

erato

july 1973

the newsletter of the australian inter-varsity choral societies

No. eleven



To manifest

ERATO No.11 July 1973

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EDITORIAL

If I were writing this editorial even a day before I am, I would be making energetic denials of responsibility for the Intervarsity records. However, today, after a six-week delay, the records are ready, and in all probability you will be listening to yours as you read these words. Jim Bonnefin and I do apologise for much of the delay - the quality of the performance under Georg Tintner certainly required that we reject anything other than a technically perfect record - we were initially dissatisfied with the product, and our rejection of it was fated to involve us in delays due to the NSW power strike and subsequent hasty, poor quality workmanship as industry ground through the backlog.

My report on Erato for AIVCC in Perth appears to have born some results in the form of a reaction to my suggestion that Erato should have more serious content. I have received one or two articles for inclusion, but unfortunately too late for this edition. Both David Young and Mark Penman seem to have interpreted my plea for seriousness as a suggestion that there is no room in this newsletter for the sort of "newsy" articles that most correspondents write. I would like to state clearly that this is not the case. I certainly would like to see more of a "serious" content in articles - that is, I feel that to justify the expenditure by AIVCC on Erato more is required in the way of critical and informative content in articles. This is not to say that the social and informal sides of choral societies aren't worth reading about. I would like to see, besides the society news, people writing articles of a thoughtful nature, and we are starting to get them, - preferably without having to be asked, as waiting to be asked limits the scope of possible contributions to those people I get round to asking. I would like to see Erato becoming interesting reading to people outside the university choral society scene, and, indeed, to many within it for whom, at present, our newsletter is irrelevant.

3.	24th IVCF Convenor's Report.	Tim Mason
5.	SCUNA.	Richard Dixon
6.	NUMS.	Cheryl Cutting
7.	Nubballocky.	Viv, Torty & Mary
7.	Perth Intervarsity - A Fresher's View.	Fiona Smith
8.	AUCS.	Julie Young
9.	FUCS.	Ewart Shaw & Mary Nettle
10.	QUMS.	Mark Penman
11.	25th IVCF - Adelaide.	Mary Nettle
14.	A Bit about Georg Tintner.	
14.	QUMS Concert.	Robert Kay
15.	TUMS.	Nick Heywood
15.	PUCS.	David Young
17.	AIVCC Financial Statement for 1973.	
17.	MonUCS.	Jill Fisher et al.
18.	SUMS.	Helene Phillips & Penny Leck
19.	A Film Premiere.	Ross Worrall
19.	For Your Information.	Robert Kay

CONVENOR'S REPORTPREAMBLE:

The Committee of the Festival set out with the distinct purpose of organising a Festival which would be enjoyed by all participants. A major reason for this was the distance which it was necessary for interstate participants to travel, and the time and money expended as a result of this. We felt that what we may have lacked in positive thinking, we would make up in enthusiasm; while our programme may not have been earth-shattering, it was, we feel, worthwhile, and this was evidenced by the obvious enjoyment by all. It was especially tremendous to see so many new faces at IV this year. I have not been saddened by IVCF; dare I say that I was even gladdened - therefore I am indeed a lucky man. We tried to be aware of the standard we could expect and were fortunate in having a conductor who understood perhaps better than we did. Therefore, while agreeing with much of the 1972 report, I can still see a flame burning, which, with sufficient cajoling could be coaxed into becoming what the agitators of the 26th IVCF are looking for.

CONCERTS:

Amidst some criticism, we returned to the old Individual Items Concert format this year. I must confess to some disappointment here; I have always believed that one function of IVCF should be to allow choirs to show the others what they can do. This year, while we heard some good music, the choirs were conglomerate and there was too much of the idea of "getting up something to do in the II concert." This produced a muddled and rather unsatisfactory result. Sure, as the crit. said, there was youthful enthusiasm, but I am not sure that that is enough. Perhaps with diminishing interstate numbers IIs are a thing of the past, but I still hold that, done properly, they could be the most valid thing that IVCF can offer; with better preparation and a bigger audience, I might have been happier.

The other concert has also been criticised in principle. I will not deal with arguments concerning whether there should be a public performance at all, except to say that I hope this year's proved stimulating enough to keep the belief in public concerts alive. I consider a combined concert to be vital. It provides an opportunity to sing in a large choir with a wide variety of people, an appreciation of a new conductor, an opportunity also to tackle works beyond the scope of the small student club. Now, I know this sounds old hat but I think that this year proved the value of such an event. At this point, I must take my hat off to Georg Tintner. His sense of musicianship, participation and sheer technique gave the music and singers what might otherwise have been lacking. We did regret the lack of a commissioned work, but, in the end, the Beethoven with Tintner was, I think, worth far more than anything else we could reasonably have done. In spite of ABC concerts and a very heavy musical calendar, we got the audience to go with it, which is something else to be thankful for.

ADMINISTRATION

IVCF was organised by a ten man Committee, chaired by myself. We held eight meetings ranging from two to five hours and discussed everything from the Governor's coat to Tintner's transport. We always remained friends and that was important to me. I feel that much of this atmosphere was due to Jeanette Wilkins, the very competent IVCF Secretary, and yet it was she who many times brought us back to earth with a jolt. We all participated in the musical side of the Festival and enjoyed it as much as anyone, maybe more.

FINANCE:

Finance was remarkably simple this year. No Arts Council, Aquarius or State Government aid was forthcoming. Tom the Cheap came to our aid, but the Festival paid for itself and is now able to give AIVCC \$150 to help next year's lot out of their worries. Everyone paid their camp-fees; almost everyone turned up or sent replacements, so all in all, Ian Cressie did not really have too many problems (but it could have been a very different story, without an audience at the concert.

CAMP:

We were lucky enough to be able to hold our camp at New Norcia again. Apart from a few murmurs about segregation, everyone seemed to sleep, eat and enjoy themselves (and turn up to rehearsals), even Margaret Herley, the amazingly calm and efficient organiser, who somehow rounded up a pretty good amateur PUCS kitchen staff at short notice. She does suggest a separate catering manager in future though. Thanks to the old loud-hailer, people were where they were supposed to be, when they were supposed to be and the monks and nuns are still being nice to us. Could it happen a third time?

BILLETS:

Geraldine Doogue was let out of her padded cell a moment to say how lovely all the IVERS were, but billeting is always a problem. Yes, we should have had a minibus, but the billetors were great as usual, and as long as you can get free board and lodging out of someone, who's complaining?

SCORES:

Next time we do the Mass in C, will someone remember there are about 300 scores scattered around Australia. If only one could get them all together at the right moment it would save a lot of time and money. EXIT: 150 IVERS with 150 scores in 150 directions One day someone like Bob Kay will think of a foolproof method.

SOCIAL:

Not too much to report here. This section always works out. Perhaps one day we'll get a good, serious camp concert (note TUMS)? Maybe next year a member of the Press might turn up for the Press Reception? Maybe the Social Organiser and Convenor will get dumped next year, but it might be an idea to try and stop them escaping; still, they gave me the joke prize. (PS. IVCF have presented a Mixed Eights Sculling Cup).

PUBLICITY:

There is no doubt about it. It was a great poster. The three handouts weren't bad either. David Young did an absolutely tremendous job with a little help from his friends (and balloons). You can get details from him, which, I'm certain, will boost any IV. Start early don't leave the Press alone: it's surprising how much coverage you can wheedle out of them.

TRANSPORT:

If we'd had the same buses back from Camp as up there, things would have been better. Transport was difficult in town at night. Sorry you had to pay so much to get there. Perhaps one day we really will get a charter flight. Anyway, it wasn't Ben Macpherson's fault, and all credit to him for getting us about at all.

CONCLUSION:

I'm certain I'd have had more of relevance to say if IV had been a flop; it could have been disastrous but I judge it a success financially, musically and funwise. It's really empty now that you've all left and the Committee, instead of being glad it's over, are all in tears. I knew there was a reason why they gave crusty oldies like Penman and Hingerty IVs to run: it doesn't affect them anymore. Thank you all for coming over and enjoying life for a fortnight with us and Georg. See you all in Adelaide.

Fondest Love

TIM MASON
Convenor, 24th IVCF.

SCUNA

It's a nice day above the clouds, I thought to myself, as I sat at my window seat on TAA flight 495 en route Canb/Hobart, peering out into the WBY. Too nice to be sitting inside but in the circumstances, it's probably better...

When Bob Kay wrote me a note saying "Quick, write an Erato article and a report on IVCF Perth - Erato's due out now!", it quite threw me into a flat spin, as the saying goes. However I kept my calm and delegated furiously, managing to palm off the IVCF Report to Fiona Smith who needed little encouragement (she rarely needs much encouragement!). Her article will be a report on IV as seen through the eyes of a fresher - I have the distinct impression that her eyes saw things somewhat differently than did those of most freshers at IV!

On the 16th June, SCUNA presented a concert of French Choral Music to a disappointingly small audience. They stayed away in droves (this expression is Lindsay Macdonald's copy-right, but I find it singularly appropriate in this case). We therefore repeated the programme on July 15 after a splurge of publicity and managed to attract about $1\frac{1}{2}$ times the number of people including the VC and Head of the French Dept. and their wives. The concert programme included works from French composers from Jannequin through Costeley, Passereau, Faure, Debussy, Messiaen and Poulenc finishing with Poulenc's superb unaccompanied Mass in G Major. The audience were extatic, indeed quite difficult to control - this may have been due, however, to the fact that wine and cheese were served during an interval which was inordinately long!

At the same time some members of SCUNA have been tied up (as it were) for nights on end rehearsing and performing Elgar's dreaded Dream of Gerontius with the equally dreaded "Singers of Canberra" and the CSO under Ernest Llewellyn of Mozart's C Minor Mass fame (for want of a better word), Canberra '71 IV. The choir was prepared by Peter Seymour of Sydney and its singing, however little of it Elgar provides for the choir, was undoubtedly the high point of the show. The Singers of Canberra are an ad hoc conglomeration of various choirs in Canberra which come together each year for the sole purpose of doing a large work with the CSO. They started in 1969 with a performance of Beethoven's Ninth and enjoyed (if this is the word) a standing ovation. They would have got one this year too if the audience had been capable of standing up, having been either transfixed by the music or asleep (no reflection on Elgar's music!) and so our hopes of singing Land of Hope and Glory as an encore were dashed to the ground!

Yes, folks, SCUNA's the one to watch, as horseracing commentators are wont to say, but who ever races (apart from the tenors)? A freelance conductor visiting Canberra was heard to say, after hearing us sing, that SCUNA could easily

become, with a little bit of work, the best University Choral Society in Canberra!! This man, hearing that we were in fact the only UCS in Canberra, immediately realised the value of this situation and offered his services to us for one concert. So Patrick Flynn will be commuting every week from Sydney to take rehearsals for a concert in October which will feature JSBach's double choir motet Singet dem Herrn ein Neues Lied, Britten's A Boy was Born - the complete work - and one other yet to be determined. The concert will be in conjunction with the Canberra School of Music Chamber Orchestra (another group Patrick thinks has easily-recognisable potential). They will do a Boccherini Cello Concerto with Christian Wojtowicz as soloist. Christian is a Tasmanian, who was awarded a Churchill Fellowship and is currently Head of Cello Studies at the School of Music. This should be a brilliant concert, in keeping with SCUNA's tradition of presenting brilliant concerts. We had two UNCS people at our last concert - Chris Allen and Bruce Currie, whose twin brother sings with us - and I'm quite sure they're glad they came; perhaps at the next concert we might see some more interstaters. Floor space in Canberra is ample and generally padded (with a bed, sometimes) and SCUNA hospitality is overpowering (and sometimes exhausting!).

We are now on flight 447 en route Launceston/Hobart - we being Jill Newman, Chris Martin, Ross Worrall and I (we found Ross wandering around Tullamarine with camera in hand looking dazed). Apparently we also had Peter Sculthorpe on board for a brief period - that is to say he disenbarked (this looked like "Disenbowelled" in Tricky's handwriting - Ed.) at Launceston. Our journey is almost zu ende and we will soon be with the TUMS crew singing Lloyd George knew my Father as we cavort off th the TUMS camp at Coningham - should be a regular bag o' laughs! - (who said that? - stand up, that Hingerty!!)

We are now nose-diving at Hobart airport and I have to post this to Bob Kay on arrival, so it reaches Sydney by the deadline. In closing I have to report that Canberra PIV Party, planned for July 28, is in the balance at the moment because of Sydney's decision to have theirs on the same night (oh no! not again!). Hopefully the matter will be cleared up by the time Erato goes to press.

Well, here we are in Hobart and the weather's fine...

Richard Dixon

NUMS

Once more your faithful correspondent crawls painfully into print to report the doings of that wonderful society from grimy smog-ridden beautiful upwind Newcastle - NUMS. Well we ain't doing much.

We lost our conductor at the end of first term. We have a habit of doing this, and although it's unfortunate to lose one conductor it's bloody careless to lose them on a regular basis. Darrall, with his trusty No.9 Acro knitting needle has been filling the gap admirably.

We have also changed our practice day from Wednesday to Friday from 5 till 7 in the Reading Room (though when we practice there nobody reads - not even the singers, judging by the noises emanating from most throats).

On Saturday July 21st at Librarian Di's place there was a NUMS GORGY accompanied by much off-key singing. That little round-bottomed cherub with the bow and arrow has been again. Paul and Evonna will tie the knot sometime. I would like to add something about IV but Di won't tell us what happened 'cos she thinks we'll be jealous.

Cheryl Cutting

NUBBALLOCKY by Viv, Torty & Mary.

'Twas mornig and the wocky twaine
 Did gwoan and gwimble on the wails,
 All flinsy were the nowals bain,
 Any many a fauc did flail.

"Beware the Fuwwed Fwew Fwew, my son!
 The jaws that bite, the claws that catch;
 Beware the AUCauc bird, and shun
 The gloomious Cabbagepatch."

We took our skulling pwize in hand;
 Long time the manxome foe we fought -
 Then wested we in the monastwee
 And stood awhile in thought.

And as in uffish thought we stood
 Georg Tintner, wiv eyes of flane,
 Came whiffling fwew the Winfwop wood
 And verbled as he came.

Vun two, vun two, and fwew and fwew
 His sparkling eyes went tsnicker-tsnack,
 Gave us our head, and by him led,
 we sang twiunphant back.

And hast thou messed the massive mass?
 Georg forever! our beamish boy!
 "O fwabjous day! Callooh, callay!"
 We nurgled in our joy.

'Twas mornig and the wocky twaine
 Did gwoan and gwinble on the wails,
 All flinsy were the nowals bain,
 And many a fauc did flail.

PERTH INTERVARSITY -- A Fresher's View

In mid-March, while still reeling from the shock of being freshers and members of the star-studded SCUNA cast, we were suddenly attacked by a Secretary with a honied voice and a vicious grin: "IV's on in Perth this May. You'd love it, it's a unique experience, lots of people and booze - oh, and music." Thoughts of a million essays fluttered through the feverish brain, and were swiftly relegated to outer darkness. So we went.

The trip was long and exhausting - thank God we're not QUMS. We staggered off the plane in Perth into the loving arms of PUCS and associated families, were given much-needed beds and the next day were off to New Norcia. The camp was, we thought, rather hectic. For those who managed to survive the food the pub the opposite sex the same sex the revue (TUMS - a definite case of paternal fixation; FUCS - phantastic. Who is Little Bunny Frou-Frou?) the wind the cold the graveyard (remember the night that Wayne Kerle met a vampire in the wood there - needless to say, Wayne won), there was the singing. Though some of us only got so far as singing for our liquor - ah! the sweet sound of a newly-opened keg in the Bishop's Palace.

But, back to the music. After all, that's what we came for..... wasn't it? There was the Mass, and other great hits like "Haste! haste! and seize on the Convenor!" Georg Tintner - who are we to even attempt to do him justice? For all those who weren't there, bad luck. There aren't too many conductors

like him around. He's the sort of person to whom you give everything at rehearsals, with the result that half of us had no voice left by the time the concert came around. How can we thank him sufficiently for putting up with all those people who at morning rehearsals were obviously suffering from the prolonged and strenuous excesses of the previous night? (Thorpus old chap, we don't know how you did it.) And need we mention the masterly way in which he held everything together during the performance of the Agnus Dei? If that 1st Violinist ever meets a crowd of IV-ers one dark night, she will be instantly consigned to the nearest fish-pond.

Then there was Perth. We feel that this is the danger-point at an IV. Everyone is split up, and it can be difficult to get together in a group, especially if the pub isn't too close. One big problem was that the heavies (and the individual societies) tend to stick together a bit too much, with the result that it's a real effort on a fresher's part to get to know even half of the merrie throng. Perhaps there could be some sort of initiation party - a pre-IV grog-on so that (just for a change) we could all get drunk together? Having more functions in the second week could also help - the sogball match, for example. Ian Cressie's party helped immensely, of course, as did the trips to Rottneest - where numerous people learned how to bicycle and even more forgot. Also, more functions in the second week would give more time at camp for Individual Items rehearsals. These were sometimes very frustrating. With most societies at half-strength (i.e. blood alcohol level 0.5%) and having to recruit the strangest people from even more peculiar places, it would have taken more time than in fact was allowed to get the items to performance standard.

Enough, however, of these impertinent and audacious suggestions. After all, it was the people who made IV. Without wishing to sound sentimental, the spirit of comradeship was tremendous. Marg Allen - definitely the nicest heavy around, with a charming habit of making outrageous comments quite accidentally (oh yes?). One occasionally noticed Bob Kay flashing past. He looked interesting, but he moved at such a pace that it was hard to get to know him. Reformation is needed here. Rodney Reynolds was conspicuous by his absence - except in the tenor line. Stand up that tenor! Everyone loves Peter Heyward. There was Marie Sermon and that gorgeous voice. George Lombard, the lady-killer (or killed lady) from SCUNA. For a list of his accomplishments, please write to F. Smith, Bruce Hall, ANU. And who will forget Killer Kowarski, playing games all over the place? Tricky, I've done enough name-dropping and I've eaten all George's sultanas, so I just want to tell PUCS how wonderful their hospitality was, and may I please come again?

Fiona Smith

AUCS

Greetings everybode - I write to you from the depths of postconcertedness, AUCS having teamed up with FUCS to perform a very successful concert last week. As FAUCS, we did Mozart's Requiem Mass, with a selected orchestra (mostly from the Conservatorium) and AUCS' conductor Joannes Roose. In the first half of this concert AUCS sang Sermone blando angelus, an unaccompanied motet by Tallis from his and Byrd's book Cantiones Sacrae 1575 - I guess Ewart will tell you about the FUCS item. We performed on two nights and got a feally good review.

And if that's not enough bragging for you, lemme tell you how marvellous we all were, how well-prepared; (we even knew the notes!!) two weeks before the concert we had a FAUCS rehearsal camp at Victor Harbour, and on the Saturday night gave a free concert for the local people in their Town Hall. A bit of the

Mozart, items from AUCS and FUCS, and several madrigals and things sung and played by groups of two to ten. We found the variety at this concert and the incentive it gave for good rehearsals well worthwhile, so we're planning a camp along similar lines in December. Meanwhile, we have a 3-day camp planned in August, to which we have invited folk musicians at Uni, and for which we'll have small (changing) groups, singing and playing all sorts of medieval etc. music. Unfortunately, fellers, this coincides with the last day of minifest, dammit. So if the occasional AUC quietly melts into the sunset before minifest concert, no tears please; they're just being enthusiastic (?).

Speaking of change (weren't we?), the aforementioned concert was our last with Joannes, who leaves very soon plus wife and teensy Rooselet on a Churchill Fellowship to study conducting in Vienna, Lucky Devil. He dragged AUCS from a terrible low standard to a goodly concert-profit-making standard. Very Clever, that.

And speaking of Rooselet, our own Martin Dooland esq. cleverly conducted us through several rehearsals and the Victor H. Camp, producing such statements as: "Don't watch me though, I'll put you off", and "I can't watch you, I'm too busy conducting", while Joannes was unavailable due to supervising the Rooselet's arrival. Martin is very clever too, y'see. Anyway, we welcome Neville Hicks as arm-waverus successorus. He was tenor soloist at the FAUCS concert. He's very clever too, and has a fair billis voice.

So there. I'm tired. Luv & Gooby,

Julie

FUCS

So FUCS crawled off the Train and brushed themselves off. It was early morning in Perth... There followed much -----ing (fill in what you felt the predominant activity of Perth IV to be), nurgling and singing... later they crawled off the train and brushed themselves off. It was early evening and it was Adelaide... "Home!" they croaked.

..."Uni!" they screeched.

..."Ho hum", said Mary, "time for another term, concert and things..."

So we performed three things on Independence Day at Flinders, Friday July 6, being:

1. an abortive selection of Dirty Ditties - abortive because we were competing with two Brass Bands at opposite ends of the Plaza.
2. recouped our losses and our fallen pride with a highly successful Sogball Match (!). Yes, the one-and-only Sogball has been launched into the world of Flinders University; run by FUCS and Mary as "Caretaker of the Sogball", this was a highlight of the day's activities, and had an audience and teams of hundreds altogether.
3. and just to show that we can sing, we were part of a classical concert later in the afternoon, small songs mostly. It went off well, the music studio being packed out for once, with people being turned away at the door.

So we dug out some medieval music for our FAUCS Concert to go with a hymn by Tallis and the Mozart Requiem... Some of it had been unheard for years till we did it... and we unearthed a real crummyhorn to accompany it... and if you heard it at our first concert you'll know why we call it a crummyhorn. However on the second night it sounded well and FUCS sang exquisitely; trooping in and out of Sturt College Auditorium, in and out of

Bonython Hall... on consecutive nights... the critic called our recorder, percussion, cello and crumbledhorn accompaniment "quaint" ...tactful said Ewart. One of the things we had to perform had thebasses singing tenor A's... Our conductress Liz Silsbury said it added tension to the music. Some of the basses called it strain. For those who don't know, the crumhorn looks and sounds like a walkingstick, or a cross between a camel with wind and Donald Duck with pharyngitis... and the morality of that, to say nothing of the biology leaves the mind blank.

At the FAUCS rehearsal camp we performed for the locals the selection from the Classical Concert at Flinders on Independence day plus the Jelly Cantata. We were conducted by Peter Coppin, since Liz couldn't be there. About a week later we staged a singing publicity stunt in Marion Shopping Centre with AUUCS. It attracted an audience of hundreds, since it was a Saturday morning...

FUCS' future sounds will be the Missa Luba... if we can lay our hands on more tenors. Their lack and other deficiencies are the major problems in choral societies, closely followed by sopranos, altos and those basses who follow tenors... and multi things from songbooks to build up our repertoire.

We also recently suffered a grievous loss. Our assistant librarian Marilyn Venus resigned and has been replaced by Andy Pearce. (That's not the grievous loss I had in mind, says Ewart, that bloody editor has been at my article again!) Ewart continues: Our Publicity Officer, his resistance to pressure lowered, resigned to give more time and attentions to his English Essays (I detect a nasty pun in there somewhere - Ed.) and to the Journal Club that elected him President - mad fools! However, Ewart still swings with the choir and scrawls Erato articles in the middle of AUUCS rehearsals... and we are loining up our girders in preparation for August 1974 when there will be a Macrofest in Adelaide.

Much love and things from FUCS, who remain the biggest little blot on the horizon since Krakatoa and the price of meat pies went up (except at Flinders Uni Refec)... Buy FUCS stickers for 10cents each!

Oh! FUCS favorite joke: Ewart went in to the Union Office at Flinders and said to the girl behind the counter, "I'd like a ticket for Victoria de los Angeles!" to which she replied, "Oh you want AUS Travel."

QUMS

By the time you get this edition of Erato, the QUMS Songbook - biggest and best yet - will be hot off the press and waiting eagerly for someone to purchase him. He only costs \$1.00 (cheap at twice the price) and can be purchased at minifest or by writing to us. He has lots of songs that are not too hard but are great fun to sing, and also enough of the more difficult type for those that like a challenge.

For the last few months, QUMS has been putting out a nameless newsheet a practices which has just recently been sanctioned with the title "Mad if you Don't". Did you guess? Quite apart from the intrinsic and nostalgic value, the title is very practical:

Mad if you don't... come to rehearsals
 " " " " ... come to QUMS camp
 " " " " ... go to minifest etc.

We also intend putting out an annual magazine around post-AGM time, hopefully beginning this year, on a more serious, perhaps even intellectual-like basis, and containing in easily

digestible form, QUMS' activities during the past year.
(What's wrong with Erato for this purpose? - Ed.)

QUMS has just returned from a fabulous weekend rehearsal camp at Caloundra (North Coast). It was by far the best attended camp I've been on since being in QUMS; perhaps the pressure of a concert the next week swelled the ranks. The camp started off well with the conductor, Chris Andrews, arriving on Friday evening to find no-one there for the scheduled rehearsal; the numbers soon tripled upon the arrival of another car, but seemed to stabilize there for some time. Unfortunately the President and Communications Officer got waylaid at the Strathpine country club (nothing serious of course!) and forgot the time, until the publican at the Caloundra pub, displaying his political loyalties, announced, "It's time, gentlemen"...

Meanwhile, the treasurer, Vice-President and Accompanist were stranded at Beerwah with no lights and no generator, so someone had to go and pick them up, halving the numbers left at camp. Later, P. and C.O. arrived dead on time and only three hours late in fine vocal spirits, to be greeted by our man-on-the-land and Warwick correspondent, Gary Dowsett, who had come to the QUMS camp as part of a resocializing programme, i.e. a bitta culcha. After stoking the fire so that we could have hot showers in the morning, and after Gary had rescued a half-naked, fully XXXX'd Wayne from the Vicar's back yard (says he was looking for the beach, but we know!), we all went to beddybys.

By the time the rehearsal reached its peak the next day, the tenors outnumbered the men by 7 - 6 (QUMS now has a total of nine tenors!!), but we still managed to have a very fruitful day's rehearsal. The evening rehassle was held at the Caloundra public house, and as the manager declared that there were too many of us (About 40) for him to throw out, there we stayed until we exhausted our repertoire, our voices and our pockets. Needless to say rehearsals started late the next morning, and in the afternoon we all headed homewards, tired but happy. (oh shit!)

DON'T forget to buy a QUMS Songbook - you never know when you could need one (Mad if you don't).

SAVE QUEENSLAND FROM THE FLYING PEANUT.
SEE you all at minifest,

Mark Penman

25th INTERVARSITY CHORAL FESTIVAL - Adelaide 1974

Editor's Note: A motion passed at AIVCC Meeting in Perth stated that I should publish the Report on IVCF '74 tabled, but not discussed, at that meeting. However, I don't have a copy of that report, nor, I feel sure, is it particularly up-to-date at the time of going to press. Therefore I choose to publish instead the unofficial, but more current, publicity article sent to me by the Publicity Officer for the 25th IVCF, Adelaide.

As mentioned in Erato No.10, the Australian Universities' Vice-Chancellors Council at its initial 1973 meeting recommended that there be three weeks common holidays in August and one week in May next year, but at its June meeting, to our dismay, this recommendation, while still valid, was tailored to refer specifically to the 11th and 24th weeks of the academic year - so that the 24th week, which is, I think, the first week of IV, will definitely be free for everyone, but the freedom of the second week is up to the individual university, and depends on their attitude towards the original recommendation. Flinders and Adelaide at least will be free, both from lectures and from examinations. Even if you are not free for the full two weeks

of IV, the camp itself will be worthwhile attending, especially since it features not only combined concert rehearsals but also small group learning/performing workshop-seminars which will culminate at the Camp Concert. Dates are as follows:

Monday aug.19 Camp begins
 Saturday 24 Camp Concert
 Sunday 25 Camp ends; train to Adelaide
 Saturday 31 Combined Concert in Festival Theatre.

Whether there is an Individual Items Concert, when it should be, what form it would take are questions still under review; we'll let you know in the next Erato. What do you think?

Even the furthest-away people, QUMS and PUCS, travelling by the slowest public transport (train) will be able to arrive in time for the start of camp without losing any appreciable academic work time - train leaves Perth at 9.40pm Friday and from Brisbane at 3.40pm Friday. Going home, PUCS and QUMS would not arrive until Tuesday morning, but everyone else would be back on Monday. More on the subject of Travel another time. We will send out a detailed account of ways and means, and costs and times, with your registration forms early next year.

Concurrently with IV, Adelaide University is celebrating its 100th year. Most of the celebrations are in early August, and although this won't much affect choristers, we are hoping to take advantage of their publicity and glory to boost audiences and general interest in Intervarsity Choral Festival. The climax of the celebrations occurs from August 13-19, when the Queen will be royally wandering around Adelaide doing centenary-type things. We're making tentative enquiries at the moment into contributing our hundreds of voices in an unrehearsed rendition of GSTQ or similar on Monday 19th after your trains get in from East and West and before the train leaves for camp at Port Elliot. With the Governor, Sir Mark Oliphant, as our patron we already have a toe in the royalist door. So you never know, this Silver Anniversary of Australian Intervarsity Choral Festivals just might turn out to be the biggest thing since copper was discovered at Quorn.

So with the help of God, the Committee, and the Great Pumpkin in the sky, in twelve months hundreds of you and your fellow men will descend on the little seaside town of Port Elliot, 50 miles south of Adelaide, for the most astonishing event of this sleepy little town's history. Port Elliot lies in a nothing between the resorts of Victor Harbour and Goolwa, both of which should be marked on any map of scale 1:100,000. It consists of an excellent beach - cold but picturesque - a railway station, two pubs, four halls, a couple of shops, two guest houses and hundreds of holiday houses. And there lies the intervarsity - current research shows that in the inner town area, within a radius of 200 yards of the railway station, a total of 203 choristers can be set up in hired holiday cottages (at off-season prices, of course); and by expanding the radius the town could take up to 500 choristers altogether in comfort - and all within a 1/2 hour walking distance from one end of the town to the other. The local CWA, Football Club women's auxiliary and RSL women's auxiliary are excellent cooks (and they all want to show off to each other) so we've talked them into catering for lunches and dinners in the RSL Hall (less than 5 mins walk for the first 200 choristers to fill in their forms... about 10 mins for the rest...). You have always wanted to take over a town - now's your chance.

You may be wondering what happened to Tattachilla, the disused winery we were going to use for camp. The accomodation, unfortunately, on closer investigation turned out to sleep 80 in luxury, 70 in comfort and the rest in tin shed dormitories. And only one piano. And all the extra rehearsal areas after the one good big hall turned out to be the old winery cellars - lots of fun and very original but also very cold, dark and acoustically impossible (not to mention the impossibility of getting pianos into them). What is more, the no-alcohol rule was again in force - and the pub is 1.7 miles away - and the

caretaker was rather explicit about locking all doors between female and male sleeping areas. So we thought that despite the initial novel attraction of winery, vineyards, isolation etc., that it wasn't really the place for IV.

Camp will include extras such as a permanent IV coffee lounge set-up in one of the smaller halls, softball match, beach barbeque, revue, serious camp concert (an extra one for the locals too), boat races, free time and of course rehearsals. Also featured will be a selection of non-compulsory elective small-group workshop/seminar things, as I mentioned earlier, at which one learns about such subjects as Medieval Music, Catches & Rounds Bach, Folk Music, Jazz, Heavy Blues/Rock, Recorder Music, and/or Experimental Contemporary Music (further suggestions welcome); these will each have about 4 or 5 one-hour sessions during camp, and if the participants feel they would like to apply their knowledge so gained, they may present items at the Camp Concert. Of course you may elect not to join any of the study groups, in which case you would end up sleeping/pubbing/swimming/talking more.

Having spent six days overwealming the populus of Port Elliot, you all catch a train to Adelaide, city of churches, Arts Festival, Uniroyal rubbergoods, West End beer, Adelaide Uni centenary celebrations, Festival Hall and FAUCS. Therein all spend a fruitful week singing, meeting the people, visiting the wineries if you feel like it, and generally having a good time, culminating in a highly successful concert on Saturday August 31 in the one-and-only Festival Theatre (as big as the Opera House, better large-choir acoustics, lovely red carpets, and the River Torrens flowing past...)

Music? Carl Orff Catulli Carmina, Vaughan Williams Mass in G Minor and a 15-20minute commissioned Australian work for four grand pianos, percussion, and n-hundred-voice choir. Also the new national anthem if it's worth singing. The conductor will be Graham Dudley, young, ex-SUMS a long time ago, very big in Adelaide. Accompanist will be Anne Quilty, very big also, ex-Adelaide IV69. The programme change from the Berlioz Te Deum to the works listed above was a result of further detailed investigation, as was done for the campsite. The Berlioz not only requires an improbable orchestra, but also has a very difficult tenor line - and unless some fantastic mutation occurs in the next twelve months to turn all those wonderful contraltis into tenors, then we thought that a high and strenuous tenor line was probably not very fair on 8% of the choir (Perth IV figures). Also, our conductor just happens to be an expert on Orff and on 20th Century music in general, which is a Good Thing because he'll be imparting knowledge and enthusiasm at rehearsals - not unlike our beloved Georg Tintner with his Beethoven.

Oops - Committee - knew I'd forget something:

CONVENOR: Matthew Mitchell, 43 Gilbert Street, Gilberton 5081
 SECRETARY: Mary Davey, 15 Brixton Road, Elizabeth North 5113
 TREASURER: Peter Coppin, 128 Cawfield Ave, Clarence Gardens 5069
 CAMP ORGANISER: Michele Galazawski, 43 Gilbert St, Gilberton 5081
 PUBLIC RELATIONS OFFICER: Mary Nettle, 2 King St, Brighton 5048
 CONCERT MANAGER: Heather Birch, 34 Park Tce, Gilberton 5081
 BILLETING OFFICER: Andy Pearce, 9 Gumbrae Ave, Beaumont 5006
 SOCIAL OFFICER: Julie Young, 187 Brougham Place, N. Adelaide 5006
 MINUTES SEC/ARCHIVIST: Jacki Wesselingh, 67 Quinlan Ave, Pasadena 5042
 ORCHESTRAL MANAGER/LIBRARIAN: Peter Iuys, 20 Murray Ave, Fulham Gardens 5024

In a moment of weakness, when we were reaching those momentous decisions above, I bet Matthew \$5 that there would be more than 250 choristers at Camp, making the biggest IV since I can't remember when. So when you all get here, I promise to give you all 2 cents each...

lots of love,

Mary Nettle
 Public Relations Officer,
 25th IVCF

A BIT ABOUT GEORG TINTNER

Georg Tintner started his musical career with piano studies at the age of six - and tried his hand at composing soon after. Born in Vienna on May 22, 1917, he joined the Vienna Boys' Choir in 1927 and remained with them for four years. It was here that he got his first taste for conducting and took control of the choir on many occasions. At this time he was also studying piano and composition with Joseph Marx and conducting with Felix Weingartner at the Vienna State Academy. By the time he was 18 he was already having his own compositions broadcast over Radio Vienna. He left Austria after the "Anschluss" and went to New Zealand. He was appointed conductor of the Auckland Choral Society and Auckland String Players. In 1954 he became resident conductor of the National Opera of Australia and later the Elizabethan Trust Opera Company. Mr Tintner pioneered television opera in Australia and has conducted nine operas for this medium. His repertoire includes 32 operas - 22 of which he has conducted from memory. In 1964 he became Musical Director of the N.Z. Opera and Ballet Company. In 1967 he became Musical Director of the Cape Town Municipal Orchestra following a guest appearance as conductor the previous year. A visit to Britain in 1968 saw him working with the Sadler's Wells Opera Company as well as making several appearances for the BBC and with the London Symphony Orchestra. Mr Tintner arrived in Perth in April 1970 to take up his position as Musical Director of the West Australian Opera Company. In 1971 Mr Tintner visited Canada to train and tour with Canada's National Youth Orchestra, an engagement he was offered after the orchestra's manager had heard him conduct The Magic Flute for Sadler's Wells. Ten days after his return to Perth he conducted the combined Australian and West Australian Opera Companies in the W.A. production of Verdi's The Masked Ball.

(from ABC Gold Series (Sydney) programme for Samson, July 28, 1973.)

QUMS' Concert, 28th July.

QUMS performed "a very ambitious programme achieved with reasonable success", according to Brisbane critic, Dr. Lovelock. The works by the choir and Concert Society Orchestra were: an "excellent" J.S. Bach Cantata No.4, extracts from Orff's Carmina Burana, John Nickson's Sea Patterns and Brahms' Liebeslieder Waltzes. The orchestra played two works by Mendelssohn and Prokofieff.

Owing to the acoustics of the new Mayne Hall being as yet unfamiliar to the choir, intonation during the Brahms suffered. On the other hand, the choir's feeling for Nickson's work was strong, though somewhat constrained by the conductor's lack of enthusiasm. The critic considered that the choir coped well with this new medium (Sea Patterns), which reminded him more of wind than sea, but he "could not quite see the significance of the bass drum".

Mark Penman informs me that QUMS had an excellent audience and that the concert made a healthy profit.

Robert Kay.

TUMS

Second term so far has been an interesting one for TUMS. The first thing that will interest all you interstate people is the appointment of a new conductor - Jim Cotterell. Some of you should remember him as a former president of MUCS and accompanist of Melbourne IV70 amongst other things. The choir has been busy rehearsing for our Second Term concert to be held on the first of August in the Town Hall. The works we will be singing are Handel's Zadok the Priest, Parry's Blest Pair of Sirens, Bergsma's The Sun, the Soaring Eagle, the Turquoise Prince, the God and Vaughan Williams' Five Mystical Songs. MUCS conductor Brian Dowling who sang the solo in the VW at minifest 72 will be doing the same for TUMS, and his fare over will be paid by our Union Visiting Speakers Fund for whom he is giving a short dissertation on an architectural topic - isn't that nice of them. The rehearsal camp for this concert was the weekend of July 21-22 at Coningham about twenty miles south of Hobart, with a view straight down to the South Pole.

On the social side, for which TUMS is rightly famous, we had our President (Stefan Karpiniec)'s twentieth birthday party and our progressive dinner in which we progressed about fifty miles around Hobart in thick fog, with the roads covered in ice and sub-zero temperatures. Despite these handicaps everyone survived the night and a good time was had by all and we even made a bit of money on the side for the TUMS coffers. The Second Annual Lloyd George Singathon (Remember Camp Concert, New Nausea) was held, and TUMS sang for twelve hours fifty minutes to create a new record, despite the fact that Stefan slept several hours in the Gents, refusing to come out. We still had more than six people singing until the contest was stopped at ten past three in the morning. We were sponsored in this and so should make a reasonable profit - Rodney Reynolds even sponsored Ros Phillips at 50cents a half-hour (but wisely placed an upper limit of \$3.00 total).

TUMS has ambitious plans for the future, at Christmas time this year we plan to perform Handel's Messiah, and we are hoping to make enough money on the Second Term Concert to be able to hire about a dozen or so members of the Tasmania Symphont Orchestra and to get some top class soloists. As our First Term Concert (Beethoven Mass in C, would you believe) made an eighty dollar profit we hope we can repeat this. For first term next year we hope to put on the Faure Requiem and the J.S.Bach Magnificat at a minifest (more details of this later). Anyway, hope to see all you mainland choristers at Melbourne minifest in August.

Nick Heywood

P.S. TUMS has had its first ever interstate visitors for our camp, in the form of three SCUNAE and Ross Worrall, who brought the IV and minifest films with him. Much Cascade was sunk and Jim Cotterell found it rather hard to conduct a percussion practice for the Bergsma so early in the morning (11.30 am), and Thorpie, arriving "stinking", threw a toilet roll at his own reflection in the window - a fairly shattering experience!

PUCS

THE TEXT: "We cannot fail to make a profit".

- Tim Mason (Speaking grandly with broad sweeps of the hand) - 1st meeting of the 24th IVCF committee 1971.

THE SERMON:

Using this text I shall proceed to elaborate wildly for a few paragraphs on the subject. As you may have seen in the Post IV Dischord, Perth IV did actually make a profit (for AIVCC) of \$75 thereby raising Timmy to the general level of prophet and stargazer. Besides the filthy lucre side of things however, PUCS

profited from IV by:

1. raising the general standard/confidence of individuals' musical ability,
2. giving us necessary technical experience at arranging concerts etc.,
3. increasing our musical status, at least around campus (we had sunk of late into an abyss of disrespectability),
4. boosting Cecill Duck's ego by having so many people paying attention to him all at once - he lies forgotten in a drawer during most of the year (he and Petal are lying seductively on the couch beside me at this very moment trying to distract me from my eraticle).

In a burst of vitality we began second term rehearsing for a concert in the last week of term - a lunchtime concert for the masses outside somewhere in the open. The musics we are rehearsing are settings of 9 Shakespeare songs by 17th-20th Century composers. The concert will be one of the items put on during Guild Week which will be officiously opened by Prince Leonard of Hutt Province.

This term also saw the rise of a small group partly composed of PUCSers called the Experimental Music Ensemble and initiated by Erik. One of its main aims was to "kindle in the singers an awareness of other voices and to eventually lose one's individual voice to the ensemble". There were some initial misgivings about the effect this group might have on PUCS by attracting people away, but it had the effect of increasing individuals' confidence which could only be beneficial to PUCS. However, due to falling away of attendance, due partly to disagreement by some over aims and partly by the lateness in the year, the Ensemble has been declared dead by Erik and a rebirth will be hoped for early next year.

PUCS' Annual General Meeting & Elections are to be held on July 31 and so at this stage the new committee isn't known but it seems likely that PUCS may be somewhat more active over the Christmas Vac and in First Term than usual. It would be good for those remaining in Perth in Dec-Feb to keep up rehearsals and perhaps do some informal performances around town etc.

Finally, last and in conclusion, a word on newsletters. It might be an idea, bearing in mind Rob's "serious articles please" policy, for each society to send a couple of each edition of its newsletter to your brother/sister societies, exchanging gossip in this way instead of through the pages of Erato. Also concerning Erato, would anyone have any spare copies of Erato Nos 2 &/or 3 so that I can complete my Erato collection (purely for historical purposes). Willing to swap one copy of Erato No.1 (collectors' item) and peanut butter sandwich.

Love to all,

David

(EDITOR'S COMMENT: Concerning your suggestion of sending copies of your newsletters to other societies, David, might I point out that, although they are sent out, usually such things don't get far beyond the secretaries, simply because one or two copies per society are insufficient for general perusal - hence the establishment of Erato as a newsletter for all members of affiliated societies. Nonetheless, please send copies of your newsletter so that people do know what's going on. Include me as well!)

PUCS ADVERTISEMENT

PUCS Songbook: \$1.20 each, thousands left!
HURRY NOW while STOCKS LAST!!

IV POSTERS: Still available (40c) but not for long - will be sold around Uniwest campus soon.

P.S. Dear peple david iss leting me wrote to you thank you.
Thank you for the lovley cards and gitfs whitch I given.
yours cygnetly, Cecill Duck (Swan).

AUSTRALIAN INTERVARSITY CHORAL COUNCIL:
FINANCIAL STATEMENT FOR 1973.

<u>INCOME.</u>	\$	<u>EXPENDITURE.</u>	\$
Affiliation Fees: PUCS	8.00	Erato 7/8	51.16
(1972-3) QUMS	24.00	Erato 9	13.62
TUCS	7.80	Administration	1.20
SUMS	35.00		
UNCS	8.00		
SCUNA	7.20		
NUMS	2.20		
AUCS	14.00		
FUCS	5.00		
MUCS	23.50		
MonUCS	6.00		
	\$ 140.70	Balance at May 24th 1973 is	
		therefore: \$ 74.72	

Tim Mason (Acting Treasurer).

MONUCS

Believe it or not, MonUCS still exists, although this year hasn't exactly been the high point of our career. The year started with a "BANG!", when, with MonUCS' renowned salesmanship, we conned about 60 victims to join our happy bunch of ten. All very well, except most didn't turn up to rehearsals.

To look on the bright side of things, we had a fantastic "non-concert" in May, and everyone enjoyed rehearsing for it, despite its abortion. The main reason for its cancellation was that we were too ambitious with a predominantly young and inexperienced choir (over 50% are freshers this year).

Despite this, the first term camp was a riotous success - Rossini at 4.am and Space Odyssey at 7 - although to our grave dismay, Huge, the Treasurer, nearly perished beneath the combined weight of Evan, Ann and a falling bunk!

A grand total of seven of our ranks (up with the rank and file) made the tortuous trek across the Nullarbor for a thoroughly enjoyable IV73. These same 7 can still be seen to this day staggering aimlessly around the campus, dreaming... and chanting multae partae from Beethoven's Mounting Mass of Olives.

Little has been accomplished yet in second term, because of the semester system; we at Monash regard study as an inconvenient interruption to the never-ending holidays! And yet still more... (remember this is only our 2nd Erato contribution in 2 years, but we plan to reform), for last weekend, a new uplifting spirit surged and flowed through the ranks (up with the rank and file). The entire Sorrento Pub was rocked to its foundations by this same spirit. After all had staggered/crawled/been dragged home, we engaged in drunken revelry around the table tennis table, spurred on to great athletic feats by the lure of a fast-emptying flagon. Exhausted at last, the hangers-on slumped round the table indulging in games of "cookie-jar" and "categories", until an irresponsible hour. Indeed, it truly can be said that MonUUS is a "fit" society, for next day we staged a mini-Olympics at the beach, at which the world record for the 7-legged race was slashed, as were the 7 legs.

In typical fashion, corruption was the order of the day

(or rather, night) at the AGM, at which the following bods were elected; women's liberation prevailed.

Pres: Jill Fisher

Pres. of Vice: Fran Dixon

Sexetary: Rhondda Evans

Asst. Sex: Ann Hoban

Our Little Treasure: Hugu (yes, he survived)

Librarian: Chris Griffith

Asst. Libr: Penny Willis

Pubrty Officer: Liz Daly

C & S Delegate: Derro Cochrane

IPP: Peter Chau

1st Yr Reps: Helen Seymour & Steve Bourke

With a committee like this, what further disaster could possibly befall us?... Don't answer.

A lovely lunchtime concert next week is planned. We shall definitely blossom forth as one of the host societies at minifest (which is going to be a huge success), and you'd better all come - "mad if you don't!"

Lots of love & kisses from

Jill, Fran & Rhondda

SUMS

The continuing saga of SUMS' exploits '73

We take up our story at high noon on Chinaman's Beach where the Nickson Kid turned up for her first showdown with SUMS. A (small) number were present to witness Tony Dooley take out the 1st SUMS French cricket championship, (he is now in France pursuing a promising career in this field) a battle between the sails of Keith Keen and Martin Kaldor on the Briney and a spot of after-dinner hopskotch. As you can see, it was quite a picnic, and due to public demand there will be a repeat performance early next term.

This was to set the tone for our imminent, June 22nd concert for whose success togetherness was a vital necessity in more ways than one. Towards this end, a mass, all-day sit-on-the-lap-of-the-person-immediately-to-your-left-type rehearsal and party was held in the sitting room of Andrew Kay's ex-home. This is a highly recommended alternative to a pre-concert rehearsal camp.

The concert was a great success, despite the fact that the power strike threatened to throw the Great Hall into darkness at any moment. All was predictable SUMS calm and efficiency; John conducted with a large torch at his feet. The concert was recorded by the ABC who will probably broadcast excerpts. Handel's Organ Concerto played by Jim Forsyth opened the concert, followed by Prioli's Salvum Me Fac Deus sung by a small group; Bach's Der Geist Hilft Unsrer Schwachkeit Auf was by no means as successful as Britten's difficult Voices for Today, on Australian premiere. Don Banks' Findings Keepings and Bob Kay's arrangement of For No One (sung by the small group) preceded Mozart's Missa Brevis in D - a rewarding end to five months' rehearsal.

Needless to say, the post-concert party was a similarly rewarding experience.

While on the subject of parties, our Post-IV Party is unfortunately over; it unfortunately clashed with concerts in Brisbane and Melbourne, which was even sadder because Mr Georg Tintner was there to add dignity. We were also delighted to have Mr Tintner at one of our rehearsals.

Our next concert will include Byrd's Great Service, Gardner's Five Hymns in Popular Style, Nickson's Sea Patterns and selected small group items. It will be held on Friday 28th September in the Great Hall, at 8pm. We are holding a rehearsal camp before this concert on 14-16 September at East Minto and it'd be lovely if some of you could come.

You're all welcome also to the Annual Dinner, which will be on 3rd October, preceded by the election in Bosch 4 at 6pm. For further info on all these things see future O Vos. Grog's waiting now, lots of love and see you all at Minifest.

Helene Phillips and Penny

A FILM PREMIERE by ROSS WORRAIL

1. CLEANING.

All right, you bastards! Clean the projector gate (open it first) with your "clean" hanky.

2. CENSORING.

All films back to 1966 are available to any society on request, but please give very advanced notice, so I can do some quick editing.

Editing serves 2 purposes (would you believe)...

a) it improves the quality, if thats possible;

b) it censors (and/or adapts) the material for showing to tender members-ouch! - according to the maturity of the society it is intended for.

3. PAYING.

Cost of mailing the film is HIGH, HIGH, HIGH! so please help share costs with me by contributing 20 cents per person viewing the film, or \$10 (minimum) which ever is the greater. This will also help cover the cost of the film (about \$100 for 40 minutes of film) and the amount of time and effort which goes into preparing it for public exposure.

4. CORRESPONDING.

You can write to me at my home address 5/217 ANZAC PDE, KENSINGTON 2033., but don't return film to this address, because if I am not there to keep my eye on the little darlings, they are likely to wander away from my front doorstep and never be returned.

5. DESPATCHING.

Send all cargo (ie. Returned Films) to Ross Worrall c/- TAA, ELIZABETH ST, SYDNEY. (ph. 519-4201).

This has been an unpaid political announcement.

FOR YOUR INFORMATION.

On the back of a letter that came from Wayne Kerle with a large parcel of QUMS sweatshirts, I found printed a QUMS newsletter. The following is an extract from that newsletter, dated 27th June 1973.

"The following notes are a brief outline of the valuable points Bruce Brazier made during his lectures and are included here as a reminder to those who attended and a guide for those who couldn't. As Mr. Brazier said, it is impossible to over-emphasize these basic points - they should be kept in mind at all times.

STANCE: Always sit or stand up straight to sing and keep the shoulders raised at about the height they would be if standing with hands on hips. Above the shoulders, be completely relaxed, thus allowing the lower jaw to open naturally when singing.

BREATHING: IN-fill the lungs from the bottom up by using the diaphragm and keeping the shoulders still. An optimum breath is obtained by expanding the diaphragm and ribcage without raising the shoulders. Any more air than this is wasted effort as it causes problems in controlling the slow, even flow of breath while singing.

OUT- a steady pressure must be maintained by the stomach muscles to extend the ribcage and prevent the diaphragm from collapsing. This will of course take a conscious effort at first. A good exercise to increase breath control; take an optimum breath, then slowly, steadily emit an 's' sound as if singing for 35-40 secs. This should be practised every day. 70% of good singing is dependent on proper breath control.

VOICE PRODUCTION: Direct the breath to the roof of the mouth, as if trying to sing through the top of the head. Sing always on a vowel sound, making consonants as short and crisp as possible. Vary as little as possible from these pure vowel sounds - far, bed, tin, cot, look. Try not to merge the sounds in a word such as 'year', singing ye.....ar rather than ye...a...r. Form vowel sounds with the lips so that the jaw is free to open naturally - opening the mouth wide allows more voice to come forward. On high notes, resist the tendencies to stretch the neck, jut the lower jaw and close the mouth. Instead, relax completely,

open the mouth to produce the correct vowel sound and think the note. Straining and shouting are bad for the voice and don't sound good anyway: it is better to relax and sing falsetto if necessary until practice makes it possible to produce high notes properly.

HINTS: Avoid introducing neutral sounds as word endings, eg. in - a - this - a - fair - a - land - a. When singing runs sing a-a-a-a rather than ha-ha-ha-ha unless the latter is called for as a special effect. Use the basic vowel sounds to interpret words in each piece. Vowel sounds can change with the mood of the music and the words interpreted by developing one's feeling for the poetry of the words. On high notes, the vowels will need to be produced differently in order to sound correct e.g. sing like 'hair' instead of 'hay' and 'quin' instead of 'queen'. Try always to improve your musicianship. Follow the other parts when you are not singing to improve your sight-reading and appreciation of the music. When singing, listen to the other parts and sing in relation to them - realize which should be the prominent line at each point and vary your singing to allow these points of interpretation to come across. Be prepared to give and accept constructive criticism - choral singing is wholly dependent on a well-developed spirit of co-operation and a satisfaction in working together. Be your own greatest critic and develop an ear for the correct sounds. Watch the conductor at all times and concentrate on these points of technique not just at a performance, but every time you sing! Make a conscious effort to follow these basic guides, and they will then become instinctive, thus making your singing smoother, easier and all the more rewarding."

Help! I've turned the handle
11,000 times!