

**PATRON:**

His Excellency  
Rear Admiral Kevin Scarce  
AC, CSC, RANR  
Governor of South Australia

**PRESIDENT:**

Colin Styles

**DIRECTOR OF MUSIC:**

William Shaw

**ASSISTANT CONDUCTOR:**

David Lang

**ACCOMPANIST:**

Edward Kriek

**JOINT SECRETARIES:**

David Evans  
Phone: 8280 7759  
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Phone: 8339 1425

**TREASURER:**

John Wear

**COMMITTEE:**

John Agnew  
John Dick (*Librarian*)  
Neville Roach  
John Winnall

**CONCERT MANAGER:**

Neville Roach  
Phone: 8332 1895

**ALMONER:**

George Fort  
8258 4867

**VICE PATRONS:**

Myfanwy James  
Margaret Lambert  
Genty Stevens  
Len Turner

**LIFE MEMBERS:**

John Lawson  
Robert McLeay

Choir practices are held every  
Monday from 7.45 pm to 9.45 pm  
at St Stephen's Lutheran  
Church, 152 Wakefield St,  
Adelaide.

**WEB ADDRESS:**

[amvc.org.au](http://amvc.org.au)

**FROM THE PRESIDENT**

THEOPHRASTUS (372-287 BC), an ancient Greek philosopher, is recorded as saying that "*time is the most valuable thing a man can spend*". When I look back at 2010 and what we as the AMVC have done with much of our time I am sure we have indeed spent it wisely and well.

Some of our time has been spent in encouraging and supporting our own members in the true sense of comradeship in some very tough times. Some of our time has been spent in enjoying one another's company and having fun times together. Even more importantly we have spent a good deal of our time providing our audiences with opportunities to escape from the stresses of living in the 21<sup>st</sup> Century and to relax and reflect while listening to some beautiful music.

**Recent concerts and events**

Since the last *In Harmony* we have had the great pleasure of performing with Deborah Caddy and Andrew Turner at a concert at Concordia College Chapel. We extend our thanks to the College for the opportunity to perform in this beautiful building.

Prue Hompas added her special charm and sparkle to our concert in the State Dining Room of Ayers House. Her obvious enjoyment in singing was contagious and swept our audience along with her.

More recently we were privileged to be part of the celebration of Seniors' Month (October) with a concert at Minda Incorporated. The afternoon featured several choirs providing 30 minute programs. After our segment was finished, a little girl from Eden Hills Primary School said to me "You were really good, in fact you were great". What a nice piece of feedback!

**Quiz Night**

What a fun night that was! The venue was ideal, and judging from the sound of brains ticking over and hushed (?) discussions over what really was the correct answer we could tell that those who came had a lot of fun as well as enjoying the competitive atmosphere of the evening (as a matter of fact there was a difference of 1 point between first and second tables). I would like to thank Neville, Stephanie and Felicity Roach for organising the venue and contributing to the successful running of the evening.

**Opera Dinner**

This year's event was again a really special night of fine music, fine food and a chance to catch up with friends and associates. Our guest soloists Deborah Caddy and Thomas Brennen joined with the Choir in providing a delightful concert to set the tone for the evening. Judging from the sound of animated conversation heard throughout the room everyone seemed to be out to enjoy themselves – and that they did! I would like to thank the staff of the Leilani Room Restaurant at Allan Scott Park for the very professional manner in which they dealt with all aspects of the evening. They certainly did their best to give us a night to remember.

**What's next?**

**Concert at Glynde**

Our annual concert at Glyne Lutheran Homes has become a favourite item in our diary. It will be held on Thursday 25 November at 7.30pm.

**Free for Friends Concert**

You are warmly invited to our Free for Friends and Solo Night Concert on **Monday 6 December at 7.30pm** in the St Stephen's Lutheran Church Hall at 152 Wakefield Street, Adelaide. Please note this amended date (one week earlier than previously scheduled). This is



always a fun evening and a chance for Choir members to relax and meet some of our Friends. We would be delighted if you could join us.

#### Christmas Dinner

This year we are again making our way to the Glenelg Golf Club for our end of the year Celebration Dinner on Thursday 9 December. In the past, some of our Friends have joined us for this evening. If you would like to come, please contact one of the Committee members by Monday 29 November. Payment of \$40 per person is required at the time of booking.

#### Thank you

In conclusion I wish to thank Bill, David, Ed, the Committee and all members of the AMVC, our wives and partners and you our Friends for the way you have readily supported the Choir during 2010. I feel confident that 2011 will be a very happy, successful and musical year for us all.

Colin Styles

#### Joan Sutherland AC DBE

It was with great sadness that musicians and opera lovers around the world heard of the death of Dame Joan Sutherland on October 10. We take this opportunity to pay tribute to this great Australian performer:

Joan Sutherland was born in Sydney on 7 November 1926. She was sent to secretarial college before being allowed to begin a singing career. Her stage debut was in Sydney in 1951 before going to London's Royal College of Music for further study and vocal training.

She made her first British appearance at Covent Garden as the First Lady in Mozart's *The Magic Flute* in October 1952, and sang in many operatic productions over the next few years. She received a lengthy standing ovation for her performance in Donizetti's *Lucia di Lammermoor* in 1959, and soon after was dubbed *La Stupenda* ("the stunning one") by Italian opera audiences.

From 1974 onwards, Dame Joan and her husband, conductor Richard Bonyngue, made annual visits to Sydney to perform with Opera Australia. During the 1980s Dame Joan included Donizetti's *Daughter of the Regiment* in her repertoire, an operatic role which has become familiar to the Choir and its audiences, since we have performed some of the songs from this opera with a number of soprano soloists.

Dame Joan had a very large repertoire—54 leading roles ranging from Handel to Puccini. She was always adventurous in learning new works and helping to introduce long neglected pieces to modern audiences. People who knew her closely have praised not only her great talent but the generosity of spirit she exhibited throughout her career. Vale, Dame Joan.

Bill Shaw

#### Kevin Newman from the Baritone Section

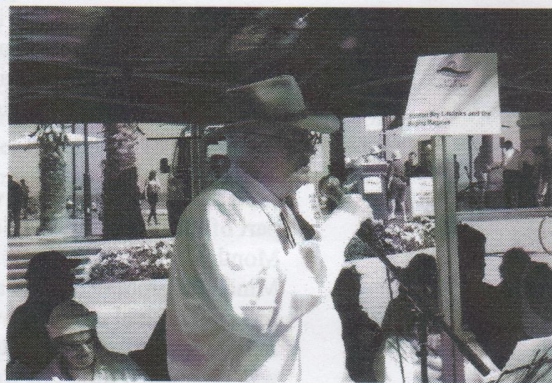
I was born at Tumby Bay on 13 April 1943 into a musical family. My mother played the piano, and with her brothers was in a band known for a decade as the Docking Band on Eyre Peninsula. I went to school at Tumby Bay, where I first learnt to play an instrument and to read music. I also went to Charleston and Oakbank Area Schools, where I continued my music, playing the recorder.

After leaving school at year 10, I worked on my father's dairy farm, and was also involved with the rural youth club, judging sheep and cattle at country shows. I then went to Roseworthy College to obtain my milk and cream testing, milk and cream grading, and cheese maker's certificates.

In 1962 I joined the EFS (now known as the CFS), saving lives and property in major fires over the years, including Ash Wednesday. I am now a Life Member and also on Australia's Roll of Honour. I am also highly skilled and trained in national disaster management and involved in civil defence rescue operations. I joined the Army Reserve (10 RSAR) for a period of approximately 7 years. I am a qualified diesel service mechanic, maintaining major plant for SA Water and I used to control water supplies for SA through IDMS at Adelaide, Murray Bridge, Onkaparinga, Taillem Bend, Keith, Morgan, Whyalla and Swan Reach/Stockwell pipelines, all reservoirs and outer metropolitan telemetry systems.

I belonged to the Mt Barker Caledonian Pipe Band playing the side drum, and learning to play the chanter (bagpipes). I was also their drill instructor. I had to retire due to two nervous breakdowns, and during my rehabilitation period I was told to go back to my music, which is why I joined the Singing Magpies, which has helped me get back on my feet. I did a documentary on Channel 2 Stateline about my life and I have sung on 5 AA during Health Week. I am now a compere with the Singing Magpies, introducing songs for the choir and singing solo.

It was a great honour and privilege when I was asked to join the Adelaide Male Voice Choir and found that they are a great bunch of guys and I enjoy every minute with them.



Kevin announces a winner!



**Adelaide Male Voice Choir**

**Free for Friends Concert**

**Please note amended date:**

**Monday 6 December 2010**

**at**

**7.30 pm**

**If you are a Friend of the Choir you get in free!**

**If you bring some friends they get in for free too!**

**We look forward to seeing you at this end-of-year celebration concert and at supper afterwards**

**St Stephen's Lutheran Church Hall  
152 Wakefield St, Adelaide**

**Adelaide Male Voice Choir**

**Christmas Dinner**

**Thursday 9 December 2010**

**at**

**6.30 for 7.00 pm**

**Tickets: \$40 per person  
(for 3 course dinner)**

**For tickets contact  
John Wear (8260 2814)**

**\*\*\*Bookings essential\*\*\***

**Glenelg Golf Club  
James Melrose Rd  
Novar Gardens**

**The AMVC does Gilbert and Sullivan!**

Following so much positive comment from our audiences about our presentation of some Gilbert and Sullivan pieces in our recent concerts, the Adelaide Male Voice Choir will present best loved Gilbert and Sullivan excerpts in its first major concert for next year, scheduled for Sunday 1 May at Concordia College. Here is some background about the famous pair and their friend and partner, Richard D'Oyly Carte.

In the 1860s British musical theatre was dominated by performances of French operettas, mainly by Offenbach, and light variety shows. Many of these performances were staged by John Hollingshead at the Gaiety Theatre, and it was there that Richard D'Oyly Carte, a young ambitious entrepreneur first saw a short spoof called *Thespis* written by William S Gilbert and Arthur Sullivan. He engaged the pair to write a one-act piece as a curtain raiser for his production of Offenbach's *La Perichole*. The result was *Trial by Jury* (1875), which soon became the talk of the town, and Gilbert and Sullivan were launched as a successful team.

A number of successful shows followed, including *The Sorcerer* (1877), *HMS Pinafore* (1878) and *The Pirates of Penzance* (1880), lampooning social propriety, social class structure and incompetent persons in high places respectively. Because of the lack of international copyright laws at this time, many of the G & S shows were pirated by American companies, causing a great loss of income to the three owners of the shows. This was overcome by opening *The Pirates of Penzance* simultaneously in New York and London, and successfully fighting illegal performances in the courts.

In *Patience* (1881) the vogue for overheated cultural posturing was the subject of much amusement, and in *Iolanthe* (1882) the political system was a cause for witty comment. As Private Willis comments: "... every boy and every gal that's born into the world alive is either a little Liberal or else a little Conservative!" *Princess Ida* (1884) was only moderately successful, and after several disagreements, Gilbert and Sullivan seriously considered ending their partnership and going their separate ways, Gilbert to write straight plays and Sullivan to pursue a career as a "serious" composer of symphonies and oratorios.

In the mid 1880s, England was gripped by a craze for everything Japanese. When a Japanese sword fell off the wall in Gilbert's house, he was inspired to write a topsy-turvy plot involving Japanese characters and scenes. *The Mikado* (1885) was a smash hit, a comic opera which was really about British institutions. This was followed by the only serious G & S show, *The Yeomen of the Guard* (1888), which ends with an uncharacteristically sad finale. The masterful show, *The Gondoliers* (1889) followed, using a sun-drenched setting in the Mediterranean which gave Sullivan his opportunity to write a score filled with verve and gaiety and Gilbert to use his ascerbic wit to the full. This was the last of the successful works from the talented team, and we will present a delightful selection of music from their shows at our concert on May 1.

*Bill Shaw*



## DATES FOR YOUR DIARY

### November

Thursday 25	7.30 pm	Concert	Glynde Lutheran Homes Avenue Rd, Glynde
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### December

Monday 6	7.30 pm	“Free for Friends Concert”	St Stephen’s Lutheran Church 152 Wakefield St, Adelaide
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Thursday 9	6.30 for 7pm	Christmas Dinner [Bookings essential]	Glenelg Golf Club James Melrose Rd, Novar Gdns
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### 2011

### February

Monday 14	7.45 pm	Rehearsals resume	St Stephens Lutheran Church 152 Wakefield St, Adelaide
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### April

Monday 25	11.00 am	Anzac Service	Cross of Sacrifice North Adelaide
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### May

Sunday 1	2.00 pm	Gilbert and Sullivan Concert	Concordia College Chapel 45 Cheltenham St Highgate
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These dates are accurate at the time of printing, but sometimes concert dates have to be changed because of unavoidable circumstances. Please check with future editions of *In Harmony*, go to our website ([amvc.org.au](http://amvc.org.au)) or ask a member of the Choir. Other concert dates will be added through the course of the year.

Here’s a little story to end the year:

A man was walking along North Terrace when there was a sudden heavy shower. He managed to hail a taxi immediately.

He got into the taxi and the cabbie said “Perfect timing. You’re just like Harvey”.

“Who?”

“Harvey Livingstone. There’s a bloke who did everything right. Like my cab being vacant during a rainstorm. It would have happened like that for Harvey every single time.”

“Well, no one is perfect. There are always a few clouds over everybody”, stated the passenger.

“Not Harvey,” said the cabbie. “He was a terrific athlete. He could have gone on the pro tour in tennis. He could play golf with the pros. He sang like an opera baritone and danced like a Broadway star. Handsome and sophisticated, more than Cary Grant. He had a better body than Arnie in his prime. He was something! And somehow Harvey just knew exactly how to make women happy. He had a memory like a computer. Could remember everybody’s birthday. He knew all about wine, which fork to eat with. He could fix anything. Not like me. I change a fuse, and the whole neighbourhood blacks out.”

“No wonder you remember him!” said the passenger.

“Actually, I never met him,” admitted the cabbie.

“Then how do you know so much about him?” asked the passenger.

“After he died, I married his wife.”