

ERATO

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Editor: Jane Philcox,
10/246 Moreland Rd.,
Brunswick,
Victoria 3056

EDITORIAL SQUAWK

There is no proper Editorial this issue, mainly because, incredible though it may seem, I haven't anything much to say. I would like to reiterate that I intend to resign the editorship of Erato at Festival, and urge you to think about whether you would like to take it on. In spite of what I said in the last issue, it is interesting, even though it takes an awful lot more work than I thought it would when I first took it on.

I would also like to take the opportunity to thank the people who have helped me during the last two years to get this newsletter going - unfortunately rather too many to list individually. There are the wonderful people who write articles for Erato, without which, obviously, there would be no Erato. However, there would also be no Erato without the staff of A.U.S., and in the last two years I have a nasty feeling that all the staff of A.U.S. have got themselves involved somehow, even though they didn't want to and didn't have the time, simply because they are too kind to say "NO" to your distracted editor, when she arrives wild-eyed and with hair standing on end, on their doorstep. There would also be no Erato without the various people, choir members, stray boyfriends, and my mother, who at odd times have helped me to collate Erato, which is a most unrewarding and time-consuming task.

So many thanks, everyone who has helped, and much good luck to my successor.

Jane Philcox

AUCS

To ERATO

Yes, we're still here! How about you? How many people are you sending to I.V.? AUCS has so far scraped together the magnificent total of 14 plus 1 FUC.

The Examination Board did this to us! (The Swine). Exams in the middle of the holidays - I've never heard of anything more ridiculous.

Well, we mustn't complain.....We're still flourishing in our home soil, regardless of the puny little tendrils we send interstate.

Last year left us with manifold blessings, made manifest in an overwhelmingly successful Christmas concert, which was (a) not only of financial benefit, but also (b) drew most favourable press comment - an unprecedented occurrence in my memory. The austere critic unloosed his tongue and uttered Great Praise to quote: "....serene, quiet dignity", "....beautifully simple, and perfect in detail".

Still on the subject of blessings, Joannes Roose, a post grad student at the Conservatorium, took over at a very late stage, and has stayed with us since.

As far as we know, ie has the unique distinction of having been billed as CONDUCTING the Adelaide University Choral Society.....(oh well, these things happen at communal poster painting sessions).

This year began with an astronomical intake of Freshers, boosting our tenor line from one to....my God! six!!!!?? And then.....we were asked - yes, asked, to sing the Chorus for a Rameau opera - Pygmalion, to be presented in minute detail as an exact reproduction of the original performance in 1740 - by candlelight, no less (and no more, unfortunately Candles have a nasty habit of dripping, you know...).

This was a part of the Adelaide Festival of Arts, and while it was huge fun dressing up in eighteenth century clothes every night for eight days, and a lucrative proposition as well, it left us about four weeks to prepare for the First term concert which we'd promised ourselves, that's why I must leave you now good children, and find a quiet corner and WORRY.....

See you at I.V.

MARTA (Dear Jane, please, not "Martee") PONGRACZ

MUCS

One of these days, the MUCS Committee keeps telling itself, we are going to be really organized at the beginnig of the year. We are going to reach that magnificent state, somewhere in the middle of February, in which we know what we are going to sing, when, what hall, where we're going to get an orchestra, approximately how much it's going to cost, where the money's going to come from, where the camp is going to be and when, and what we're going to do for the camp concert, if any. We didn't manage it this year, but wouldn't it be nice?

At this stage, the end of April, we know that we're going to sing the Beethoven "Mass in C", the Gabrielli "In Ecclesiis" (how many times have you sung that now?) and the Brahms "Noenia". We also know that we're going to sing it on May the 9th at Wilson Hall. And also that the camp is at Mt. Evelyn (of the "You're-not-allowed-to-drink-in-the-camp,-so-just-put-your-bottles-on-my-pile-down-behind-the-shed" caretaker fame) on the weekend 28th to 20th April.

I believe there was a party last weekend, but your correspondent was driving around in the bush at the time (I can't remember why) and didn't go. How very poor spirited!

Our lovely librarian was seen heading for the copying machines in the library with a copy of "Noenia" under her arm, and six dollars worth of twocent pieces in her hand. It's creditably reported that the machine only ran out of ink once, but ran out of water twice. (And everyone around ran out of patience, including Sheri). It is also creditably reported that she was seen later at home, before the rehearsal, eating her dinner with one hand and trying to collate thirty copies of "Noenia" with the other (does anyone have a copy which has a lettuce leaf instead of page thirteen?).

Apart from that, Sheri and yours truly have moved into a flat in Brunswick (yes, the mind does boggle slightly at the idea of such a menage, doesn't it?), Geoff Down is in a house somewhere nearby, and Brian Drummond somewhere else, and what with all the people who were there before we arrived - not to mention all the little Italians and Greeks, who aren't much good for company (besides singing abominably) but take up an awful lot of room - the place is getting overcrowded. Especially when we have a MUCS party in our flat. (The neighbours thought of recording it, "because it sounded so lovely" but gave up the idea when we got to that well known chant "I was walking down the street one day". Well....it sounded lovely!) We're thinking of having an open season for children on squeaky tricycles soon. They ruin one's harmonization.

On that cheering thought, dear friends, I'll leave you. See you at Festival.

Jane Philcox

PUCS

WELL.....(puff).....

PUCS have never really got into action this year, mainly because we never got out of action after last year. After Rotto (Rottneest Island, for the uninitiated) in December (sigh) or was it November?, we madly rehearsed our carols for XXXXmas and performed the same at Hospital/Children's home, under Michael Goodwin (UNCS conductor, who we cunningly pinches for the occasion). Next came our wind-up (?) dinner at Charlie Brown's Pizzas (reminiscent of IV, Unisongs nos.1-87). Then PUCS bemoaned their fate (Marg "Pubs" Herley and our own IV sec., Jeanette) as 'friends' John and Des of 'Timepeace' fame sailed off into the wide, blue South seas yonder. Steve (our 1971 Pres) Brand (remember him in Melbourne?) made us all sick by getting 1st class honours in Med. Sci (we love you really Steve).

So far this term we've struggled with our 2nd annual great Choral Rock (May 5th), had a camp up at Parkerville with much etcetera, and 'sung' Purcell "Te Deum", Britten songs, Williamson "Procession of Palms" and Gabrielli "Madrigals from 'Musica Spirituale'". Dave Young has done a magnificent presidential job and the 'I.V. lot' (i.e. us) have also marched on bravely, but much of the rest of the Committee has burst assunder. Liz de Kluyver is now treasurer, Angela Herd is vice-pres. and at last Petal (Allanah Lucas) is "something": secretary, actually. Sue Cox replaces her as Morals Officer.

Brisbane? Well, 14 of us are trekking across the Nullabor; watch out for Herley (try and see if you can avoid her!), Erik Kowarski, our musician, health food fanatic and ugh joke teller, also Jeanette Wilkins, our secret weapon in the skulling. As for familiar faces, there's Marie (who probably accompanied your review item last year) and, if you're really desparate there's always your ultra-friendly '73 I.V. Convenor, me, so see you (phew!).

Tim Mason.

SUMS

Many bridges have been built over the water - nay! many opera houses - since last I saw your *.

This is somewhat of a births and deaths contribution from SUMS - Twinkle-toes Seymour has yielded the baton to Charles Colman, under circumstances which I will now reveal. The Carolfest took place as usual, under Peter's direction and Charles' scrutiny. Peter kept on departing through the post-Carolfest party, and through the New Year's Eve party (which was held on an island in the Hawkesbury River - the fact that some people peered anxiously at the distant lights of Sydney in the mistaken belief that they were the sunne rising, until the sun was well up, surely indicates something about the party). Fortunately he was persuaded to return as a 'visiting conductor' for the SUMS extravaganza of the year - Monteverdi's Orfeo, produced, directed, starred-in, translated and prematurely-aged-over by a cast of thousands, including David Freeman.

Meanwhile, back at Bosch L.T.4, Charles Colman was quietly taking over the real SUMS, at the invitation of a committee which was mightily pleased with itself at having snared said conductor. Charles first rose to prominence in the baton-twirling profession when himself an undergraduate and a SUMS member, and subsequently became famed among men as the conductor of the Leonine Consort, which disbanded after he went to England.

I am pleased to relate that SUMS is doing a truly revolutionary programme for 1st term concert - Musica Sacra! Palestrina Missa Papae Marcelli (which SCUNA is doing this term), Haydn Te Deum in C (which Motet Choir is doing at the moment), Bach Wachet Auf! (which UNCS did last year), and Dixit Dominus by Ann Carr Boyd (which no-one has ever done before, and even if they had, it wouldn't be the same notes we're singing anyway).

Till then, wach' auf.

Ann McDougall

TUCS

TUCS' last concert, held just before Christmas, in which we performed the Peasant Cantata and Dido and Aeneas was, musically, a reasonable success but financially, a dead loss. After this debacle it was decided not to use the Town Hall again until, either their charges have decreased or our chances of making a profit have increased. Hence our next concert, on June 25th, a Sunday afternoon, is to be held at Uni. For this we will be doing various odds and ends and probably a few beginnings too, just for good

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measure. The main work to be performed will be Britten's Rejoice in the Lamb, this will be augmented with a few madrigals, medieval works and shorter ditties.

We intend holding a camp for the twodays immediately preceding the concert at that delightful seaside resort, Kingston, which is downriver from Hobart. At the moment it is impossible to predict whether we will be in a fit state to perform on the Sunday afternoon or not!

Already this term we have had a couple of social gatherings, apart from the regular apres rehearsal invasions of the local restaurant. The first, a highly illegal Bingo night provided an excellent opportunity for us all to practise in anticipation of the opening of our infamous casino. On the sidelines, though, we did manage to raise a bit to help cover many outstanding bills.

Anyway, that's all the news from the luvverly apple Isle. See you all at I.V., hopefully.

Christina Hood.

UNCS

PART 1 - What UNCS did over Christmas

UNCS was very busy over the long vacation. At first we went over a few old favourites, then it was Christmas and while our conductor Michael Goodwin was over in Perth (Hi PUCS!) we disgraced ourselves by doing the Randall Thompson Alleluia in Martin Plaza (where it was noted that a member of the quire of Episcopalian faith - see last year's ERATO - was wearing a Child of Mary Cape). Then another UNC whose dear auntie is the head of the Children of Mary in Australia disgraced the Choir by blessing himself at a Methodist Church service for which we were the guest choir.

PART 2 - What UNCS did next

Spurred (maybe spurned) on by the efforts and high ideals of our intrepid President, Bevan (Boots) Leviston; UNCS contemplated what later turned out to be the impossible. This was a "Documentary" presentation of the life, times and music endured by Mary II, Queen of England. The thing was a fiasco from start to finish, music getting lost, things to do which hadn't been thought of, timpani and music stands to be stolen during the performance, etc. We enlisted the able assistance of people from "Dramsoc" who were a great help, although they decided we could not do the rape scene from the Court Masque "Callisto the Chaste Nymph", we instead did the prologue. The first half was meant to be a bit of a giggle, there were many bawdy songs and in another item, Geoff Isaacs appeared as the Genius of England draped only in a Union Jack. Unfortunately, some of the critics did not giggle. The second half was more serious and was reviewed well. We closed with the Queen Mary Funeral Music by Mr. Purcell; for this and for some other items the University Brass group assisted us. What with a string quartet, pre-set and unresettable lighting, innumerable costume changes and the fact that there was no rehearsal, because of a balls up about dates, etc., we had a rough time, but that, we are let to believe, is the way we like it (I think that's

what Michael told me or did he tell me to shut my mouth when singing high A and I told him that's how we like it?).

Queen Mary revealed some hidden talents in some of our number, notable were Christina Karowiak's dancing bears who were, for their mincing minuets, singled out by an obviously delighted critic.

Some of us watched in awe as a Dramsoe Drongo fashioned a chandelier from $2\frac{1}{2}$ yards of chicken wire some tinfoil and a handful of Xmas decorations, and who could have guessed that John Cunningham could make antique-look programmes less than a day before the concert. And now, the exciting part: We made a small profit and the Chancellor Sir Robert Webster, sent us a letter expressing his appreciation together with a sum of money for our funds.

PART 3 What UNCS did after that...

Compared to Mary, Orientation week was nothing, actually we had to rehearse a separate Orientation Week concert, recruit people, etc., in the middle of production rehearsals. Anyway, we seem to have lots of bright young freshers and freshettes but only a possible two tenets (oh ye men of little faith).

By the time you read this we will have sung our ROssini, Little Solemn Mass and had our first camp for 1972. Unfortunately, I do not know how to describe them.

PART 4 What UNCS will do

Because of our Semester System going to IV will again be difficult for us, but at least 5 UNCS are coming. Back at UNCS, we will be involved in doing the Australian premieres of a Caldara Mass and some other thing.

PART 5 The Larch OR The Library Page

UNCS has, as a result of Mary, enough material for any choral society to put on such a thing. Stacks of music, by Dr. Blow, Coronation Anthems and Theatre Music also about 100 copies of Rossini's Little Solemn Mass for 4 part chorus, 4 soloists, 2 pianos and HARMONIUM.

Quinta Parte

(incredibly secret UNCS correspondent to ERATO)