were I'ing away, the ones who were left behind were involved in two magnificent concerts of Beethoven's *Missa Solemnis* conducted by Sir Charles Mackerras in the Sydney Town Hall with the Sydney Philharmonia Choir and Sydney Symphony Orchestra!! The reviews were great and the CD is due for release in November.

February came all too soon, and we had to organise and prepare for another great year of SUMS. The first half of this year has been very hectic and big, recruiting and organising 410 SUMS members (which has dropped to 215 for the concert - slightly more manageable). We have partaken of various social and fundraising activities as well, including a SUMS Karaoke Night in the Thurless Castle, a singing ferry trip to Manly and picnic on arrival, various weddings, the Gay and Lesbian Mardi Gras (which was FAB and the Gay and Lesbian Choir had a float), and of course there was Cherubfest and the SUMS rehearsal camp (two weekends in a row!). Cherubfest was a lot of fun for everyone who went. Thanks to Foetus and the MonUCS Committee for organising it, although most of the time there were more SUMSites than Melbournites!! The instant Verdi Requiem was interesting, the Academic Dinner was a glam affair, the Sop Aria Evening was entertaining, and the days were laid back and relaxing (except for the last three hours of driving in the bl—dy car rally which was hours too long!!) Hello to our household!! See you at SCF!!

The SUMS camp, held at Heathcote Scout Camp, went exceedingly well and was well organised if over-catered. The revue was fantastic, with heaps of acts, many from freshers, and was hosted by Kylie herself! We had a rerun of the famous and successful Hobart Revue SCF item which Kylie starred in once again. After the revue many choristers got down on the dance floor to the pounding beat of ABBA, while others...

see next page

SUMS COMMITTEE 1992

President	Tim Matthies
Secretary	Jo Roberts Thompson
Treasurer	Craig Miller
Concert Manager	Kirsten Dunlop
Publicity Officers	Clive McMahon
	Sebastien Maury
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Librarian	Alex Maroya
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Archivist	Jon Hogan-Doran
Ordinary Member	Anthony Montague

TASMANIA UNIVERSITY CHORAL SOCIETY

Union Building
GPO Box 252c
Hobart TAS 7001



Greetings and salutations, oh happy choristers!

Blue skies, sunshine and glorious choral voices abound in this fair and peaceful Isle of ours as we bask in the glow of an extremely successful concert! Performing Purcell's *Come, come ye sons of art* as the first item (without scores, I might add!). Such skill and novelty was not without problems though... where does one put ones hands? Not, as one frisky tenor was seen to demonstrate, over the body of another tenor...! Where, too, does one hide ones face when one makes a nasty mistake...? It has an added bonus, though, you can actually watch the multitudes of gyrations that the conductor performs! I wonder if they realise how funny they look sometimes?!! (Only joking, Mark, your directions are performed with the minimum of fuss and executed with supreme grace, elegance and authority!!) See Daniel Clode's cartoon of

Mark this page - Ed. Two of our highly talented choristers donned the role of soloist, Charlotte McKercher as Soprano, and Beth Coombe as Alto singing superbly (as usual!). The Bass soloist was the glorious voiced Clifford Plumptre, who also performed a Beethoven song cycle after the Purcell to wild acclaim (well, as wild as Hobart audiences sitting in a cold church get, I suppose!!). The soloists returned after interval to contribute just as superbly to the fabulous sounds of Handel's *Dixit Dominus*. The Choir surpassed themselves, rising to previously unscaled heights of flexibility, volume and sheer musicality... and to contribute even further to the glory of the evening, Marie Keane and Adam Marshall stepped briefly, but brilliantly, into the spotlight singing the Alto and Tenor



solo passages respectively! Oh what euphoria! What joy to be given a brief glimpse of choral ecstasy! All this, of course, could only have been created, inspired and accomplished by our astoundingly talented Musical Director, Mark Irwin! Mind you, we were supported by the finest orchestral players in the state, which always assists a brilliant production! Unfortunately, our local paper has ceased giving reviews of concerts, so you will just have to rely on this totally unbiased and impartial account of the concert... (and I was singing, too...!!!)

The PCP was also a hyper and effervescent affair, as all TUMS parties seem to degenerate into! James Powell-Davies kindly volunteered his abode, and we all fitted into it one way or another! (a new variation on a shower/toilet/spa/bath/bed etc cram- a house cram!) We saw the debut of The Three Tenors in the Toilet (not a particularly pleasant sight, really, and not really worth commenting on...) Aaron Oakley spent a good two hours ensconced in starry-eyed conversation (about physics, mind you) with Geoffrey James's sister across a stairway... I guess love/ lust/ enchantment has no physical limitations as to the number of people who managed to trip over them while trying to reach the kitchen!

The esteemed Mr Irwin, and the unconquerable Mr Marshall led the assembled company in some riotous busking songs, only they insisted in singing a quartertone higher than the rest of us...! Numerous attempts at silencing them with a piece of sticky bun, assorted hands and general heartfelt pleas to cease such disgusting noises resulted in at least 6 bruises on Louise's body from Adam and a nasty bruise across the bridge of Adam's nose to which everybody denies any involvement... (I collected my 24 from the probing fingers of Adam while being tickled and falling down 3 stairs simultaneously... when will that boy ever learn consideration, thoughtfulness and the consequences of his actions?!!) Jon Waters very drunkenly spent the night in the bed of the boyfriend of one of the TUMS basses, and woke feeling very unhealthy, wishing he hadn't drunk quite so much the night before! Mark also awoke feeling ever so slightly unwell, and created yet another solution to enduring a hangover- bake a cake or two! The end results were absolutely scrumptious, (TUMS had them for supper the next evening!) and Mark insists that the sound of the mixers and processors are actually quite therapeutic!!

As for our next concert at the beginning of September, the choir is relaxing into some twenties musical selections, which are proving to be great fun to sing! Mark also has high hopes of us singing yet again without scores! Aaarrggghh! More words to learn! More notes to get right! Mind you, you can't beat the adrenalin high that is generated from living on the wild side, though! The lack of words also has added bonuses with the really bizarre movement-activated lighting system in the lecture theatre where we rehearse... when the lights suddenly go off, (SUMS had this problem too! Mysterious... Ed) we can't read our music, the entire choir erupts into violent movement, and we lose a tenor or two!! Highly entertaining, really!!

I guess, by the time the next Erato comes out, TUMS will have painted the town red after the Annual dinner (we haven't even set a date yet, but it will definitely happen!) and what's more, have had our AGM and elected a new collection of mugs, er, eager people to be on the TUMS committee! But more of that in the next edition of Erato! Long may it live!!

joyous singing to you all Lavinia xxx

SUMS cont'd

Is there life after Berlioz? We have yet to find out. One thing's for sure, and that is that SCF is coming very quickly, and it is going to be BIG BIG BIG! So if you haven't already, SEND US YOUR REGO FORMS BECAUSE WE NEED YOU, WE WANT YOU, YOUR LIFE WILL NOT BE WORTH LIVING IF YOU DON'T COME!!!!

See you all at SCF! Until then, keep on grooving, fellow groovers!

Love, Jo Roberts-Thomson and Monty - SUMS Committee

PS, it's Monday night now, and we're all in a post-Berlioz haze. The concert was a great success, performing to a full-house (almost 2000) of appreciative concert-goers who absolutely loved the light show, mind you, it gave the performers heart attacks. There are a few speculations floating around as to the cause of these well timed periods of complete darkness. Was it Berlioz' ghost attempting to make the performance that much more spectacular? Or was it Stuart Challender's ghost reaping his revenge on us for performing Berlioz in public? Maybe it was the Town Hall security supervisor playing with the plugs because we turned up two hours early and interrupted somebody's tea break. Let it be a lesson to all choral societies out there: NEVER hire a hall with a brand new, all singing, all dancing, untried and untested computerised lighting desk, without a manual override. Also beware of lighting-persons who need to have it pointed out to them by the percussionist that if all else fails they could put the house lights up.

TUMS COMMITTEE 1992

President	Louise Le Mottee
VP & AICSA Liaison	Lavinia Savell
Treasurer	Carol Whitehead
Secretary	Lynley Hocking
Social Sec	Martin O'Bryan
Publicity	Carolyn Field
Con Man	Philip Legge
Librarian	Helen Chick
Archivist	Christopher McDermott
Amazingly Useful Persons	Antony Logan
	Daniel Clode
	Sophy Greenlees

View from No Fixed Hair-cut

John Pianneze in New York
excerpts from his letter

The most common question people ask me from the other side of the world is "John, do you still have all your hair?" All you cynics out there would probably like to ask, "Are Americans really as awful as all Australians think they are?" but are undoubtedly too polite....

Many chorophiles out there will be wondering what it's like singing with the Columbia University Glee Club (I call it CUGCCS - think about it - or "Kugks"). Peter (Kwan, ex-SUMS) first introduced me to this rather odd group soon after I arrived, and now he doesn't show, because he is insanely overworked by his studies. In Kugks we are doing (again) the Mozart *Requiem* and a whole bunch of truly fun excerpts from various operas, mostly Mozart.

It's a completely non-serious fool-around choir of dubious standard, that performs at various university functions, mostly for *Alumni* (old students); sometimes we even get a scratch orchestra (that is so bad it makes MonMUC David Woodgate's efforts look like the MSO). We don't really do public concerts per se because we are competing with New York, remember, and we don't have the nation-wide binding or the drive to excel like that the Australian Choral Societies have. Like Madonna, we just wanna have fun. (*Hey - wasn't that Cyndi Lauper...? Ed*)

The first thing you should know about Columbia University (as reflected in the people who are in the Glee Club anyway) is that they are an extremely uptight lot. Maybe they *are* really fun-loving souls, but they aren't when they are at rehearsal. It's confusing, yes, because we have a terrific conductor Warren, who is very talented and a shit-load of fun, but when 10pm rolls around, they all trot home to either (a) study or (b) watch television. Sad, really.

Believe me, I've tried. I get up and make these fruitless announcements such as "Now that mid-terms are over, Kugks are going to the West End to have a few...etc" only to be greeted by silence. Those who said they'd come along, end up chickening out. No-one wants to go to The Village, they're afraid to go more than three blocks from Columbia. Now I don't bother, and just go to the Village to see Jazz, or hang out with the only non-Columbia Kugks member, Aaron, a social worker, who by bizarre coincidence lives literally across the street on Sullivan St. In general, it ain't SUMS or MUCS or MonUCS or FUCS, and it was a mistake trying to find one here. I now see that Australian choral societies are just the most fabulous institution, and are something to be loved, cherished and preserved. I salute those brave individuals who are the force behind the survival of AICSA and the like.

Anyone who wants to be treated to a mega-blast of a time, come and stay, everyone's welcome. I really believe *everyone* should go to New York, and even live there for a while, if possible. One wouldn't want to live here forever, but it's a "must do" for a while, before you become old and boring. The details are:

210 Sullivan St
New York
NY 10012, USA
Ph: (212) 674 4145

It's time to piss off: I've got a concert to go to. Whatever you do, make sure it's a happy thing, and if it ain't, piss it off! Oh and I was saying about my hair: well, it's still there. (Ha! poet) I just got another shave around the back with a number one and a curly perm for the long bit on the top. And no IBM jerkwit is ever going to tell me to cut it off. Goodbye from the land of McDonalds and Yank Tanks and where TV is god.

Yours truly, with love JOHN xoxo

ERATO 70 - OCTOBER 92
DEADLINE FRIDAY
18TH SEPTEMBER

Be there or miss out

Lighting up the darkness

CLASSICAL MUSIC

PETER McCALLUM

SUMS

Sydney University Musical Society, Sydney University Symphony Orchestra, Pro Musica Choir, Cheltenham Girls High School Senior Choir

Gerald English, tenor; David Drury, organ
Conductors: Antony Walker, Ben Macpherson
Town Hall, May 16.

YOU don't so much hear the large 64 foot-stop on the Town Hall organ. You just notice the pages of your program shaking. And there was plenty more foundation-rocking tumult in Saturday's program of French Romantic excess presented by the Sydney University Musical Society along with the Pro Musica Choir and an able-voiced contingent from Cheltenham Girls' High.

The Symphony No 3 (Organ Symphony) by Saint-Saens - an ambitious work for a student group - was led here in a promising performance by the young Sydney conductor Antony Walker with organist David Drury. The ambition was fully vindicated in the vitality and energy of the playing, if not always in the orchestral precision.

The combined choirs achieved an impressive degree of discipline in the colossal Berlioz *Te Deum*. The opening fugue was tight and secure, there was a refreshingly clear sound from the sopranos in the *Tibi omnes*, and from the whole choir in the *Te ergo quaesumus*. Tenor Gerald English was at his customarily mellifluous best. The Town Hall, with probably the country's finest organ in the French Romantic style, is an ideal venue for this music except that the lights don't seem to work.

The choir and orchestra had to keep the music going through some disconcertingly prolonged blackouts. I hope they got a good discount on the hire of the hall.



Have a lovely
time darlings. I'll be watching.