

# No8

the newsletter of the australian inter-varsity choral societies

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## Editorium

At last here is the September Erato... apologies to those who sent articles on time - please keep it up. Thankyou to those who sent articles late - please keep it up sooner. While speaking (writing) on the subject of contributions, I would like to thank Jill Nickson very much indeed for typing the stencils for this edition. I have been involved in so much activity (non-academic, naturally) since copy-deadline that I was at a loss to find time to type them myself. John Nickson has contributed an article to this edition - this could be why Jill volunteered. I don't ask.

My editorial policy for this issue will be to talk of Munny.

- 1) Several societies still owe affiliation fees to AIVCC, c/o Tim Mason of PUCS. Please send it. I don't know AIVCC policy on sending Erato to non-affiliated groups, but if it means less turning of Duplicator Handles for me,...
- 2) The new printing of the SCUNA/UNCS Songbook, with many corrections, is available from SCUNA Secretary, Meg McDonald, at \$1.00.
- 3) MUCS, MonUCS, PUCS etc., please pay for your IV Records immediately.
- 4) minifest records should be available by the time you receive Erato. They cost \$8.00 per set and should be ordered from Brian Amey of MUCS.

At the back of this issue you will find a quarto page which is very important. Discussions about Sydney IV 1975 have commenced, and from this a number of suggestions have arisen which require some research. One of the most important questions is whether or not a different time of year for IVCF would suit more people. Please help us find an answer to this question by completing and returning the form at the back.

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## NUNISM -- A NEW MUSICAL REVELATION FOR AUSTRALIA.

John Cage, America's leading exponent of indeterminate or "free" music for many decades, wrote in 1937, "The present methods of writing music ... will be inadequate for the composer [of the future], who will be faced with the entire field of sound".<sup>1</sup> Twenty years later Cage observed that his prediction had come true with the rise in electronic musics, serialism and other methods of total compositional organisation. He commented on such developments: "New music, new listening. Not an attempt to understand something that is being said, for, if something was being said, the sounds would be given the shape of words. Just an attention to the activity of sounds".<sup>2</sup> Cage then went on to suggest the direction music composition would take after the 1950's. "Towards theatre," he wrote, "That art [which] more than music resembles nature. We have eyes as well as ears, and it is our business to use them".<sup>3</sup> He again proved to be correct because in the minds of progressive composers of the 1960's and 1970's the desire to weld musical events and theatrical techniques has increased.

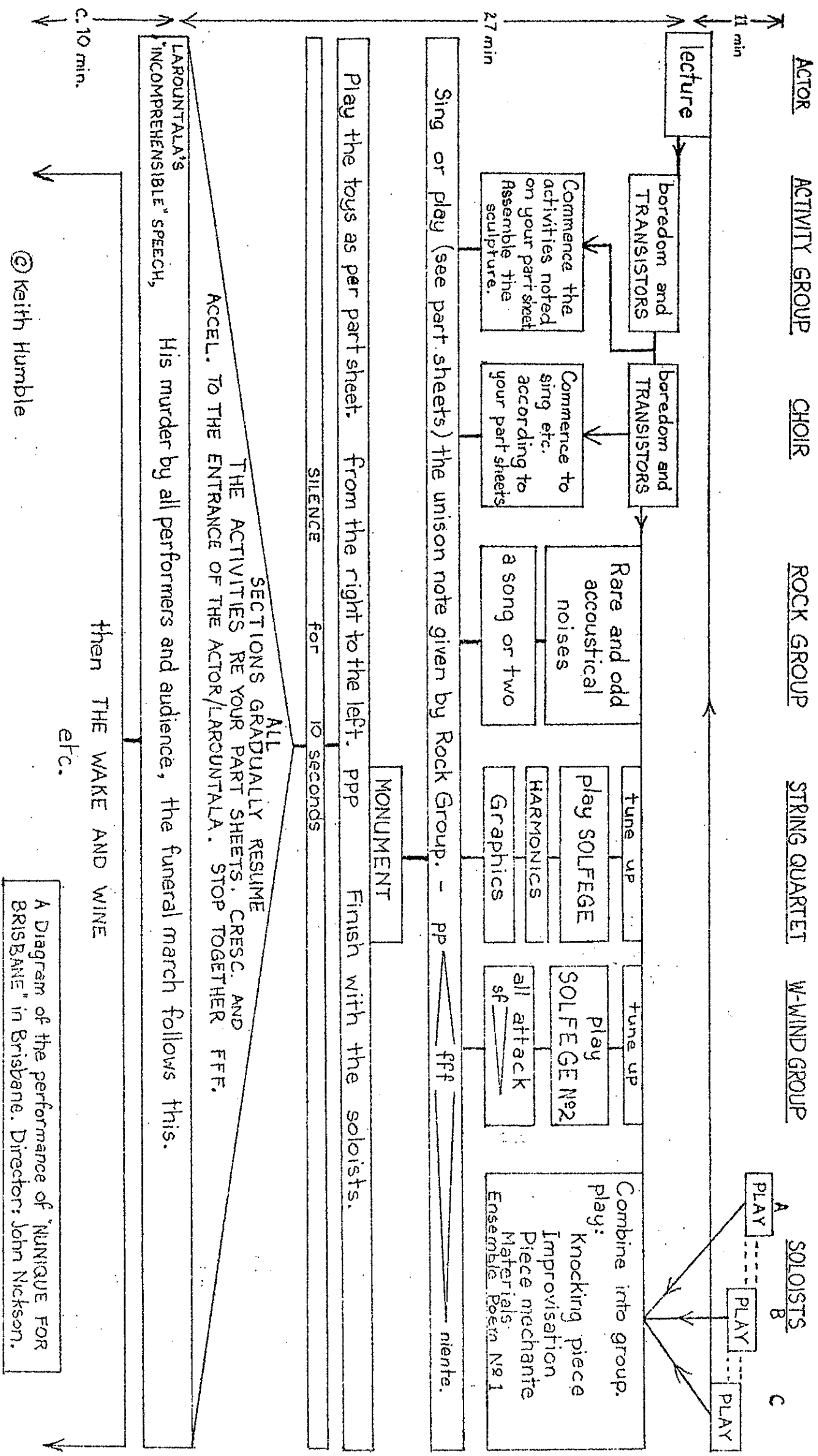
On May 24th, 1972 the Twenty-third Intervarsity Choral Festival presented in Brisbane such a welded experience on a large scale for the first time in Australia. It was the world premiere of "Nunique for Brisbane" -- a specially commissioned work by Keith Humble, one of Australia's most progressive and stimulating composers. The work sprang from the ideas of Pierre-Albert Birot (c. 1916), the philosophies of John Cage, ideas exposed in six other less successful nuniques by the same composer, and a search for increased social relevancy in music compositions. It embodied a new development in the creation of modern music theatre which is known as musique nunique -- a term possibly derived from the combination of the French negative together with the word "unique" which means "only one".<sup>4</sup> It is not one sort of music, it is every sort.

Musique nunique evolved from the familiar idea that art is symbolic reality and that reality or experience has many sides to itself. Musique nunique is a kaleidoscopic, multi-dimensional presentation of experiences and artistic activities. It combines sounds and actions belonging to everyday human existence and imagination. It is not stylized, nor does it have a stipulated format per se. Its life, form, and content are derived from the realm of the obvious and each person can add something to it, either actively or passively, from his or her own individual or communal experiences. Because of this characteristic and the visual elements or symbols which are combined or contrasted with the aural events, a nunique becomes improvisatory music theatre.

The term "theatre" contains clues for the performers creating a nunique and for spectators observing one. It denotes a condensation and objectification of human experience which, in turn, promotes enlightenment; it denotes a strong reliance upon Gesture as a means of aural expression through the imagination; it denotes a traditional view of a creative dialogue between audience, performer and originator; and, it denotes the combining, contrasting and juxtaposing of visual media, aural media, and theatrical techniques which provides an opportunity for the creation of a more relevant expression of society. As a result, it comes closer to being a TOTAL picture, a oneness, a nunique.

Because of the totality inherent within a nunique, it is impossible to separate a nunique from life itself. Consequently, a nunique has no beginning and no end. It comes from life, from the performers, from the audience, and from the environment. The audience perpetuates a nunique's existence within their own existence when they leave the scene of its creation. One simple activity can awaken a person's mind to the potential which that derivative action from the commonplace has within itself as a means of expression and communication. The person takes his newly discovered truth away within himself for ever.

However, it must be realized that the expressive realm within the obvious and the everyday is a hard kingdom to perceive without first removing the robe of connotation. A nunique requires performers to remove the robe and perceive and express new thoughts, feelings, and ideas derived from "second-hand" experiences. They must mould these thoughts into what Birot



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describes as "an intense...expression (to be) communicated." The limiting cloak of connotation must also be removed from the mind of the audience and a breadth of vision and a desire to search for new meanings substituted. A new art will be discovered within the recesses of the commonplace.

Keith Humble's "Nunique for Brisbane" showed such an art as was shown to be required above, in the choice of materials and events, the sense of drama in the suggested use of them, and the vivid sense of musical colour in the original music within the work. Mr. Humble uses both his own material and some from the standard instrumental repertoire, thus combining modernity with tradition, the unusual with the everyday. One cannot auralize and visualize the performance as it will eventually be just by looking at the score and its copious accompanying notes; its nature is that the nunique will be born and will grow during the performance. However, a study of the accompanying notes quickly reveals that the piece can be and was exciting and provocative and contained many varied activities happening in the total performance area from references to Vietnam and a ceremonial murder by the choir to the use of toys, a rock group and hero posters. The activities show the composer's feeling for the dramatic potential and expression hidden within the manipulation of the commonplace and the unusual. The work is a communication of an intense, almost ecstatic, state-- a state where feeling and interpretation are to be prodded by the performers, sought by the audience, and then brought to an even more sensitive stage of perception.

"Nunique for Brisbane" and nunism generally can also provide stimulation for education. Educators can use this new tool for the presentation of music, art and drama within schools. A nunique could be described in youthful parlance as a "Happening" and it can be created by school-children from almost any age group. Its impact upon students can break down barriers of resentment familiar to most music teachers, awaken new interest and ideas in multi-media work and the thoughts of Marcuse and McLuhan, increase their perception of and sensitivity to themselves and their environment, and it can also stimulate students to realize that the modern world of music is not just hit parades, Muzak, stylized musicals, "History of Music" lectures or the playing of incomprehensible or "square" music by disinterested orchestras.

Birot ultimately sums up nunism and its implications when he observes that "We who seek, will be, first of all, nunists. Out side of nunism there is no life. To be nunists or not to be".<sup>6</sup>

-- John A. Nickson.

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#### FOOTNOTES:

<sup>1</sup> John Cage, Silence (M.I.T. Press, Cambridge, Mass., 1970), p. 4.

<sup>2</sup> Ibid, p. 10.

<sup>3</sup> Ibid, p. 12.

<sup>4</sup> Cassell's French-English English-French Dictionary, ed. Ernest A. Baker (Cassell & Co., London, 1936), p. 553.

<sup>5</sup> Pierre-Albert Birot, as quoted by Humble on the first page of the notes accompanying the score of "Nunique for Brisbane".

<sup>6</sup> Ibid, first page.

AUCS.

What would you do (Yes, you) if a wild-eyed raving editor came to you at Minifest, grabbed your hand, mopped his brow with it, wrung it out, gave it back and said "Do something for me: write me an article for Erato before the end of the week."?

So, being a kind sort, I proceeded to do precisely that. At Minifest.

Before launching into the turmoil of the times, let me tell you the exciting news. (We were so thrilled!) AUCS came second in the Adelaide Eisteddfod Choral Competitions, and won fifty dollars, which prompted Andrew Penman to drop broad hints to the effect that if he wasn't going to get a cut out of it, the least I could do was to mention that he was a tremendous help in our tenor section. (You were too, Andy. Thanks.)

Five days before that, we had given a country concert in Mount Gambier, the loss from which was all but covered by the Eisteddfod proceeds.

And now we are at Minifest. I'm going to be auctioned tomorrow night, so I'd best hurry and finish this. Having a lovely time at the Vue Grande, wish I were here...?

To add to your store of useless misinformation, Sean McMullen has a range of four and a half octaves. His voice I mean.

There is really nothing more I can dredge up from the murky depths, so I'll leave it there.

See you next time,

Marta.

P.S. Exciting developments for IV 76 in Adelaide.

QUMS

Well comrades,

Now we have all hit that time of the year when the borrowing of lecture notes, stealing of books and general nervous nurgling all add their weight to choral problems. QUMS is no different. But, to solve that problem, we have elected a brand new bunch of Poor Buggers to worry about it. At our AGM (Held at Condell's) Mark Penman carried on the family tradition and got himself elected President. Our gracious cook and ex-secretary becomes President of Vice and general dogsbody. Good luck Helen. Janine Russell grabbed the secretary- job that is, while John Dixon will battle the books and attempt to keep us in the black. Other positions have been sent to the societies. Andrew Penman is QUMS gynaecologist, Ross Prasser is QUMS matriarch and Guardian of the Golden Amber. Jenny Miles is Morals Officer, and of course Trevor (ALL romantic and married) is Past President.

Well. What have we been doing since the last Erato? Those who were at Minifest heard many times about our fantastic performance for the ABC on the 19th. August. We laid them in the aisles (Ritchie had to be restrained.) with Handel's Psalm 112 and Arcis and Gonorrhoea. Brian Priestman thought he was wonderful. Unfortunately, David Macfarlane decided that he could no longer stay with us owing to pressure of work, so now Chris Andrews from the Queensland Symphony is now our new conductor. At present we are rehearsing for an On Campus Lunchtime Concert where we will delight the rads and the mindless rest with Americana, Side-ways, Jelly Cantata, Fruit Salad Shotgun and other such delectable goodies. We also sang and ate at Trev's and Lindy's wedding.

At long last QUMS have managed to rid themselves

of the IV committee so please from now on, write to Janine for any information concerning IV.

And while all this was going on, QUMS took to the road. No, you ninnies, not a country tour, but f'rinstance Penman went to Adelaide, eight or nine or so QUMS went to Sydney for Bob Kay's PIVP, eight went to Minifest, and Penman went to Adelaide again. And we've had many visits from itinerant choristers. It's been a busy year. So, as I close this dull missive to ye all and sundry, remember the famous words of uperman: "Be good. If you can't be good, be careful, and if you can't be careful, name it after GLUK."

Bye. Lots of Love,

Gargoyle Gary.

### INCONSTANCY, OR THE PROGRESS OF THE TWO DOZENTH FESTI.

I really don't know how Penman and co. did it. Plans for next year's Festi are constantly changing, and in fact seem to be moving in more of a circle than a straight line. Anyhow, I'll just stick to things that have altered since the last Erato.

Organisation: Paula Cressie has resigned as treasurer, as she is going to Canberra at the beginning of next year. She has been replaced by her brother, Ian. He is a computer programmer. The camp portfolio has been made a dual position with the addition of PUCS Vice-President, Margaret Hurley, as the camp co-director with Steve Brand. Margaret is a teacher. The IV committee includes three members of the 1973 PUCS committee (not including the Convenor and the Secretary, who are non-voting members ex officio)

Dates: Forget all that we've told you previously. Festi Will not extend into the third week. Right now, there are two possibilities. The first depends on finance. (see below.) 1. To hold the Festival Concert on Wednesday May 23rd. This is the only day we can get the new Perth Concert Hall which is due to be opened in January. This would mean that the concert would take place only ten days after the start of IVCF. we could either let everyone go home then, and shorten IV (5days at New Norcia, 5in Perth) or we could have th Individual Items Concert later in the week, although it would then clash with the ABC concerts. If you feel that it would be a let down to have the II concert after the combined concert, you could either stay and have a holiday, or go home. In that instance, we would have the II concert on Monday May 21st. Please let us know what you think. 2. The second alternative is the cheap one if the money is not forthcoming. The II concert would be on Thurs. May 24th. and the combined concert on Saturday May 26th. in Winthrop Hall at the University. (Adequate, but not much more.) Anyway, IV will now be definitely over on may 26th., thank God!!

Music: We have dropped the Fidelio, but still plan to do the Mount of Olives (first Australian performance) and the Mass in C (last performed at 14th. IVCF Adelaide.) We would be able to get them up to scratch in ten days, if necessary. We are looking into soloists. Georg Tintner will be conducting his regular orchestra (W.A. Opera Orchestra). We have no ideas for the II concert, nor have we decided on scores yet.

ETCS. The public lecture will be given by Associate Professor David Tunley, D.Litt., whose speciality is 17th. century French cantatas, of which he has rediscovered and edited several. He has not yet decided on a subject.

Finance. Much depends on the State Govt. (grant

applied for) and the Australian Council for the Arts. We are meeting Mr. Mackenzie -Forbes soon to discuss this. Failing them, we will try Alan Bond and our munificent patron, Tom the Cheap.

Transport. It seems that a cheap charter flight may be forthcoming from AUS.. The cost is still uncertain, but estimates range from \$80-130 return from Sydney to Perth. This depends on co-operation with other IV's in Perth, but it will mean air travel for the price of rail travel. Please try and send viable-sized parties to make the project worthwhile.

AIVCC. We still have not received affiliation fees from the following societies as at Sept. 8th. this year: AUCS, FUCS, MUCS, MonUCS, UNECS, NUMS, JCUCS, LaTUMS, MMMs. In other words, only QUMS, SCUNA, SUMS, TUCS, and PUCS have paid. These fees were due on August 1st. We look forward to getting the remainder soon, as participation at IV is restricted to affiliated members.

When things become more certain we will forward definite proposals. We won't attempt to give you a revised programme at this stage, but forget what you've been told so far, however.

I think that's about all there is to tell you now; sorry we couldn't make Minifest, but we look forward to hearing about it. Perhaps this is the best time to wish everyone all the best for examinations. Please send any queries to either Jeanette or myself.

Love and best wishes,

Tim Mason and PUCS IV Committee.

### SCUNA.

Having received a stern warning from Robert Kay that Erato is supposed to be full of ideas rather than guff, my literary style will now become a miracle of brevity, succinctness, conciseness and lack of redundancy.

SCUNA's last public performance was in July, and consisted of Purcell's "King Arthur", Britten's Choral Dances from "Gloriana" and a couple of Josquin motets. The standard was generally high, especially in the second half, but a fairly large financial loss was made, partly because of the petrol strike. This term SCUNA gives a concert sharing the bill with the Canberra Children's Choir. Works include motets by Dunstable and Di Lasso, madrigals by Monteverdi, Schutz and Martinu and various blins by Machaut, Telemann, Seagoon, Njacos etc...

Most recent extracurricular activity for several SCUNAE was a spectacular performance of Handel's "Acis and Galatea" with costumes in plastic- either flame orange (chorus), bright yellow (A & G), or lime green (the monster Polypheme.) There was also lots of porno slides and see-through gear for chorus and rape scenes..... people said they liked the music.

We held a riotous AGM/Dinner on Sept. 9th-10th. which managed, in its one sane moment to elect a new committee, viz.: President Tricky D. (Richard Dixon.), secretary Meg McDonald, treasurer Henry Pritchett, librarian Debbie Martin, non-execs. Gary Hovey, Keith Currie, Kathy Warth. I was narrowly beaten by Brian Hingerty for the position of conductor. (83b).

You may have noticed that no IPP is listed on the committee; this is because we share with the Cambodian Junior Glee Club the distinction of having our last Pres.

resident in Phnom Penh for the next two years: Sue Baldwin was committed to a fate worse than death (the Australian Embassy in Cambodia) with much wailing and gnashing of teeth. She is by now (missile attacks permitting) busy fighting the Yellow Peril (not to mention the Red Menace, Blue Movies and Purple Hearts.)

For all secs., our new Sec's address is Burton Hall, Box 813, Canberra City 2601. Ideas section: that we elect as IV mascot an electric blue papier-mache eel with clockwork revolving genitalia.

Yours in ternal,  
Mark Hyman.

### NUMS.

NUMS is degenerating into such a state that if we had a front gate at Newcastle, we would be posting bulletins. Actually, we've sunk so low we're almost in Victoria. The crisis was reached last Monday night, a course of treatment was decided upon and a transfusion given in the form of an AGM. A quick game of musical elections was held- "Now all present committee members will stand and run round the chairs until you fall into a new position. The Vice-President will become President, the President will become the Vice-President..."

After this brisk bit of exercise the patient began to believe that despite all other diagnoses it was alive or at least faintly murgling. Refusing to accept expert advice (to wit, burial) NUMS broke forth in the Lounge on Monday 18th. at 7.30 p.m. or 8.15 p.m. depending on which notice board you subscribe to, or as your friendly Bulletin puts it, in an enthusiastic burst of newsprint (without mentioning any names of course) "There will be sing in the Lounge."

Last term's mound concert was transferred to "that little corner down near the dining room" in the hope that patrons might throw food instead of the rocks that habitate the courtyard. The concert was a success despite the sops. mumbling to any brick that was prepared to listen "we can't sing it, it's too high."

The patient suffered a demi-amputation last term but the area being NUM, no pain was experienced. A joint effort by the tenors and basses gave birth to RACK. (arts Translation of Engineering spelling- Rounds And Catches Klub. They meet whenever they can find Roland, in the meeting room on Tuesdays at 1p.m..

The second momentous edition of NUMSEQUITUR is coming is coming is coming!

Cheryl Hutcheon.

### FUCS.

Well for once FUCS hasn't got much to write about. Since last Erato, we haven't had any concerts, but we are busy rehearsing for three small concerts within the first four weeks of third term. The first concert is for Flinders University Spanish Society, and consists of a selection of Spanish songs; the second is for Flinders Uni. Music Advisory Committee (who are paying us \$10!) and consists of a selection of small stuff- madrigals, Spanish songs etc.; the third I don't know much about 'cos I haven't been listening at committee meetings.

Minifest was well attended by FUCS- eight of us



and greatly enjoyed by all (especially the Group Grope at Gerri's place.) Thankyou Melbourne; hope there's another one next year.

The big post-Minifest party was held on September 16th. at the home of Mary Nettle, and nearly everyone was there.

Lots of love

Mary.

P.S. FUCS total membership has now risen from 14 (averaging about 7 or 8 per rehearsal) to a much more healthy number thanks at least in part to Minifest and thanks to lots of lovely AUCS. FUCS isn't going to die after all. Any interstate singers who've got nothing to do, why not be a FUC for a couple of weeks; we'd love to have you...

P.S. (again) I received a letter from Dave Moody of JCUNQCS saying they've had to go into liquidation for this year because of lack of people- they only had six members. But Dave's optimistic about getting JCUNQCS off the ground next year.

At the AGM/Dinner, the following officers were elected: President Mary Nettle, Secretary Sue Lower, Treasurer Peter Coppin, Publicity Officer Ewart Shaw, Concert Manager Grant Wilson, Librarian Roger Austin (subject to his acceptance) Assistant Librarian Annette Walker. You may publish or disregard any combination or permutation of the above.

Vernan Lewis was elected the first Honorary Life FUC in appreciation of services rendered. We couldn't afford to pay him \$4.50!

I also wish to announce that a new position has been created in the society- that of "Arbiter in Chief of Taste and elegance". This position corresponds to that of Petronius in the court of Emperor Nero. The position has been filled by Ewart Shaw- as he himself says, no-one else is pretentious enough.

Thus ends FUCS for 1972. No more concert singing, lots more organising (for the new committee especially) Most of us are now settling down to essays and exam. preparation long overdue. Those of us who are still keen on attending 3 practices a week are singing with AUCS in their Christmas Concert.

Next year with hordes of lovely little freshers, FUCS will rise again- see you then.

Lots of love;

Mary.

### Minifest

In the beginning there was the word, and the word was MINIFEST. And GOD saw the word and said "Shut up!!"

For those who were unlucky enough to miss Minifest, herein lies a true and honest account of ye event.

It all started on Friday 18th with numerous people arriving at random unannounced times to be met or not be met by Ogles from MUCS. And from there, down to louverly downtown Victorian (in more ways than one) Queenscliffe. For the old Melbourne Festi people, Queenscliffe hasn't changed at all. The Vue Grande looms over the sleepy little town and its massive oil heater welcomes the traveller to Victoria (The coldest spot on earth except for Mittagong.) I don't remember much about the first two days because I wasn't there, but I saw a picture of the choir singing on the rocks like shags to the tune of ..... Sideways? Pubbing

at the Esplanade was, of course, a favourite passtime- especially for conductors (underage indeed). And John is still holding the bar up and watering the drinks with the same ineptitude. They must have pickled him to keep him for so long.

There were rehearsals, so I'm told, broken up by the press. And through trauma like losing the conductor, orchestra and the committee's sanity, the Mf choir performed this and that for the locals in Queenscliffe's giant Rococco Town Hall. "This" being a selection from Haydn and Gabrieli and "That" being a duet for piano and six thumbs. Highlights of the camp include the showing of IV films for the last century, and a public auction of Marta Pongraz (AUCS) and Bob Kay (SUMS). In spite of a syndicate from AUCS, SUMS, and QUMS, to win the desirable Marta, Sean managed to carry her off. Lobbying by Mary Nettle's proxy failed to win Bob and Jane Philcox carried him off much to my jealous disappointment. Charles (GOD) Convenor later through a Sheri-type legal agreement had the use of Bob for the day- since he was being used at night.

We all left camp in a screaming hurry to have a barbecue on the only hill in Victoria. With a brilliantly built fire and despite Evan, lunch was had with Ewart's tomato sauce being liberally spinkled over our meat, himself, Charles and a circumcised sausage. We all arrived back at MUCS rehearsals room after a trip to Poyntons, to find Doug Lawrence starting stopping screaming then starting again, striving strenuously for sounds from our sodden souls.

I don't know what happened at other billets, but at Bentasken we were greeted by a white wino named Hocking whose friends were proceeding up and down the road -Drummond Street- playing "Here come de Fuzz."

On Wednesday we all arrived at Saint Paul's- suitably filled with the "real thing"- and under seige from a large number of the proletariat erecting a massive blockade to stop our tuneful trilling rehearsal. To the tune of 130 choristers singing Gabrieli, scored for silent organ and electric drill, we realised we would all hang together if we weren't well hung on Friday night. (No, that's not a tenor joke.) After pubbing and pre-dinner drinks at Yvonne's and Verona's, a group made their way to Doug's for a massive meal accompanied by a rose-coloured fart oozing bubbles of glee. You haven't lived until you've seen Doug conducting spaghetti in 7/13. We left Tricky recovering from the after effects of 3lbs. of parsley to go bowling. And so we did after we had been evicted from the coffee shop. Sean really couldn't have made a strike by holding the ball in his arms and pushing it down the alley, could he?

Bentasken was overrun by the screaming hordes, and Hocking was seen, visibly shaking, sitting on the steps sipping white wine, wondering why everyone hadn't gone to the other party. Marnie and Charles were wondering the same thing at their "QUIET" folk night. Ta to John Rowe for his performance. Finally we wandered out and went to somebody's bed or other...

The next day the animals at the zoo were delighted at the exhibits when they came to see a group of Festi people. Interesting specimens these,  $\frac{1}{2}$  sex,  $\frac{3}{8}$  grog, a smidgin of brain and the rest throat. And all covered with stocking caps. The rehearsal that night was brightened by the arrival of Annie Reddin and Ozzie from FUCS. GROUP GROPE and let your mind boggle the number 7, and you too will spend a sleepless night at Gerri Savage's flat. The next day, a group of us went to see "Up the Chastity Belt", and if you do too, you'll bend your bippy.

And that night, we all performed. Wasn't the alto line positively brilliant in "Jesu, Mi Dulcissime" By the way, there is a copyright on Andrew Kay's head but he certainly added verisimilitude to an otherwise bald and uncon-

vincing tenor line. Ten cheers and many gentle murgles to Tom for the brilliant work he did on his organ. And to Doug for a marvellous effort. Nice to see Father C. in the audience. Next we all fought our way through Melbourne's traffic system to the home of Jane's parents for the PCP. Ta muchly to Ken for the high flame on the fire in an otherwise cold cold house. We all fought our way in to hear the tape, and my! didn't we sound good. The Haydn will go down in history as a lesson in how not to sing bass.

Well, that's about it. All in all (and they were, most of the time) it was a fun event. Whether there will be another Minifest is still in the balance, but if Melbourne is willing to put it on again, I for one will move earth and the Department of Education to attend. Thanks, Melbourne.

Gargoyle Gary Dowsett.

### NICKSON...

... is alive and well and living in Sydney. He has forfeited his guardianship of Penman and left that illustrious soul to the Dowsetts and Reddins of this world. He is involved in conducting and drinking, composing and drinking, teaching and drinking, and when he has a little time to spare, he has a drink with friends. His thought for the month: "Buck the system; you don't have to take it ALL lying down."

### PUCS.

Greetings fellow choristers and t'othersiders from we in the Darkest Wset.

Musically, our year has been uneventful due to crises within choir, and much wondering as to what we are all about and what we should be doing. We are, I might add, still not sure, and much soul-searching is still to be done.

What we did do was perform at the "Groucho Marx Memorial Week of Fun and Games" organised by the Cultural Officer of the Guild

Our previous conductor, David Myers, was forced to resign due to other heavy commitments and his place was temporarily filled by one Erik Kowarski, one of our basses of IV fame. He begun us on an "Ave Maria" by Josquin which we had hopes of performing at a Music Society concert in August. However, due to fears about our quality, we abandoned (gaily) the idea of performing, particularly when the concert was cancelled by the Musical Society.

Our efforts are mainly concentrated on anticipating our Glorious-Carefree-Ten-Day-Camp (you rang!) on Rottnest Island-after-the-exams and also on organising our recruitment campaign for next year in order to lift our miserable attendance of 20-30 to a figure more befitting the host of the two dozenth Inter Varsity Choral Olympiad. Also, the above-mentioned Erik is Editor-in-Chief of the PUCS Song Book which is really going to be a good one (isn't it, Erik?). One of our naughtier worries is trying to get a commune going before next May, 'cos we ain't got one yet.

The only other exciting news is the change of committee. The format is now: President Liz de Kluyver, Secretary Sue Cox, Treasurer Angela Herd, Librarian Leonie Walker, Publicity Officer David Young. (I have been abolished as Past President so they have given me something else to do.) Musical Adviser Marie Sermon. Marie has only been invented this year; we didn't have one of her before. This was all written on a piece of X-ray paper whilst sitting and waiting in a Doctor's waiting Room. Much love to all; hope to send you all a newsletter,

David.

TUCS.

Since the last Erato, TUCS has been extremely active, rather more socially than musically perhaps, but nevertheless we have had two concerts. The first, held on the Sunday afternoon after our very successful camp at Kingston, went off well with Britten's "Rejoice in the Lamb" being the main work. A recent TUCS innovation, an octet group, performed four items including "Sideways" which was greatly appreciated by the multitudes.

Following this concert, TUCS embarked on a programme of intense social activity interspersed by a few rehearsals. The first a pyjama party termed by our past treasurer as a Rousing Rort, was an opportunity for the many who did not get to IV to be treated to a rather shortened, spasmodic form of "Cleavage Patra". Oh, what did we miss! To relieve the monotony of more illegal fund-raising Bingo evenings, we challenged other societies to a "Lloyd George Singathon". Unfortunately, TUCS well and truly disgraced itself by being the first society disqualified for not having the required number singing at the one time. Nevertheless, we sang for 4 hours 31 minutes during which time we were the target for an almighty snow fight, and managed to raise \$80 or thereabouts.

Next on the agenda was the progressive dinner which progressed for 40 miles and 5 venues around Hobart. For this we were very honoured to have a QUMSer, David Stephensen, among our ranks- at least it was an ideal way for him to see the sights of Hobart (at 4 a.m. would you believe? - oh well, we did try!)

TUCS has at last found a reasonably successful method of extracting long lost music from behind strange pianos- MUSIC RAIDS- carried out at selected hours of the night. In just four of these raids we have collected many dollars worth of music which would, no doubt, have sat behind the pianos for another year if the hoarders concerned had not been obliged to search for it whilst we stood over them.

However, even though they seem very worthwhile, one must wonder about the aftereffects of such raids after seeing Mummy Bear delving into a rubbish tin apparently trying to find a five-cent piece!!!

The most important event in the life of TUCS over the last few months was, no doubt, our tenth anniversary celebrated on Sept. 8th.. Celebrations started with a lunch-hour concert in the Union at which we performed many little bits and pieces plus yes, again, the Missa Luba. Immediately after this, we had our AGM at which the following people were dubbed in: President Stefan Karpiniec, Vice-President Chris Thomas, Secretary Ros Phillips, Treasurer Nick Heyward, Librarian Lisa Warrington, Publicity Officer Bernard Phillips, Editor of A.C. Christina Hood, Concert Manager Di O'Toole, Social Secretary Eraine Gunter. Following this, we had to console ourselves somehow, so it was off to Travs (The Uni pub) only after Bernard had carried out his first publicity campaign- a tour of the Ref in full presidents PJ gear.

And as if the day had not been full enough, we had our TUCS dinner the same evening at the Botanical Gardens Tearooms. Sounds delightful, but at least we had the place plus piano to ourselves. At some late stage in the evening we managed, incredible though it may seem, to hold another election for TUCS drunkard, who had without a doubt to be David Thorp. The position of Matriarch went to Ros, and Pippa-Dog was elected TUCS mascot. But the surprise of the evening came when Nick Heyward was elected, you'd never believe it, MORALS OFFICER!! One rather wonders what Tucs standards will be like now...

Despite the onset of exams, TUCS, plus many outsiders, is planning a Christmas Opera, "In Dulci Jubilo"

to be performed on December 12th. 13th. and 15th. in St. David's Cathedral.

Newsflash: If there are any choristers, or in fact any people who would like a two-record set of 1968 IV in Hobart, we have approximately 5 sets to sell at about \$5.00 per set. Don't miss this once in a lifetime opportunity; order now; fill those missing gaps in the archives; prompt delivery ensured. We'll do anything to get rid of them!! Orders may be placed and will be gratefully received by our Archivist, Lisa Warrington, 495, Huon Rd., Hobart.

In anticipation,

Christina Hood.

### MONUCS.

Dear Peoples,

"And now for our next trick we shall make the deadline for Erato."

Well well well; who'd have thought it possible that MONUCS should make it in time- the last time we did that was before IV in Canberra --1971. (Funny coincidence, I was elected publicity officer about then...)

I can't really remember what we've done since then; nothing much happened for the rest of the year after John McCaughey flew the coop to Europe. We sang the Verdi "Requiem" with Astra in the Masonic Centre in August and our usual Carol Caper with Dindy McConchie at Christmas, but that was about it music wise. However, being MONUCS, we did make up for lack of official choral activity by making sure our social life didn't suffer: We had numerous grog-ons, orgies, barbecues, camps and the like, and since they were rather good fun, we've had a lot more this year. ... so then we had the usual spring fever surprise- Jenny Kirby went to Indonesia for a holiday and returned married. We even held elections, and Evan became President, backed up by a motley bunch! Of course lots of things got confused during the past year and it was odd how no-one ever knew what was going on.....

Anyway, after numerous conductors, we finally found Doug "Dugglebum" Lawrence, who's a crash hot organist among other things (like crash hot sack, seducer and bathtub singer.) With his vibrant conducting, we've managed to put on a concert of mixed items in our Great Hall in April, go to Brisbane IV in May ..and I don't exactly remember what happened between IV and Minifest, but something must have... Ah Mf.! That was slogging to remember- Heaven help us if we have another!

Then of course there were more elections with the result that Peter Chau is now president, Hilary is Secretary and I can't for the life of me remember the rest; that will be a bonus for the next Erato, by which time someone is sure to have told me.

We recently finished two and a half weeks' rehearsal for a performance of Rossini's "Petite Messe Solonelle" in Melbourne's Art Gallery under Richard Divallo of the Australian Opera Company. The performance was good and we really enjoyed it. Now we felt we deserved a break, so we all headed off to Microfest- to wit, Mary Nettle's post Mf. Party. That's all folks! See you soon,

love,

MONUCS

Via the trusty pen of Liz Ed. and Herman.

SUMSyte Saga - or There and Back again, again.

The transition from the exhilaration of minifest back to the lassitude of Sydney-as-usual proved most uncomfortable (Victorian Railways are surely the worst in the Whole World). But we extend to the mf organisers 2.9 carousing British cheers for what was a thoroughly enjoyable and musically rewarding week. And who will ever forget the spectacle of Duglebum's oral technique at table tennis?

Our long-dreaded Michaelmas Concert (Sept 22) was financially a monumental disaster. The soloists and orchestra cost \$660 and the audience stayed away in droves, despite the reversal of our decision to wrap up the great hall in electrified barbed wire to provide atmosphere for the Canti di Prigionia. Those gullible members of the public who did come were too overwhelmed by the presence of 5 tympani, 9 percussionists, 2 harps, and 2 exploding grand pianos to notice that the choir was actually singing in tune (Contrary, needless to say to the composer's intentions). Fortunately, we performed more confidently in the JSBach Magnificat and some English madrigals, so that the evening was overall one of musical fulfilment. At the inevitable party afterwards we re-introduced Bob Gilbert (whom God preserve) to the SUMS Songbook, although (strangely) the spirit of Canti finally flowered and infused a noticeable dis-harmony into the proceedings.

September 27 saw the annual elections - definitely a triumph for the forces of counter-revolution because the only members of the old committee not recirculated were the three who had retired anyway. The new oligarchy is as follows:

President: Peggy Lawrenson  
 Veep Bill Brooks  
 Secretary: Helene Phillips  
 Treasurer: Jill Kaldor  
 Librarian: Lindsay McDonald  
 Con. Man. Stephen Edwards  
 Pub. Off. Peter Phillips  
 Asst. Sec. Penny Leck  
 Asst. Treas. Martin Kaldor  
 Asst. Libr. Robert Kay (!)

and they take office from January 1 next year. After prolonging the election pleasure as long as possible (31½ candidates stood for Asst. Librarian), we adjourned to the plush purple-and-crimson venue of our Annual Dinner. Features of the evening were the President's decolletage and an abortive performance by a very sodden James Crints Consort.

In keeping with the vicissitudes expected of student societies, SUMS has now gone into recess (really it's just post-prandial torpidity). We shall, however make one brief foray into the world at large: a prom concert at Macquarie University on October 15 for Musica Viva. Basically it will be a reprise of the Michaelmas Concert, but with the Jelly Cantata instead of the Canti.

After that we shall definitely remain dormant until the end of November, when Carolfest practices get under way. The accustomed festering camp at Otford will be the weekend 15-17 December, with the concert itself on the following Thursday. The conductor will be John Nickson, well-loved instigator of the Humble and driver of the Brumby Semichorus Mk III at Brisbane. All you people out there in Readerland are very welcome to come along and join us, but please let us know by the end of November.

Connoisseurs of choral songbooks will rejoice to learn that the SUMS model is soon to appear in revitalised form. Why accept an inferior substitute when the best costs no more (still a tiny \$1.00)? This will be a strictly limited edition so urge your society's librarian to RUSH your mass order to me, via Box 32, the Union. Also available are the Jelly Cantata and

the coprolitic Rounds and Catches (with new material, an index and manila cover), each at 30c per copy.

Several SUMS members performed very well in the recent Sydney Eisteddfod. In particular David (Orfeo) Freeman, whom you may remember at IV71 Camp Revue as God and Vaughan Williams in that order; and Graham Tier, SUMS' resident basso profundo and usual author of this column.

Finally, some limericks, inspired by Brisbane IV72. The last is dedicated to Richard Hartley.

An indignant young lady from QUMS  
Denounced a faux-pas made by NUMS:  
"What? 'Brisbane' the name  
Of our Uni? Oh, shame!  
Never let it be said that we're BUMS!"

The cruise in the moonlight by ferry  
Gave everyone cause to be merry  
It wasn't the sea  
that prompted their glee  
But doses of sweet and dry Sheri.

A swunt-ridden nurgler from SCUNA  
Cried, "Donglars! I wish I'd known  
sooner:  
Though \$4.50  
Is basically thrifty,  
The cost is immense if you scroon her!"

Lindsay McDonald

P.S. Since this article was received, John Nickson has been appointed conductor of SUMS for 1973. Just thought you might like to know.

UNCS "David is Great, the Philistines o'erthrown..."

Contrary to expectations, UNCS (and some SUMS) survived a fanatical production schedule to perform Arthur Honneger's Oratorio-type Symphonic Psalm King David over three nights in the UNSW Roundhouse. This is not to suggest that the performance took three nights, rather that we decided to perform it three times, and it's easier to do that on three different nights.

Despite the famous Dutch sense of humour, director Ton Witsel (of Pygmalion fame - AUCS please cast your minds back) had us miming all over the stage. Fortunately some real actors and singers were in Bevan's brain-child too: Shane Porteous (we love you, David), Richard Fotheringham, John Main (Tenor), Helga Willis (Sop), and some beaut Judeans (originally Banana Republicans).

As the difficulties piled up (Yahweh be with us!) we became ever more committed... suffered a swift scaffolders' strike.... dutifully delivered delectably drooping drapery... sewed seventy-seven Stars of David....

was it all worth it to restore the House of Israel?

'Ray!! (i.e. Yes!) - to flinch before Goliath, or be bewitched by the Witch of Endor ("even as were the musicians of Michael called the Goodwinn").

"And he looked down from above and couldn't decide whether it was Good or not." Anyway, it's all down on film.

Ross Worrall





Twenty-sixth Intervarsity, Sydney, 1975

From discussions at the first planning meeting, held on Sunday October 15, 1972 at the home of Robert Kay, in Sydney, a feeling of doubt has arisen about the suitability of May as a time of year for IVCF. The reason for this is felt to be principally one of the lack of coordination of vacations at this time, and also the proximity of exams for many undergraduates. As an alternative time, the meeting suggested the two weeks following Christmas - i.e. approx. December 27 to January 7 of any year. The reason behind this selection is basically the universality of University holidays, the unlikelihood of examinations, and the fact that this time, least of any, interferes with students who would wish to seek employment during the long vacation (most factories, for instance, are shut at this time). We have not considered August, because of Melbourne minifest.

Please could you assist us to plan a successful 26th IVCF by answering this questionnaire, making any comments you like, and returning it (preferably before December 1, 1972) to:

Ms Ruth Marshall  
31 Blandford Avenue  
Waverley NSW 2024

Any decision on the time of year of Choral Festival depends on a number of factors, including financial and locational ones as well as prospective attendance. At this stage we are simply investigating the possible alternatives - not attempting to reach a decision; this matter will probably have to be decided by a meeting of the Choral Council.

The Questions      Please tick appropriate answer.

1. Which would you prefer: the Dec-Jan time or the present time-slot of May?

Dec-Jan ☐

May ☐

2. If the Intervarsity Choral Festival were held in Dec-Jan, would you attend it?

Yes ☐

No ☐