



the newsletter of the australian inter-varsity choral societies

No. 12. Oct. 1973

! A Carol for minifest

○ O little town of Beaconsfield

How still we see thee lie

Ah, wave thy deep and dreamless sleep

And silent nights good-bye:

○ Yet in thy dark streets shineth

A minifestal light:

! As songs and cheers and countless beers

Are met in thee tonight!

Editorial

In preparing a draft constitution for discussion, modification and, hopefully, for adoption by August next year, Tim Mason has certainly got his work cut out. The major hurdle will definitely be reaching an agreement between delegates to AIVCC on the subject of "AIVCC and IVCF". This is the fundamental relationship about which the nature of the constitution will hinge - to what degree are the finances of AIVCC to be channelled into Intervarsity, and with what strings attached?

It is the opinion of this editor that AIVCC is at present far too much an adjunct of Intervarsity, run as it is by an IVCF committee who, quite rightly, have a much greater interest in the management of their own IV. However there is a real need for AIVCC to function as a body independently of IVCF. Even without functioning efficiently, AIVCC already has two functions outside Intervarsity: this newsletter, and the Choral Catalogue. This newsletter seems to function fairly well, but what's become of the new catalogue promised to us months ago by MonUCS?

When it comes to attracting grants, a body like an IVCF Committee can run into problems for various reasons, not least of which being that it is planning a discrete event - one IVCF only. Income may be lost because a donating body might not grant to a "once only" organisation, whereas such a grant may be attracted by a continuous body like AIVCC. In Sydney we are already having experience of this. AIVCC also has the advantage of being able to operate a continuous bank account, which to a business or government agency will indicate a degree of stability and continuity of organisation that, in their eyes, cannot be matched by an Intervarsity Festival planning committee. Remember that as far as the public in any host city is concerned, IV's happen every seven or eight years!

I suggest very strongly that the AIVCC executive and officers should be appointed or elected, totally independently of any IVCF, from interested parties and be allowed to get on with the job of managing the affairs of our national council on a more productive level than can be done under the present arrangement.

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AUCS

Dear Householder,

Our new brand of committee, freshly blended from the finest stock of choristers, is on display in this pamphlet. With the public's approval, it will be released at the beginning of 1974.

President:	Paul Wilkins
Secretary:	Margaret Tamblyn
Treasurer:	Daryl Colquhoun
Vice-President:	Glen Smith
Publicity:	Lyn Crane
Concert Manager:	Neil Mason
Librarian:	David Blight
Asst. Publ. & Newsletter:	Julie Young
Asst. Secr. & Social:	Joan Juniper

Notice males outnumber females; which indicates that meetings will be long-winded, if nothing else...(ahem).

We, my friends, have just experienced a post-minifest party with everybode and his dog present, including a substantial number from Smellbourne. It was a fabulous party though.

Lemme see; music. We are doing In Windsor Forest (vaughan williams) and Henk Badings' Missa Brevis for our end-type concert. Most people are fascinated with the Badings, though some are finding it hard to learn. Now, for graffiti: Deanne and Martin will be married by the time you read this; Heather Birch has left us and is back in Melbourne - so MUCS beware; you're in Birchland, so get your graspers out; she's a welly good soprano!

Well I can think of nothing but nothing to add to this. I wish IV would hurry up (the-IV-in-Adelaide-August-1974-to-which-you-are-all-coming-aren't-you, I mean...)

Luv & Gitzen

Julie

STOP PRESS FROM ABROAD - reprinted from OYEZ No.4/1973

AN interesting press-clipping came from over the sea recently and is reproduced here in its entirety:

"The Courier Cup - the top award at Leamington Music Festival - has been won by the Leamington-based six-member Cantores Ex Scuna choir under Conductor Dr. Andrew Barker. It achieved

several successes at the festival including the open class for mixed choirs. It was highly praised for its all-round performance, and it was also awarded the F. A. Chandler Cup."

Cantores Ex Scuna are, in order of "exscunification" (sic!) :-
 Andrew and Sue Barker,
 Val and Julian Brown,
 Annabel Wheeler.

The sixth member of the group is a tenor, who is not ex-SCUNA but who is apparently quite good, even so!

MUCS

Dear Choristers,

We didn't make the last Erato, but finally here we are!!

MUCS, with President Ken Anderson at the helm, started the year with a busy and full programme. Firstly we made an impact at Orientation Week, which featured a concert of short works in the North Court. This was followed by a prom concert for the National

Gallery Society of Victoria, in the Great Hall. These proved to be of great value in unifying the choir.

The First Term Concert featured the Mozart Requiem. This very spirited work was received with much warmth by the audience. Our conductor dedicated this performance to the late Michael Wentzell of Perth, a previous conductor of MUCS.

Our Second Term Concert, last July 28, featured Jesu Meine Freude by J.S.Bach. Thanks to the superb conducting of Bryan Dowling, one of the most difficult works of the choral repertoire was a delight to both audience and choristers. Other highlights of the evening were a quartet led by Sig Anderson and a solo cantata by J.S.Bach sung by Bryan Dowling. Unfortunately due to pressures of work Bryan has had to move to Canberra - so SCUNA, if you need a bass soloist... David Carolane returns as conductor for 3rd Term.

(a plug) MUCS is going to put on its finest concert, its finest concert for a long time on December 11. The performance is to be in the Independent Church (Collins St) and the camp is to be held at Burnside Camp, Anglesea from Nov.30 to Dec.2.

The only other news that may be of interest is of the emotional general meeting. The 1974 committee emerged as follows:

President:	Roland Yeung	143 Palmerston St Carlton 3053
Vice President:	Sig Anderson	
Secretary:	Jenny Russell	5 Moody St, N.Balwyn
Asst. Secretary:	Mary Davies	
Treasurer:	Costa Englezos	
Librarian:	Sue Moray	20 Studley Rd, E.Brighton
Asst. Librarian:	Ross Davies	
Publicity:	Peter Cox	
Concert Manager:	Greg Hocking	
Social Secretary:	TAT	
Comm. Mem.	Peter Henderson	

1974 promises to be a promising year - I promise. Our new conductor will be Paul Coppens (that is, if he hasn't changed his mind). He's a young chap (compared with David Carolane) and has a beard too. However, more importantly, he is a professional conductor. He formed the new fully professional Melbourne Chamber Orchestra. He has spent several years studying and has returned with qualifications in conducting. No doubt he will be a great asset and enable MUCS to achieve a greater respect and a higher musical standard. We warmly welcome him and hope that we can fulfil his wishes...

Not only is 1974 going to be a promising year, it will also be a doing year. For starters, we are studying the feasibility of doing a G&S show within 5 weeks in time for Orientation Week... it would be good fun.

Must stop dreaming and get back to the last minute rush (no, not to Myers)...

Ta for now,

Roland.

UNCS by Accident... (Unpaid political advert on behalf of PUCS)

Calling Folks! Calling all Folks! An on-the-spot report on that westernmost bastion of the great UCS Empire. An errant Tenor was found wandering dazed in the ~~sew~~streets of Perth, was absorbed into the unique company of PUCS... All folks who are tired of machinating their cogitations under the burden of long essays and writer's cramp, aghast at the calendar's reckoning of exam-day - you are urged to throw it in and come to Rotto! Rotto the peaceful, the idyllic isle which will be paradise for more than two in November. PUCS' famous Rottnest Island Camp, strategically timed between exams and exam results, is on again! All ye eastern residents with rich uncles and/or itchy thumbs, how about it? Call to mind your responsibilities to singing(?), to PUCS(?), to yourself(???), to the Queen(!) and act upon it if you can!

Peter Mikula, UNCS

MINIFEST '73 An Exposé by Gary Dowsett (everybody laughed).

"Yes - it was tremendous last year. Some concert. Heard the record? Yes, the orchestra pissed off so Doug Lawrence had to conduct it all and Tom had to play. Anyway it was a great minifest. I wonder what it'll be like this year?"

"Yes - it was tremendous this year. Some concert. Record? Humpf! Yes, the orchestra pissed off so Doug Lawrence had to conduct it all and Tom had to play. Anyway it was a great minifest. I wonder what it'll be like next year?"

We thought "god" was the best
name of all, than the rest,
But this year Deity
Gave way to laity
and King ruled this minifest.

YUK! ↑

Are we going to have a POAP (as in Soap) at FUCM? Most appropriate, I feel.

And so again we all arrived at beautiful downtown Queenscliff. T'was considerably warmer this year - it had to be - the Rocket attempted riot squad smoke bomb tactics on various occasions. I don't remember much about Friday night except that I was awoken by a sensuous touch to my cheek, followed by a delicious licking sensation.

"Screw?" said I, expectantly.

"Gruff!" came the answer as I, very surprised, realised I was staring straight at Jane Philcox' dog.

The next day, the various traditional activities started - pubbing, singing, pubbing, eating and occasionally, pubbing. I was most surprised to find John, at the Esplanade, still upright. It was the pub itself that was leaning at 40°. Shortly after pubbing, we all started pretending to sing the Handel, Vivaldi and Bach. Their individual glories were soon revealed to us. It is my solemn wish that "Crappy croppy Solomon" be locked up forever in "Todesbanden". We again sprang to glorious musical heights under the baton of Dugglebum.

Who was that delicious lady on the pub table? Being a non-IVER this year I'm sorry but I don't know her name. Her dance turned on more than just the locals, as Robert Kay in a sweepingly dextrous move eased off her inhibitions and left us all wondering what piece of man-up-one-ship could top that (hey, that's not right). And with windblown hair and a face full of hot sandy sausage, we attended a Barbecue somewhere at Point Lonsdale. Sadly lacking Ewart and his sauce, we nonetheless were treated to various bottle balancing demonstrations and Evan's "Point Your Percy" Parade.

The Revue. Many thanks to Wayne Kerle from Jane and me for the highlight of the evening. Special mention must be made of Kays' Rhyming Couplets, the Barbershop Quartet etc. I was lucky to win Mary Nettle in an auction from the obviously eager and capable hands of John the publican. We had a lovely time in spite of the scratches, bruises and a kick in the crutch. To the delight and envy of all Wayne Kerle was carried off by Ross Prasser in a typical example of QUMS' incest. Again we saw the mf and IV films with an artistic nurgle from the Marx Bros. all of which I missed - I passed out somewhere between the pub and the Vue Grande - but I'm sure they were worth seeing. A concert at that classic example of early Aussie, parochial architecture - the Town Hall - had so many locals at it that you couldn't count them on the fingers of one foot. Some items were good, some weren't, and altogether it did our egos the world of good.

Hey! Why wasn't there enough food at camp?

In Melbourne, I stayed sometimes at 171 Parmesan Ch eese, Carlton. This is the abode of Sheri and Jane. Wall-to-wall people as usual. The loo at this place, described so accurately by R.Kay as private through accident rather than design, must become obviously a mecca to be pissed in by all when visiting Melb.

Somewhere or other we had a party - but by this time I don't remember what happened on what night. At least, I'm sure that there were rehassles. I missed one to go to Trafalgar to see Bubbles in a local G&S. Who says you can't fit a cast of 160 on a stage? Sometimes I made it back to Carlton - mainly to shower or to try to present a (undecipherable) appearance for the concert. To those ten people who sang in all three works, may I say that we deserve an endurance award - as do the audience. Not the best concert we've done, but I do believe

the Warwick Junior Choral Society might have done worse.

Then we went to that obscure hall for the post-concert party.

"What a joint!!!" I heard someone remark.

"Yes, please," said I as I looked vainly for that delicious smell which I discovered disappointingly to be coming from a tray of tiny pie-like objects in the kitchen. Ask Jo McF about Robert Cox's piano playing and Peter Chou's superb dancing. How come such creativity only comes forth at revues and parties? Surely we should find room for the creative talents of our thronging hordes in the more formal parts of the IV scene - another Humble, perhaps? Far be it from me to superimpose my impression of that party on yours but if you had the great time I did, I'd like to know what you were imbibing.

Of course, many silly people thought that was the end of minifest - Bullshit! There was a dinner for four at Carlton, a desensitizing preview of the non-existent record (if you'd heard the tape you'd realise why), a group at Sleuth and another party at Jock's where the Verdi Requiem soothed the jangled nerves of Digger, who sat in the corner moaning "it's not all ended?" And of course there was a dull trip to Brisbane and to Warwick ready for the dullest school in the hemisphere on Monday.

Many thanks to Melbourne for a good time. To King & Co, Happy Abdication and to those who have waded their way through the above twaddle - keep nurgling.

Love,

Gargoyle.

Turn your mind to our friend, Douglas Lawrence
- This with me is a frequent occawrence -
On his best party manners;
Either leaping off pianners
Or pissing in highlanders' spawrence.

TUMS

What has TUMS to report in the way of third term activities? Thinks (hard)... we haven't had a concert since the one just before minifest. But we are rehearsing for the Messiah, to be sung by a choir of hundreds before an audience of thousands in St David's Cathedral on Saturday, 9th December. We are also rehearsing Britten's Rejoice in the Lamb and the odd bit of Brahms, Bach and Gibbons for an ABC audition which will take place instead of rehearsal in the last week before the dreaded swot-vac begins. What are our other plans? Well, there will be a 2-4 day rehearsal camp for the Messiah in the last weekend of November (any mainland choristers are welcome to come, but let us know beforehand) and there will probably be the odd party as well before the end of term.

So much for what is going to happen; howabout what has happened so far this term. We have been rehearsing regularly on Mondays abd our recruiting campaign has had its effect, the numbers in the choir growing to approximately forty each rehearsal, which for third term raises hope for a good choir in December. Those joining the choir are mainly staff and ex-TUCSers, some from way, way back, some even pre-Rodney Reynolds who, by the way, has moved to Melbourne. Third term saw our AGM where we brought in a new Constitution, woted Chris Thomas our fifth Honorary Life Member, and conducted the elections for the new committee. Most of the names should be familiar to IV or minifest fans:

President:	Nick Heyward
Vice-President:	Stefan Karpiniec
Secretary:	Nat Crane
Treasurer:	Peter Minchin
Con. Man:	Di O'Toole
Pub. Off:	Gill von Bertouch
Committee members:	Chris Thomas, David Nairn-Thorp , Paul Karpiniec.

The Annual Dinner, held under the foliage at the Botanical Gerdens

was the usual rort, as was the party afterwards.

Plans proceed apace for next year, the star attraction of which will be our concert in May of the Faure Requiem and J.S. Bach Magnificat. We hope as many of you people from across the seas as possible will come down for a week of fun and hard rehearsal to help us make FUCM (Festival of University Choirs in May) a great success.

1972-73 has been the most successful year for TUMS for quite some time, as the reports received at our AGM revealed. How many societies can boast an expenditure of over \$6000 for one year and still report a profit of nearly \$400? Anyway, not wishing to end on such a self-satisfied, mercenary note, I shall change key (or should it be gear?) and say - I hope you all pass (or have passed) your exams...

Nick Heyward.

minifest '73

TO ALL Loyal Choristers throughout Our Realms, Dominions and Territories, Geoff by the Grace of god king of minifest, and Bev Royal Analyst by Appointment (5 till 9), send Greeting.

KNOW YE Therefore that it is Our Most Royal Desire and Wish that a History of mf be foisted upon all the Peasants who can't read this August Bulletin.

Immediately after selecting the Court, ie Bev, Richard, Peter, Evan, Rosie, Jill, and Jock, His Majesty paid a state visit to Tim and Jeanette, rulers of the Lands of the West, where he observed the wondrous workings of Herr Kapellmeister Georg Tintner and other customs. Upon returning, by courtesy of his Most Obedient Servant Sir Reginald the A, he discovered a German-Italian plot hatched by Evan against Solomon, so the concert ended up with three items instead of one (hoping you are the same). Venues such as the Vue Grand and Robert Blackwood Hall were decided on and booked early, and most of the three months prior to minifest were spent hassling over forms, publicity, bar-b-q, transport and orchestra; also digging music out of sundry bodies, esp. the ABC (sssh!!).

At long bloody last August 17 arrived, along with 150 or so other people, and all collided at Queenscliff, which remains the same despite repeated attempts on its life by choral events: the Rocket abideth forever in the V.G. foyer, and John Clarke still glides his well-lubricated way around the Esplanade. Rehearsals occurred spasmodically, each time necessessitating Dugglebum to be hauled out of the pube, accompanied by a host of attendants and squelching noises. Sunday saw a barbecue in the scrub at Point Lonsdale near a mediaeval castle disguises as a loo, with a crashing surf straight from the South Pole (Tasmartica). After numerous other frohlichs including the Marx Brothers, the auction of a plucked nettle and a slightly-used kerle, a concert for the culture-hungry natives (all eight of them) and some more rehearsals, mf returned to elbourne leaving behind a somewhat battered seasick resort, including a smashed lavatory seat, two broken beds and the Esplanade without a veranda.

City rehearsals were in Trinity College Chapel (Tuesday); Monash Religious Centre (Wednesday), a strange ediface where the floor slopes down in every direction and all the doors lean outwards; and the Dress Rehearsal in the RBH on Thursday, amidst the sets and props of a band of itinerant puppeteers. On Wednesday the Court decided that it would be untraditional and a Bad Thing if minifest had an orchestra, so

we bade them go,
they didn't say no,
but off they went directly.

Tom came to the rescue again on a shining black piano, brandishing Vivaldi octaves and Handel runs in all directions. Dennis Mouy did the same for Bach. A Royal Handshake for both of them. The concert went off well, except for the little recording man who managed to bugger the tapes. Sorry about that! John Sinclair gave us a nice crit in the Harold.

Then off to the bush for the PCP: sleepy Beacon's feild Up 'cr was graced by mf till 5am. People were consumed by 40 dozen pies and sausage rolls

and not seen again: much singing, dancing, etc. was done. All that remained was a 10ft heap of cans and 120 bottles. Was that fog on the inside or the outside?

Collapse for much-needed sleep. People say goodbye to themselves and depart.

Thank you, Loyal Choristers. Perhaps minifest will rise again in 1975.

Geoff, Bev, Richard, Peter, Evan, Rosie, Jill and Jock.

There was a young fellow named Worrall
Whose interests were basically choral.
But given spare time
And a suitable wine
They tended to turn quite immoral.

- from "Sing On".

SUMS FOLDS!

Probably the most astounding event of recent times is the figure of more than 37,000 separate folds performed by SUMS this year. Chiefly responsible for this record figure has been Librarian Lindsay Macdonald (an old folder) who has been organising many SUMSpeople to fold anything he can get his hands on (especially fresher sopranos) into music or programmes. "Old SUMSians never die; they just fold away".

Queen Peggy Lawrenson XI abdicates on Dec.31 and a new King has been elected. Thus it has come to pass that the erstwhile Peter Phillips will continue his studies in unpunctuality as the new King Orwell I (a latecomer to the throne). The new committee sees some good talent in the form of Jill Kaldor, Tanja Delgorge, Penny Leck, Kathie Gibson, Helene Phillips and Ruth Marshall, while the "balance" is made up of Lindsay Macd., Ian Callender and Mal Middleton. Five new faces in all.

The 2nd Term Concert was cunningly moved to 3rd Term to clash with the opening of the Opera House and Jewish New Year. The Byrd Great Service disappointed the choir, though the audience loved it. Sea Patterns (by SUMS' ball of fun, conductor John Nickson) and 5 Hymns in a Popular Style by John Gardner (folded by L. Macd.) were well performed and received.

New Year will again hopefully see a dramatic stage venture (to follow the Jabberwocky blast) with the possibility of performing Scott Joplin's ragtime Opera Treemonisha - only performed once in the world in 65 years - and so is almost another original.

If you want anything folded or fondled see Lindsay Macd or any other SUMS bass.

And remember Carolfest cometh.

Mal Middleton.

Interim Report of the AIVCC Drafting Officer.

AIVCC STRUCTURE: SOME COMMENTS SO FAR.

Preamble: Following on discussion on the future of AIVCC at Perth Council in May, questionnaires were sent out to all societies with a view to drafting a constitution. Seven have now been returned, so I would ask MUCS, Uncs, MMM, FUCS and NUMS to please hurry up and send the requested information, so that I can work on this over the Long Vac. What follows is an indication of feeling thus far.

Name & Objects: Body to be called Association of Intervarsity Choral

Societies (AIVCS), to be governed by Australian Intervarsity Choral Council (AIVCC), as at present. Objects set-out by me have been generally accepted.

Constituent membership: There have been several suggestions that societies from all tertiary institutions should be able to affiliate. It is almost unanimous that "musical societies with a choral emphasis" is the correct criterion for membership. Feeling is also strong that more than one society per institution should be able to join. The most popular date for payment of fees thus far is May 1/May 31 equally, non-payment to mean termination of membership.

Meetings of AIVCC: It is felt that there should always be a meeting of Council at IVCF, and that societies should be represented by one voting delegate, being the President or his/her representative. It is felt that the quorum should be 2/3 of the constituent membership. Special meetings should be called by any three member societies, on one month's notice.

Referenda: Referenda should be called by two member societies, and conducted by the AIVCS executive within 3 or 4 weeks of the request. It is felt that each society's vote should be that of the committee:

AIVCS Finance: As to the financing of IVCF, the majority thus far favour such finance being subject to negotiation, but a loan of \$100 or \$200 being approvable by AIVCC or the Executive, to be repaid in the event of a profit being made + nil (1)/ 35% (1) / 75% (1) / 100% (2) of the additional surplus. The remaining questionnaires will make all the difference here.

Office-bearers: The majority thus far think the AIVCC Chairman should be elected annually and not be IV Convenor (ditto with Sec. & Treas., but perhaps with the stipulation that they live in the same city). If they resign, a postal election would be held. It is felt that the Executive should have to seek approval before embarking on anything other than routine expenditure, and that they should not be allowed to take AIVCS into overdraft (even if this was possible!).

IV Choral Festival: It is generally felt that AIVCC should control Venue and be on hand to advise, but that IV hosts should control all details of their festivals, and have to do no more than submit reports to Erato and a report and financial statement after IV. The majority think that IVCF should be restricted to members of AIVCS.

Newsletter: The majority want four copies at least per year and feel that AIVCC should elect an editor each year, who can be re-elected. Some societies considered that the Editor should be paid an honorarium, and certainly he should recover expenses (as should all office-bearers). There is a split as to whether to name E--T- in the Constitution.

Amending constitution: The feeling is that amendments require two to four weeks notice, require a referendum or meeting of AIVCC and a 2/3 majority. An excellent suggestion is that, in this case, the society's vote should be governed by a decision of a general meeting of its members.

Conclusion: Trends are apparent and this information will be invaluable; in addition, many other suggestions on detail have been made, which I will use. I hope to circulate a draft early next year, so that the whole thing can be tied up at Adelaide in August. SO PLEASE HURRY UP WITH THOSE QUESTIONNAIRES IF YOU WANT YOUR VIEWS TO BE TAKEN INTO CONSIDERATION. I can provide blank questionnaires.

Yours in bureaucracy,

Tim Mason (Dr. Off.)

St. George's College
CRAWLEY W.A. 6009

"LADIES AND GENTLEMEN; YOU DO NOT DO YOURSELVES JUSTICE!"

When the editor of this illustrious journal asked me to contribute an article for this issue I was rather dubious: "I don't know," I twanged, "What sort of article did you have in mind?" He remarked colourfully upon my ancestry and wide reading and replied, "You silly twisted conductor, anything you like - something about university choirs and Australia". Hardly the material, I thought, for a human interest story that would boost circulation to around the two-digit mark. I thundered away and pondered things in my heart and the result could be described as general conclusions drawn from the Intervarsity scene. I presume to hope that these will interest you, provoke you or at least turn your mind on a little more.

The quotation which heads this "article" was uttered with heartfelt exhortation by Georg Tintner during a rehearsal at the 1973 IVCF. It appears to me as an observer who is at once both inside and outside the university choral scene that this quotation summarises the thoughts of professional musicians who deal with undergraduate choirs as well as the thoughts of a number of keen and knowledgeable choristers. The condemnation and the vision inherent in the statement necessitate an examination, not of individual performers, personalities or compositions, but of basic attitudes that lie deep within the individual IV choirs and which influence their activities and thinking.

To perform and communicate art satisfactorily one needs imagination, experience and ability, but unfortunately many choristers feel that they individually lack these attributes when making music. Such an attitude is not only erroneous and defeatist but also acts like a parasite eating away the solidarity and strength of choirs and narrowing their vision of the future. Choirs trust a conductor's imagination, experience and ability but not their own - even when the conductor praises the choir's singing and insight.

Imagination is the phenomenon through which experience is perceived, internalised and passed on to others. It is the birthplace of a composer's piece of music and he relies upon imagination to link himself with performer(s) and audience. It is the hub of all communication, verbal or non-verbal, and all human beings possess it, albeit to differing degrees. It is wrong, therefore, for a chorister to feel that he is not capable of understanding music or of perceiving its essence or core. As he or she learns new music he or she must constantly involve the imagination in the note learning or sight-reading experience by questions such as; Why is it written so? Why does it have this effect here? How can I perform it better? What does this section mean emotionally or spiritually? Such an attitude is essential (almost a duty) to a performer because it awakens in his or her mind a response above and beyond the sheer physical effort and technical struggle of singing notes and words, creates a body of receptivity for the conductor to mould and gives energy and life to the physical sonic experience and turns it into music for an audience.

Questioning and constant taxing of the mind, as thinkers since Socrates have recognised, has great rewards and it can turn the mind on to the insights offered in rehearsals by conductors.

This non-recognition by each chorister of his or her inherent ability to be aware of music's essence or core of feeling and meaning is sustained by an unwillingness to actually learn and master thoroughly the technical aspect of performance and the non-transference of past internalised experiences. The first point, "note-bashing", is self-explanatory: when done, it relieves the singer of ninety percent of the load and allows him or her to think about each phrase, section or work with a freer and more perceptive mind. The second point is less clear but equally as basic to the whole learning-performing situation. If one masters a work adequately one must consciously recognise the concepts and skill learnt and transfer them to other music. For example, when a choir studies Orlando Gibbons' Hosanna to the Son of David and is told about and drilled in phrasing techniques compatible with the style, that choir should not have to be reminded in the future when a piece of similar nature, such as Tallis' If Ye Love Me, is attempted or, in fact,

when any melodic line is sung in any piece. Phrasing is, as all choirs are told, a physical phenomenon that breathes life into music as surely as oxygen does into the human body. It can reveal the intensity, pulse, structure and mood of a piece of music and when it is absent the music becomes wooden, predictable and boring. Transference of new awareness means progress. Imagine the problems of the child who fails to transfer the concept of two multiplied by two to all his mathematical work. Pigeonholing in one's mind of awareness of music under each title of work performed creates disconnected thinking about music, frustration when learning music and makes the practising of it a slavish, thankless and ultimately awareness-deadening activity.

Granted such transference, the exhibition of awareness in performance requires a degree of extraversion not familiar to the Anglo-Saxon personality. Our personalities tend to internalise our feelings, thoughts and experiences and only allow their expression in intimate situations. However, music is a communication first and foremost, and an intimate one at that. Performers, especially choirs whose instrument is the body, must release their inner response, love and awareness of music out of themselves and propel it towards an audience. It is not sufficient to say and feel, "That was a gas", and wander down to the pub selfishly keeping the experience to oneself. That is simply musical masturbation that leads nowhere and is ultimately frustrating. One must learn to use one's inner understanding, however it was gained, to control the physical sound and to share and reveal music's sensuality and meaning with and to an involved but passive third party - the audience. Olivier Messiaen, the contemporary French composer, expresses it as follows:

"The various known languages are, first and foremost, a means of communication. They are generally vocal in character. But is that the only way to transmit ideas? One can well imagine a language based on movement, images, colours, perfume, and everyone knows that the Braille alphabet uses touch. In each of these instances, one begins with a preliminary understanding: it is agreed that this explains that.

Music, on the other hand, explains nothing directly. It can suggest, give rise to a feeling or state of mind, touch the subconscious, expand the faculty of dreaming, and these happen to be the great powers:...."

Because of most composers' ability to write music that involves a listener, however bad the performance, if the performance is less than adequate the listener often glimpses a vision of the work which is not shared by the choir and which consequently dulls and frustrates the listener's response. He grows restless and resentful. Music traditionally is a three-way communication forwards from the composer through or to performers to audiences. Communication must not only take place socially and emotionally in choirs but must be channelled out through the music, en masse. Modern composers generally have accepted as their responsibility the task of writing music that is communicable on all levels to and by skilled or unskilled musicians and audiences in order to revitalise active participation, physically and intellectually and emotionally, in musical experiences. As the channels of communication within today's society have been dulled, it could be an undergraduate choir's invaluable contribution to social intercourse to couple their unbounded energy and enthusiasm to music, both old and new, to perform music at a higher standard than previously and thereby create depths of expression which would give Intervarsity choral work in this country a real musical and social function and value.

Do not be students who live far, far away. Music is born through people's minds - their imagination, experience and ability - born through personalities. Use your personality to project (within a

¹ Taken from the programme notes of a recital by Gillian Wier at the Royal Festival Hall, London on January 14, 1973. Miss Wier played the first British performance of Messiaen's organ work Méditations sur le Mystère de la Sainte Trinité. The programme notes were written by Messiaen and translated by Felix Aprahamian.

group and with a group) the music to people who often crave for communication and enlightenment. It is a commitment that involves money, a lot of work, a lot of time, and a lot of fun and which will give you and your choirs new vision, enjoyment, kudos and a new direction more relevant than that of the choirs in the nineteenth and early twentieth centuries. It is a vision shared by professional musicians throughout the country who are interested in choral work and one which can be realised. Viva la Musica!

John A. Nickson

SCUNA

Dearly beloved,

SCUNA is still alive (just) and those who survived the carnage of the SCUNA rout of the year - the AGM, dinner and open championship gang-bang - are crawling out from under the litter of dead bodies, lost virginities and empty beer bottles to take part in a grand all-German concert on October 25. The programme includes works by Buxtehude, Hassler, Brahms, Bach and Schütz with a bit of Liverwurst at interval to give the concert "atmosphere". So hang on to your liederhosen and alpenstocks, folks, because here we come!

We are tossing round various ideas for the Christmas Vacation: a performance of Jabberwocky, some christmas carols, Aida (where would we get an elephant in Canberra?) but nothing has been decided yet. However, be assured that our new improved XX formula committee (we are all women, with the exception of the president and ex-president, but they're both tenors anyway) will give you a bigger, brighter, better SCUNA in the coming year.

After a short diversion into revisionist tendencies (imported from that sink of capitalist sin, Sydney), SCUNA is back under the dextrous digits of our beloved chairman Brian Hingerty.

P.S. At the AGM Fiona Smith was elected morals officer in a fiercely contended election. She won by a short head or a large boob depending on your way of measuring such things.

Our new committee is:

President:	Keith Currie
Secretary:	Alison Currie
Treasurer:	Kathy Warth
Librarian:	Jill Newman
Non Execs:	Alison Whish, Loretta Johnson
Morals Officer:	Fiona Smith.

Passionate love from all of us to all of you, and a great Christmas Vacation.

X X X X

Alison Currie.

FUCS

FUCS is still alive and well even at this late stage. We are at present working towards a concert of Madrigals, English Traditional Song (one of), and Avant Garde Music Experience (one of). As I write, the concert is tomorrow.

The Avant Garde Music Experience is called Squares and was written by an Honours Drama student, Ian Page. The score is written on 6" x 6" graph paper in the form of different coloured lines. The end points of the lines are determined by random number tables. Each colour (blue, Red, Green, Black) represents a different vowel

sound. The piece is constructed of nine units - five corner pieces (the first and last being the same) and four side pieces.

A Corner piece consists of picking the longest line of a particular colour and moving a finger along it very slowly, saying a specified consonant every time the finger crosses a bold line on the graph paper. These pieces are arranged so that at the end you will have spelt the word SQUARES (almost) phonetically. For the Side pieces you just sing the lines. If a line is near the top of the page sing high in your range; if it is near the bottom sing low. Time is the only aspect which is exactly specified: each small square on the graph paper represents one second, thus each side piece lasts for 60 seconds. After each side piece you sing (or say) the next corner piece and then very ostentatiously rotate the score through 90° and sing the next side piece. We're hoping the audience won't all walk out because the piece is very enjoyable to sing and it is a stark contrast to the rest of the programme.

About three weeks ago FUCS held its AGM. The new committee (to take office on January 1, 1974) is:

President:	Vivienne Steer
Secretary:	Jacki Wesselingh
Treasurer:	Ted de Roos
Librarian:	Roger Austin
Asstant Librarian:	Andy Pearce
Publicity Officer:	Pat Whelan
Minutes & Social Secretary:	Helen Wood
Sturt College Liason Officer:	Vivienne Steer
Concert Manager:	Sue Lower
Organic Matter Editor:	Rosemary Rawady
Morals Officer:	Andy Pearce

Immediate Past President: Mary Nettle (needless to say! but we tried awfully hard to elect Denys Corell - FUCS' very first President - to the position in absentia).

FUCS unfortunately had to cancel the Camp planned for the long weekend (October 6-8). We couldn't get a campsite so instead we all drove to Kapunda - a copper mining and wheat farming town to the north of Adelaide - and descended on Rosemary Rawady's family for a barbecue. A most enjoyable time was had by all. To make up for not having a camp, we have booked one for the weekend of December 14. So keep that weekend free and migrate to South Australia in hordes to recover from exams. See you all then!

Good luck for exams.

Lots of love from FUCS.

HOW MUCH OR HOW LITTLE

For many of us involved with uni choirs, whenever we start planning for next year, we always confront the problem of "how much?" How much should we concentrate on the music and how much should we concentrate on the social aspect.

As Choral or Musical Societies, we have two nominal duties. To perform music of the highest possible standard, and to create social opportunities for anyone who desires. Depending upon who has the loudest voice, it leans one way or the other (no not the desire, the music, silly). Although Convenors of IV say the music is to be worked on, the social aspect always occurs. However, back at home it is a different thing.

To justify our two nominal duties, we must search for the best music-making conditions and yet welcome with open arms any person who wants to join. I think everyone will agree with me if I said that a strong conductor will set the trend musically. A regular place, a regular time, with a regular accompanist, and a concentrated rehearsal where two hours goes like ten minutes is the most efficient style in the long run. Full value from

rehearsal time can only be attained with punctual starts and no late arrivals.

As well as these, organisational duties or at least the lack of, can easily "put off" leaders of, and leaders within the choir and thus dampen the creative music making. Everyone knows that the medicine is a strong, talented conductor and a strong committee that is organised to support him.

On the other hand, we have the social aspect. At Melbourne University we are one of the few clubs which are available for the "lonely people" to go to. Though you may deny it, there are thousands of students who are lost, often afraid to lift their heads out of their books for fear of being rejected (remember how it was when you first joined). If MUCS had only twenty regular attenders, I would say that we would not be fulfilling our role, especially considering there are 15,000 students at this university. Our societies are general societies which are open to everyone. It should suit everyone. However, as we do have a large turnover of choristers, we observe that again we fail our duty. If the choir has no turnover and the numbers remain constantly small, that also spells disaster musically and socially in the long run.

If we are to sincerely try to attain a high musical standard yet try to establish a large general community with music as a basis, there must be activities organised for both aspects. At rehearsals one goes willing to work, to try to attain musical unity and musicality. At another allotted time, an activity broader than "let's go to the pub" should be organised. Not everyone wants to go to the pub. At present they must if they want to be in the clique.

I feel a social group with music as a common denominator is prestigious only if the music is of a high standard. Prestige would be a result of the creation of music of a high standard - something that requires meticulous preparation, co-operation and people willing to try and keep on trying. No prestige can come from drinking down at the pub. I am confident that MUCS is and still is developing the right sort of climate. The people want to sing and to perform a work well. I am sure MUCS will be a prestigious choir in two year's time.

The main thing is to tell everyone.

What's it like your way?

Roland Yeung. MUCS

CRASH PADS or The Benighted Traveller's Guide to Adelaide.

Have you ever been stranded in a strange capital city late at night with a suitcase and \$4.00? Have you ever been for a holiday in a strange city and been absolutely miserable because the three people you knew are busy and you have no-one else's address? Or have you been part of a telephone chain frantically trying to find a bed for an interstate chorister (or friend or relation of same) who is even now pitching his tent in the parklands for lack of better accomodation? Having given him your address in a moment of enthusiasm at IV, you now feel a certain responsibility to accomodate him, but you didn't know at the time that now your mother would be sick or that you would be leaving for England (or Israel, or India, or Antarctica) in two days' time. So you say, "Try x" (a well-known entertainer) but she's touring the country, and the last one on the list isn't speaking to anyone after the last AGM or quarrelled with our traveller over the pitch of the bass line last IV concert. After all this, what can our poor traveller do but pitch his tent in the parklands and pray for a drought.

But fear not, all ye sodden travellers, hope is at hand, or will be if other states follow my example and contribute a list of "Crash Pads", where any benighted chorister can be assured of a

floor and breakfast, not to mention company, without too much inconvenience to the local residents. This would seem to rule out people with parents, unless these are very understanding - we are proud to announce that the FUCS Mummy is one of these.

Here is the Adelaide list, as up to date as I can Make it.

THE House of the Aardvaak (in Adelaide Phone Book under Aardvaak)
 43 Gilbert St Inhabited by Matthew Mitchell, Michele,
 Gilberton 5081 Julie Young, Rob Ranzijn, & Liz Osman.
 Ph.44 6071 About a mile from the city to NE. Specialists
 in vegetarian food, but cater for others.
 Special Features - a pianola and AUCS committee meetings.

Sue Lower
 9 Frederick Street Inhabitants: Sue + 3 others. About 2 miles
 North Unley 5061 South of the city & close to bus. Gourmet
 No Phone cookery and a diabolical collection of math-
 ematical puzzles for entertainment.

Ewart Shaw
 4 Albert St In this house live Ewart + 3 girls whom I
 Goodwood haven't yet met. About a mile south of the
 (King William St end) city on a main road with bus. Floorspace
 No Phone and a lovely garden with lilies.

Mary Nettle
 2 King Street A select residence in a beach suburb south
 Brighton 5048 of Adelaide, spacious and hospitable - home
 Ph. 296 7764. to Mary and family - Mrs Nettle is official
 FUCS Mummy.

So with all that to choose from, plus the grimy list of names he already had, our (by now) thoroughly drenched chorister/brother/friend should be able to find a roof, change his clothes, set up his bed and sleep for twelve hours. We hope so anyway. And while he sleeps, the happy hosts are planning their next interstate trip. So could his fellow countrymen put pens to paper and send their list to Erato quickly?

Peace be with you, and happy hitching.

The Lizard of Os.

UNCS

What do you know? - the UNCS contingent at minifest was the largest we have ever had at anything except post-AGM orgies - indeed a notable landmark. We returned home with many happy memories and - would you believe - one roadside stray by name of Ewart who thought he was hitching to Brisbane. Little did he anticipate the pleasure of our company as we travelled in convoy to Sydney via Mangoplah - that little-known settlement near Wagga which is in danger of becoming a regular UNCS stopover to the Distant South, thanks to Cheryl McCaffrey's mum who provided 9 of us with one large floor (for sleeping on) and an even larger breakfast.

Our arrival in Sydney coincided with a farewell party for Bevan (sob) at which he was presented with a new possum-fur hat (and thereby hangs a tale) so that he may once more be recognised wherever he attempts to sing/play/talk for hours.

After minifest we concentrated our efforts on preparing a concert of music by Percy Grainger, including The Jungle Book Cycle, the Merry Wedding and Tribute to Foster. It turned out to be the most difficult music we have ever attempted, but we made it to the concert and as usual rose to the occasion. All went well despite considerable opposition from the televised opening night of War and Peace at the Opera House, and the brilliant timing of a SUMS concert.

In the middle of all this we entered the Sydney Eisteddfod, and managed to beat all the other competitor in the choral section to win \$100 plus a trophy which has not yet materialised. Just for the record, the not-too-careful extraction of a cork from a near-empty bottle of Stones Green Gringe admirably displayed the excellent accoustics of the NSW Conservatorium Auditorium to a hushed audience.

UNCS held its AGM three days after the Erato deadline, and the following were elected to the 1974 committee:

President: David Goodwin
 Vice-President: Margot McLaughlin
 Secretary: Mary Daley
 Treasurer: Linda Mann
 Publicity Officer: Ella de Rooy (she is also Immediate P. Pres)
 Concert Manager: Tony Martin
 Social Secretary: Cheryl McCaffery
 Information Officer: David McKensie
 Librarian: Bruce Currie
 Assistant Conductor: Charles Cox.

We are now preparing for our annual Christmas saga, when we perform incognito as UNCS - the University of NSW Carol Singers - in various department stores around Sydney for money. Plans for the future are rather large scale, and so secret that even the committee don't know what they are doing (nothing new, eh?), but who knows, 1974 could be the year we pay off the Great King David Debt.

And wait for it folks - all youse lovely societies that have brought out these wonderful songbooks will be delighted to know that before long you will have something to stuff them into to keep them nice and clean and handy and together. Yes, UNCS' contribution will be a fully versatile, modern binder in the latest get-up-and-puke colours specially designed to hold all songbooks, complete with Composer and Title indices - and won't that be nice! There will be some costs involved, but we feel that this is something many of you will welcome, and we hope we have your support in this worthwhile venture, and all that.

David Goodwin

I HEAR there was a competition held in Adelaide, the prize for which was a plane trip for two to Sydney for a concert in the Opera House... Sue Lower and Mary Nettle entered, and were runners up... the prize was won by Gerri and Vern Lewis! Too bad about the strike at Mascot Airport...

PUCSian RAMBLINGS, or PUCSDUCK & A P.O.

deer rob, i wold lik to say how i lik erato - i lik erato -
 david lets me sit on his nee an turn the pages. i lik the
 pitchers too cos i fine it bit hard reed the long parts. i
 juss lik to say hilo to audrey auc - hilo audriy auc - i
 must hurry to go now.

cccill duck(Swan)

s.p.:- davidd sent you my picther did you get it?

(Editor: No)

IMPORTANT PART

"whan that Auguste with his showres horride
 The populabe of PUCKES hath frozen to the fore-head...
 ... Thanne longen folkes to chaungen commytees..."

from Prologue to Chantaqueery Tales

At our AGM on Tuesday July 31 the previous committee was violently overthrown in a bloody coup engineered by right-wing elements. Resistance to the new committee was savagely oppressed and supporters of the old President have been rounded up and sung at. The military junta which seized control is made up thus:

El Presidente:	Tim Mason	St Georges Coll. Crawley 6009
Vice Presidente:	Sue Cox	
Secretario:	Glenda Scott	118 Roberts Rd, Como 6152
Tesorario:	Ben Macpherson	
Bibliotecario:	Michael Happ	64 Dundas Rd, Inglewood 6052
Aviso-Musicale:	Erik Kowarski	
Propagandio:	David Young	52 Attfield St, Fremantle 6160
Soldado Uno (1):	Anne Hodgson	
Soldado Dos (2):	Donna Ward	
Co-optio:	Petal (fund-raiser)	

There are no foundations to the rumour that the Past President committed suicide in the chair on the night of the meeting.

Musique:- On the last day of 2nd Term we went to the people with a "Songs from Shakespeare" Concert in the Guild Courtyard, consisting of 9 songs set to music by Purcell, Arne, Warlock, Johnny Dankworth (arr. David Tunley). The music occupied about 20mins, repeated after a short break, and was well received. The material is very performable and copies can be obtained by writing to Michael.

Rehearsals finished at end of 2nd term, but we kept our voices alive with a couple of get togethers over PUCS and SUMS songbooks. At Christmas we have plans to go carolling at Bridgewater (children's home), two old folks' homes, Fremantle General Hospital and Fremantle Prison. We intend to sing the usual carols with a short bracket of medieval ones sandwiched in between (Give 'em a thrill!).

Next year PUCS intends to produce Jabberwocky (10 days at end of 1st Term). Rob Kay is coming west in November so hopefully we'll be able to squeeze him dry of ideas about it. It seems we will have a goodly amount of money to use, having gained influence on the three main fund-granting bodies for performing arts on campus. And talking about people cumming west brings us to the next item...

Funne:- Strait after les examens from Nov 14-21 (wed - Wed) PUCS is having its famous and celebrated Rottnest Camp in Cottage G (old soldiers' barracks built in 1840). Everyone is invited (cost about \$8 and provide own food) but don't everyone come cos there won't be room.

Gossip:- Tim M. & Petal stood for Guild Elections (Tim got Guild Concil, Petal just missed getting Societies Council President) and I got on the Arts Union Committee (guess where the money for J'wocky's coming from?)

Since IV Mary Nettle, Ric Pfeiffer, Peter Mikula, Raggs, Ted de Roos have been west so why don't you come? (Tintner came back, so it must be good).

Adverts:- There are still some Beethoven Posters - write to Mary Nettle (PUCS). They're 40cents.

PUCS Songbooks have virtually sold out (Thanks folks!) so you'll have to wait for the next printing.

* Address lists: All societies should have received address lists of all the people at IV for all the people at IV so that if anyone wants to bum around Australia they'll have some succour(s) along the way and someone to write to.

P.S. If you're reading this article I'm lucky it got in (it was late). Concerning the editorial in last Erato - I understand what you're getting at, Rob; we'll see if we can squeeze some serious articles out of us next year when we've got over exams and are fresh and enthusiastic.

Hope you all have passed or will pass exams etc. by the time you read this.

David Young.

25TH IVCF

Plans continue apace for 25th IVCF, Adelaide 1974. Dates are definitely August 18 - 31; this is holiday time for every university except Queensland (Adelaide U and Flinders U holidays don't coincide with Qld U at all next year - bloody semester systems) and Monash U, who will only be able to make it for the camp week (semester system again). Application forms will be out early next year during first term; cost, despite inflation, still looks like being in the vicinity of \$20 per chorister. The small group-learning theme of the camp is being expanded and clarified so that IV will become not only a social and singing session, but also a learning occasion with opportunity for the great amount of musical knowledge at IV to be dissemin-

ated amongst the masses. In order for this plus the big combined concert in Festival Hall to be successful in view of the time available, the Individual Items concert is being decreased in importance and will become a public concert during camp rather than a major performance in Adelaide. Camp is in Port Elliot, a seaside holiday town which is renting us most of its houses at off-season rates - so we'll truly be taking over a town for a week. We've taken the unprecedented step of scrapping the football match (Paul Wilkins tells us that it started in Perth '66 anyway so the wheel has turned full circle), and we've got Dave Boehm on the job making a new inner tube - is that what it's called? - for the sogball so that it won't deflate in no time flat.

And we've got one or two other little goodies up our collective t-shirt sleeves; so keep listening for more, and start saving those inflationary cents - just 314 days to go.

Lots of love,
Mary Nettle

P.S. 25th IVCF Committee has lost Heather Birch (she's back in Melbourne) and has gained Sue Lower as Con Man. Also Peter Ruys, the librarian, is going to Europe for Christmas - so we'll be getting all the music cheaply for IV - buying direct and banking the difference.

MonUCS didn't send an article, so I've pinched this from their newsletter.
(Editor)

THE CHANGING MORALE OF MonUCS IN 1973

At the beginning of the year, MonUCS' membership increased forty-fold, and we all looked forward expectantly to a fantastic year musically, as well as otherwise. Rehearsals for the St. Cecilia Mass by Scarlatti, five of Grainger's Five-Part Songs, and Francois' contemporary work, The Ill-Chambered Naughtiness began straight away, the concert scheduled for May 3. The works progressed slowly, membership free, but no-one was particularly worried - "It's ages away yet" - was heard to be said by more than one member of the choir - but the time flew - until the tragedy arrived: the date - May 2, the time - 8 o'clock, the occasion - dress rehearsal. The tickets were printed, the posters were all over the uni, the Robert Blackwood Hall booked, and the programmes were to be collected the next day. Within ourselves we knew that the concert works were not up to standard, and relief was the immediate reaction when at that last minute the concert was cancelled. However that immediate reaction of relief didn't last long - in fact that very night Peter Chau, president at the time, went straight to the Nott, downed two double-scotches and promptly pranged his car. During the next week MonUCS bods were easily recognisable all over campus - all down at the mouth (!!) and spirits very low. The freshers were extremely disappointed, but not nearly as upset and embarrassed as the later year students - it was to my memory the very first MonUCS concert that had ever been cancelled.

Although it was hard, we still met the next Tuesday to plan our next move - a lunchtime concert featuring madrigals and the Francois work, on July 31. We rehearsed keenly for that concert and the result was a great success. Our spirits rose, and so we were determined to be represented and remembered (!!) on Open Day, August 11, when we treated the public to the tunes of still more madrigals. By this stage as one would imagine, we were getting slightly sick of singing madrigals, and with the concert scheduled for September 16, we had to plan a programme. Being very game we tackled Messiaen's O Sacrum Convivium which is an extremely difficult piece, seven of Brahms' Liebeslieder Waltzes, a Debussy song, Vivaldi's Gloria and a contemporary piece by Ron Nagorcka, our conductor. Our spirits had lifted somewhat with "May 3rd" quite a way behind us, and the choir worked really hard - in two weeks we had nine rehearsals, and with the exception of a few people the attendance was excellent. The concert in Camberwell was a reasonable success, and now I think it's safe to say that the morale of MonUCS, after having dragged along the ground, is now SKY HIGH (!!), and we are eagerly awaiting the Carol concerts in December.

The word of advice is - "Never give up. Keep trying and something is bound to happen!!" - no honestly, every choir has its "down" periods, and I can say with pride that MonUCS kept going, and we're still very much alive!!!!