



ADELAIDE IV 2019

Bullshtet 5 | October 2018 | www.aiv.org.au

Photograph: Kristian Pikner (CC BY-SA 4.0)

There are 3 months to go to Adelaide IV, and we're buzzing with anticipation! This bullshtet contains information about all our musical nitty-gritty—concert dress, rehearsal policy, and an introduction to the musicians we'll be working with.

As well as all this, an exciting announcement—we'd love to perform the Arnesen *Magnificat* with an orchestra, and we want your help in achieving our goals! Read on for more...

Orchestra and Australian Cultural Fund campaign

After a lot of deliberation, we have some exciting news! We're hoping to perform the Arnesen *Magnificat*, our concert centrepiece, with an orchestra.

We've been in touch with Kim Arnesen himself, who's said about his work:

The *Magnificat* was originally written for choir, a solo soprano, string orchestra, piano, and organ, but was later also arranged in a version for choir and organ. Even if the organ version works very well, I still think the original version with the strings gives a greater experience. With strings, piano and organ there are more colors to the soundscape, which I think is good since the work is as long as 40 minutes. The organ can indeed be a full orchestra by itself, but there is still

something about the expressiveness of the strings, the rhythmical function of the piano in combination with a big organ that creates a special overall sound. And together it makes it all sound both intimate, lush and sacred.

We want to raise \$5 000 to meet the cost of securing an orchestra, and we'd love your help. We have a crowdfunding campaign with the Australian Cultural Fund, where we've talked a lot more about our goals. Please, please share this with your friends and family—it's such an exciting cause, and we'd appreciate having lots of support. Donations are tax-deductible, and donors will be thanked in our programme.

View our campaign here:
<https://australianculturalfund.org.au/projects/adelaide-intervarsity-choral-festival/>

Concert management

Concert dress

Given Adelaide's hot, dry summer weather, we've decided to institute a reasonably relaxed concert dress policy—no jackets, ties, or stiffly starched collars! However, we expect everyone to adhere to the following dress code strictly, and hope this provides sufficient notice to purchase clothing if you don't have anything that you believe is suitable.

The name of the game is *business casual*—we don't need you to wear evening wear (although you're welcome to dig out a fancy concert dress, as long as it's all black!) but we do want you to look polished and presentable. Consider the formality of a 70th anniversary concert, the venue we're performing in and the music we'll be singing.



Photograph: Yevgeny Pashnin (CC BY-SA 3.0)

Please note that this dress code applies to all genders. If you are a tenor or bass who wishes to wear a dress or skirt, or a soprano or alto who wishes to wear trousers, you are free to do so. All we ask is that everything conforms to the minimum length requirements, as outlined below.

Colour All black. Not navy, dark grey, pinstriped or polkadotted—black like the chocolate oatmeal stout from the Lobethal Bierhaus. Nothing too blingy. Lace and mesh panels are acceptable as long as they are tasteful!

Tops Sleeves should at least cap the shoulders. Full black coverage from at least the level of armpits to the hips, both front and back—nothing backless, and no distracting cleavage.

Bottoms ;) Ahem... the hemlines of skirts or dresses must come below the knee or lower. Alternatively, full-length trousers must be worn. Shorts/three-quarter pants are not permitted. If leggings are worn as bottoms, they must be full length and as black and opaque as you can find, not old or faded. Stockings/tights are not necessary under skirts or dresses.

Shoes Shoes must be completely black with no detailing or laces in other colours. Shoes must be such that the sole of the shoe does not detach from the sole of the foot when you walk—in other words, sandals with a backstrap and ankle strap are acceptable, but thongs are not. Closed-toe shoes are acceptable and are the preferred option. Think ‘office shoes’ rather than black sneakers. Heels are a personal preference but please bear in mind that the major work of the concert will require standing for 40 minutes.

These requirements are for reasons of aesthetics, comfort, and above all, safety—we will be on risers which may be quite high if you end up in the back row, and the last thing we want is for you to hurt yourself

because the back of your shoe got caught under someone’s foot!

If socks are worn and visible, they must be black. Basses are permitted to wear red socks.

Rehearsal policy

The maximum number of rehearsals you are allowed to miss during the festival is **2 (two)**. If you miss more than two rehearsals, you should expect not to sing in the concert. Auditions to assess eligibility will not be held. We have a very large volume of music to learn in 10 days, including a major work that no one in the choir will have sung before, and we believe it is vital to attend every possible rehearsal to ensure we can cover all of the material in the time we have together.

You are welcome to miss more than two rehearsals on the understanding that you will not be participating in the concert, just to sing for fun, provided that you do not attend rehearsals after the last rehearsal on Tuesday 15 January. This is to ensure that people in your section do not become too reliant on voices that will not be in the concert (particularly important for our tenors!) and for reasons of balance.

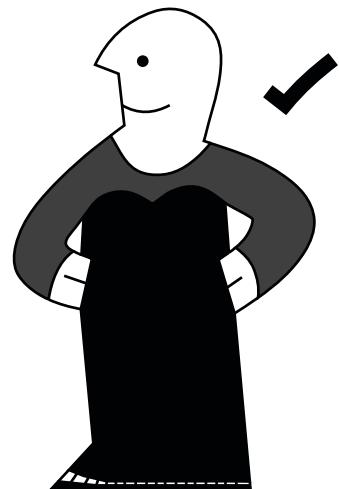
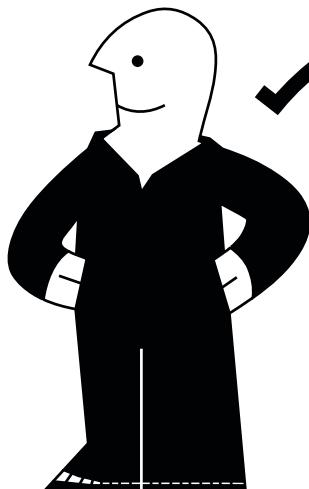
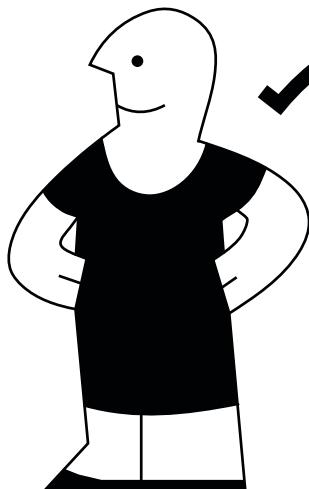
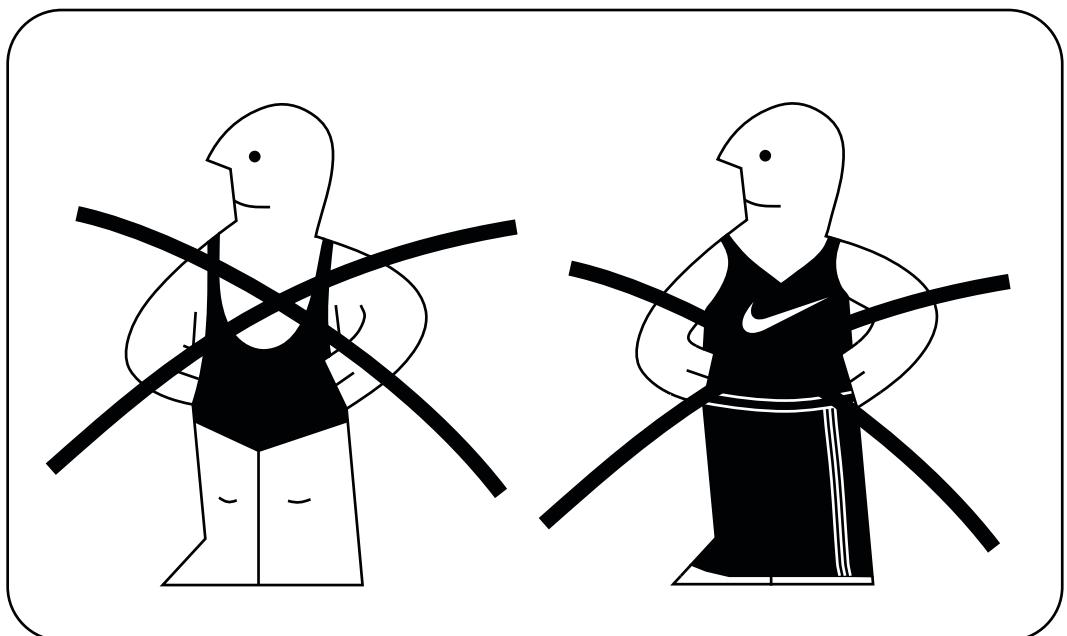
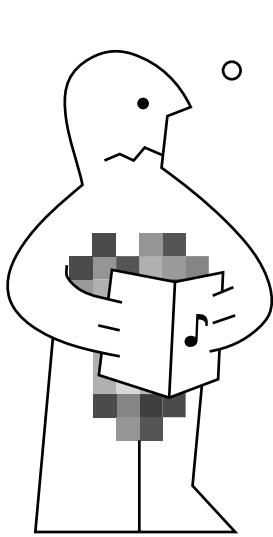
Questions about rehearsal policy and its enforcement must be directed to our concert manager Phoebe, and not to our conductor, who will not have the time to assess every singer in the choir individually.

The rehearsal policy will also apply to members of the committee. The rehearsal policy will be enforced with help from rolls kept by our section leaders.

Anything else?

If you have any special requirements for the concert that you haven’t already told us about—for example, if you will need a chair or a music stand during the performance—please inform Phoebe ASAP via phoebe@aiv.org.au.

KÖNCERT BLÅKS





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Meet the musicians!

We're absolutely rapt that, along with our amazing conductor Peter Kelsall, we'll be working with some of the finest established and emerging musical talent that Adelaide has to offer.

Charlotte Kelso, Mezzo soprano



Charlotte Kelso studied Classical Performance at the Elder Conservatorium, graduating in 2015 with a Director's Award and the Rae Cocking Memorial Prize. In the 2018 Adelaide Eisteddfod, Charlotte won second place in the prestigious Arnold Matters Vocal Scholarship prize, and was awarded the Norwood Symphony Orchestra Prize. Recently, Charlotte was

one of eight national finalists in the Royal Melbourne Philharmonic Aria Competition for oratorio.

Charlotte is a renowned concert soloist and recitalist in Adelaide and has performed with every major Adelaide choral society. In 2018 alone, she has sung solos in Vivaldi's *Gloria*, Haydn's *Theresienmesse* and *Missa in Angustiis* (Nelson Mass), Bach's cantatas 77, 78 and 150, and Handel's *Dixit Dominus* and *Messiah*. She has also recently performed Vivaldi's *Magnificat*, Mozart's *Requiem*, Spatzenmesse, *Missa brevis* in D major and *Litaniae Lauretanae*, Britten's *Rejoice in the Lamb* and Bach's *St Matthew Passion*, and notably in Mendelssohn's *Midsummer Night's Dream Suite* with the Adelaide Symphony Orchestra. She has become the regular alto soloist at the annual *People's Messiah* at Coriole Winery in McLaren Vale, and will perform the work again in December this year.

Charlotte is an Emerging Artist with the State Opera of South Australia, and looks forward to touring as a principal artist with the company for their WWI-themed Red Cross Gala in October. She has been a member of the State Opera of South Australia chorus since 2017, notably in the multi-award-winning Adelaide Festival productions of Handel's *Saul* (2017), and Brett Dean's *Hamlet* (2018). Some of her past operatic roles include Galatea (*Aci, Galatea e Polifemo*), Cherubino (*The Marriage of Figaro*), Hänsel (*Hänsel und Gretel*), Second Sprite (*The Magic Flute*), and Second Witch (*Dido and Aeneas*). She has participated in masterclasses with Rod Gilfry, Sally-Anne Russell and Graham Abbott, and has undertaken coachings with Sharolyn Kimmorley, Simon Kenway, Philip Mayers, Penelope Cashman and Nicholas Braithwaite.

Andrew Georg, Organist



Many of you may remember Andrew Georg from his collaboration with us during Adelaide IV 2013.

Andrew is a versatile South Australian musician whose career encompasses opera, church music, choral music and accompanying. He works as a Répétiteur and Music Co-ordinator for the State Opera of South Australia and is Organist and Choir Director at Christ Church, North Adelaide, as well as maintaining a busy freelance schedule.

After completing studies at the Elder Conservatorium, Andrew was an Organ Scholar at St Peter's Cathedral and Pilgrim Church. He has attended the Conducting Academy at Gondwana National Choral School and has twice attended the Lisa Gasteen National Opera School on scholarship.

With the State Opera of South Australia, he has worked as a Répétiteur on a diverse range of operas, including several Australian and world premières. He was Chorus Master for their 2017 season of *Die Fledermaus*. Andrew has also worked on operas for the Adelaide Festival, Co-Opera, and Emma Knights Productions.

Andrew has appeared as an accompanist and organist with many of Adelaide's leading choirs. He is a casual keyboards player with the Adelaide Symphony Orchestra and the former Adelaide Arts Orchestra. In 2014, Andrew won the Geoffrey Parsons' Award for accompanying, Australia's most prestigious award for the collaborative pianist.

Alistair Knight, Répétiteur



Many of you may remember Alistair Knight from his cameo appearance as sectional conductor at Adelaide IV 2013 (a job he reprised in Sydney two years later). At AIV, he also helped out occasionally as the convenor (a role which he thankfully has never reprised).

Alistair is a versatile South Australian whose career encompasses church music, choral music, and teaching things that aren't music. He works as a high school teacher of IT, mathematics and, more recently, tech studies. He has been the Musical Director of the Corinthian Singers of Adelaide since 2015, the Assistant Conductor (and often accompanist) of AUCS since 2007, and was Organist and Choir Director at Christ Church, North Adelaide a couple of years before Andrew.

While completing studies at the University of Adelaide in Maths and Computer Science, Alistair was an Organ Scholar at St Peter's Cathedral and Pilgrim Church, and also Assistant Organist at St Peter's Cathedral.

Instead of actually completing his degree, Alistair spent countless hours as a répétiteur and pit musician for a variety of musical theatre companies in Adelaide, working on productions of *Les Misérables*, *Into the Woods*, *Oklahoma!*, *Carousel*, *Grease* and *Little Shop of Horrors*, and probably others. In 2013 he arranged the music for an all-girls production of *The Pirates of Penzance* at the school he was teaching at. By this time, the university eventually let him graduate because he accidentally fit the same criteria as other students who would have been disadvantaged by the introduction of the new academic programme rules.