



the newsletter of the australian intervarsity choral societies

Daily News, Tuesday, November 27, 1973

He's sad— but it's goodbye

By Kim Douglas

Mr Georg Tintner is ending his musical directorship of the WA Opera Company on a note of deep disappointment.

"I am sorry to leave the Opera Company, but I have not been able to achieve what I set out to do, and that's it," he said.

Mr Tintner was offered a further three-year contract with the company but decided not to take it up.

When he finishes next May he will have been with the company four years.

In that time his work has brought high praise from critics—and artists, who describe him as a man of great energy and exacting standards.

His lifestyle—he rides a

bicycle for transport and happily pursues a strict vegetarian no-milk, no-eggs diet—has endeared the slight, white-haired director to many.

He explained his decision to leave: "When I came here from Sadlers Wells I had several goals.

"I wanted to create an opera-loving public—not just good attendances at operettas, but at the masterpieces of opera. I've failed.

"This is our record:

"La Traviata, our first production, had full houses. This was the first and only time an

opera has been excellently attended. I suppose people wanted to have a good look at me.

"Next was an operetta, Die Fledermaus—excellently attended. So was the Gypsy Baron, and later, the Merry Widow.

"But the opera The Masked Ball, in which we combined with the Australian Opera Company, including world-famous tenor Don Smith, was a terrible disappointment. Artists used to singing in Covent Garden were faced with near-empty houses.

"And two operas which are best-sellers all over the world—The Barber of Seville and Madame Butterfly—drew poor audiences.

"So did the Britten opero Albert Herring, which we did for the Festival." (of Perth)

Mr Tintner said the other things he wanted to do were to help develop and elevate the musical standards of the company; to see the growth of a strong, dedicated chorus; and to combat the shortage of soloists.

"The Opera Company has brought into life an orchestra under my training and direction which has done very well—under grave handicaps—for what it is," he said.

"I feel guilty at abandoning them, but that alone is perhaps not enough reason to stay."

Mr Tintner said there were continuing, serious problems with the chorus.

The turnover between seasons was very high. The Company was often in the humiliating and unnecessary position of having to beg for singers.

"I have done a lot of work with choirs. I started with the Vienna Boys' Choir, and choir work is one of my chief loves."

"But we have not been able to create a stable, dedicated chorus.

"The men are less enthusiastic than the women. There seems to be the feeling in Australia that to sing is to be not quite masculine enough," he said.

There was a terrible shortage of solo singers.

"But one of the nice things that happened to me was that I was able to discover quite a few singers, who have done extremely well here and elsewhere."

Mr Tintner said that most soloists with the company had other jobs. Their singing was a glorified paid hobby, which added to the difficulties.

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Editorial

Okay, so no-one likes writing letters in January! Something must explain the dearth of articles in this issue. But don't despair: your indomitable and irrefrangible editor has filled the large space between pages 8 and 17 with vitally important information from Tim Mason designed to wean your minds from the quotidian vicissitudes of your student existences.

If you are new to the game of University Choral Society living, I take this opportunity to welcome you to an organisation which extends beyond a one-night-a-week opportunity to forget studies in favour of song, into a national scene of quite enjoyably mad relationships both musical and otherwise. An ever increasing number of university choristers are taking to the road between terms (or between lectures) just in order to see their interstate friends, met originally at Intervarsity Choral Festival. A friend of mine hitch-hiked over 40,000 miles in one year for this very reason. Wasn't I lucky? Oh yes, this is a way of life: beware.

To those of you who remember me, please note that in accordance with the established tradition I have again changed my address between editions. Please write and tell me how much you like my new house...

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UNIVERSITY OF W.A. UNDERGRADUATE CHORAL SOCIETY

ACT I Scene (i): The stage is deserted except for a long low pew and a jolly basket of dried wombats. A mutant hybrid of ivy descends from the proscenium arch into the audience; occasional stifled screams are a result of its carnivorous tendencies.

A single puce spot goes up, illuminating a lone haggard figure nursing a black woollen swan. At his feet is a 1926 Underwood rosewood typewriter on which sits the remains of a partially eaten, partially regurgitated fried egg and jam sandwich.

They rise without a sound and leave the stage, down right. Up left, ...ah...nothing happens...oh..down left, a pair identical to the last emerges blinking in the dazzling hot light of the stage manager's cigarette lighter.

DUCK (in jovial tones with a smirk upon his beak):
Deadline for yer article's tomorrow Dave and ya haven't written nuttin' yet.

ERATO CONTRIBUTOR (harrassed beyond human endurance):
One more word..just one more word you bloody little stuffed sock. (chokes)

DUCK (with an infuriatingly patronising air): There there Dave, you just stretch out comfy-like on this cardboard inflatable pew (High Anglican with imported German Evangelical kneeling boards) while I sit down at this 'ere 1926 Underwood rosewood biro and whip up something like:

AN ERATO CONTRIBUTION FROM PUCS by Cecill Duck (Swan)

By the time this is being read the University choirs all over Australia will have begun rehearsal (except perhaps QUMS who will be mopping out the piano) and Orientation Weeks over. This means that the major recruitment drives are over and that hopefully lots of new peoples have been taken in. The committees have probably all worked hard to attract as many of you as possible and will be working as hard to keep you in their society. And the success and continuing existence of the societies will depend on the success that the conductor and committee have in presenting you with a program which is both attractive and maintaining interest. Given such a program it will be hoped that you will be sufficiently motivated to work reasonably hard at rehearsals (without them being tedious).

PUCS will, hopefully, be one of those societies which will have a goodly number of new voices and we hope that the program we present will be one which will hold you all in.

Generally speaking the program for 1974 is more concert orientated than has been normal for past years and is also a lot more ambitious (but well within our capabilities). This is possible because of the foundations laid last year. The 24th Intervarsity Choral Festival was held in Perth last May and both the musical and organizational experience which this engendered gave us a good core around which to build this year. That is, we now know how to organize concerts, budget, publicise, etc, etc and with more involvement in campus politics there are more funds available to us from the various fund-doling-out bodies. But enough of these generalities too, and down to the knitty-gritty: what we are actually going to do this year.

First Term: we are not having a Conductor-type Conductor but rather a chorusmaster (to be chosen from the ranks) who will rehearse us for our first term concert(s) which will be:

- (i) SONGS & POEMS OF MIDDLE EARTH which will have a bracket of 8 Tolkien songs set to music by Judy Clingan (of Canberra Children's Choir) and some readings. This will take the form of a lunch-time concert
- (ii) Other lunch-time concerts we hope to do will consist of material from song books, mainly songs that were learnt last year and can be learnt fairly quickly.

These concerts in combination with the Orientation Concert of Shakespeare Songs (done last year) should create an impression of some sort...every one will at least know that we exist which is more than we can say for past years.

Second Term: we assume a conductor, devilishly disguised as the Organist of St. George's Cathedral, one(1) Michael Dudman who is eager to do Haydn's Nelson Mass with the Student Chamber Orchestra in two performances, one at Uni and one at the Cathedral.

Also, outside normal rehearsal time, from the end of first term we will be preparing and performing Jabberwocky - a musical performed by SUMS last year being written by members of that illustrious body. It will be performed for 10 nights in the first weeks of 2nd term.

Third Term: whilst recovering from 1st and 2nd Term we will be venturing to prepare the Missa Luba for an October Concert and some short numbers for a medieval carol concert at Christmas.

After Christmas we would have been getting excited about going to Sydney for the Choral Festival in the Opera House in January but that's another story....

UNIVERSITY OF N.S.W. CHORAL SOCIETY

We are at present auditioning the cream of Sydney's musical talent to find a conductor to take us for '74, and at the same time reassembling old members and gathering as many new ones as we can get our hands on.

Our Orientation Week Concert, called 'Come Again' will be informal and designed to involve the audience as much as possible. Our music, a selection of songs chosen for their beauty of harmony and depth of meaning (or lack of it) will be accompanied by biscuits and more importantly wine which, as is well known, increases both the desire and enjoyment (of music). The concert will be in the Sam Cracknell Pavilion at 6 p.m. on 27th February. The admission is 50¢.

The UNCS calendar is related to a traumatic spectacular event in its past, the event being our exuberant production of Honneger's King David. This year, being AKD 2, will be one of our most active, with possibly another production equal in magnitude to KD which it is hoped may cancel out some of its lingering financial aftereffects.

In addition to major concerts we will have a multitude of social activities which will include parties, theatre parties, picnics, camps and bushwalks. The Anzac Day Bushwalk may this year be held on Anzac Day for the first time.

UNCS practices are held every Wednesday at 6.30 p.m. in the music room, Stage III of the Union, University of N.S.W., to which new members are always welcome. Otherwise, write to us at Box 16, the Union. Come again!

David McKenzie

SEX SCANDAL DIVIDES SYDNEY UNIVERSITY MUSICAL SOCIETY

AAP SYDNEY 5.2.74

Ninety-eight years of sexual discrimination in Sydney University Musical Society looks likely to continue for the coming year at least. This antiquated philosophy is seriously disrupting rehearsals, where sexes are required to sit in rigidly segregated areas (or forms) and each person is given a letter-prefix-code name - S's and A's for females and T's and B's for males. The practice of roll-keeping, largely discontinued at the school level, sadly persists. Unfortunately, rehearsals have become a place where a bit of "mad-if-you-didn't" doesn't. The problem of where to sit bisexual choristers has the committee inside out, as it were.

Several pungent comments on this affair have come to light:

HANDS MACDONALD: Oh...er...um. Yes...good value, good value.

RUTH MARSHALL: Oh them? They're only silicon.

PETER PHILLIPS: The names of all late-comers will be recorded in the minutes.

The committee, feeling the need for a change of image, has elected Tiny Tim to occupy the position of SUMS' Patron. It was felt Mr. Tim would provide a degree of charisma to the bass section.

To add insult to injury, SUMS' 1st term production, Treemonisha, has had to be postponed due to the score arriving three hours before the directors reluctantly left for New Zealand. However, a full concert/costume version may still eventuate during the year.

Carol Festival was probably the best ever programmed and often sounded good, late night shopping unfortunately keeping the audience down to around 500. An Orientation Week concert and a special "sing-along-with-SUMS" roving concert around the campus are the first activities planned for what will undoubtedly be a busy year. A new contemporary Australian opera at the "Australian Theatre" has seen an invitation for all SUMSians to join the cast for a May production.

Remember, if you can't sing lustily, sing bustily.

Mal Middleton

FLINDERS UNIVERSITY CHORAL SOCIETY

Dear Everybody,

Welcome to 1974. We hope you all have a very good year and come to Adelaide I.V. Happy Birthday Editor!

FUCS is about to start its cajole-the-freshers campaign. We're printing leaflets and making posters and we're even going to sing to them in O-week. (This could be difficult 'cos conductors are a rare commodity). Our plans for first term include a repeat of the famous FUCS Prom. FUCS will perform Shakespeare songs and Missa Luba and added attractions will perform other things.

Madam President (Viv Steer) hopes that we will be able to sing for outside people (children and things) more than we have in the past - this follows on from our spectacular success singing Christmas carols at various Old People's Homes and hospitals. In this way the main aim of FUCS - to sing for the joy of it - can be fulfilled whilst bringing joy to people other than ourselves.

To turn to more social matters, we're having an epidemic of matrimony. Congratulations to Peter Coppin and Jo Wesselingh on their recent wedding and to Heather Mutton and Fred Miller on their engagement.

I'd better stop now or Robert will start removing things, so here's wishing you a very successful year musically. Bless you all.

Love,

FUCS

ELEISON ELEISON MONUCS ERATO ARTICLE ARRIVING POST HASTE

LOVE TO ALL

JILL

(52 ELEISON MONUCS ERAYEEE ERATO) 29

26TH INTERVARSITY CHORAL FESTIVAL - SYDNEY 1975

CONVENOR'S REPORT - FEBRUARY 1974

Many of you will be shocked to learn that we are proposing to hold the 26th. IVCF in Sydney during the last two weeks of August, instead of January as was originally intended. It is with obvious regret that we are making this change, particularly with regard to the gallant battle fought by the Steering Committee to get other Societies and AIVCC to accept January, and although we expect some dissention at first, consideration of our proposals for August will reveal that the change is very much for the better, and we expect full approval from all quarters.

Since taking over Convenorship from Bob Kay in January, I have been faced with a number of major setbacks which make a January '75 IV highly impracticable. Firstly, our negotiations for a suitable conductor have broken down, and we have consequently not been able to decide on a major work. Secondly, we realistically anticipate that the cost of an orchestra will be \$4,000, since the only players available to us in January would be professionals. Thirdly, our proposed budget predicts a loss of \$7,500, and finally, our Opera House booking for January 17th. is in doubt since 'something big' is being planned for January, and we are being encouraged to consider alternatives.

My researches indicate that Sydney can host an excellent IV in August 1975. We have already prepared a very full programme, details of which follow:-

We plan to have a concert at the Opera House on Saturday August 30th. Peter Seymour has indicated that he would be very pleased to conduct us, and suggests we use his own orchestra, the Sydney Youth Orchestra. His suggestion for a major work is Haydn's 'Creation', which has not been done at an IV for many a year, if at all. Peter Seymour conducting the 'Creation' at Sydney Opera House on Saturday evening with top-name soloists sounds to me like a very good idea.

One of the major aims of the January IV was to provide scope for specialist workshops. We will be able to carry this out to very great advantage in August without conflicting at all with rehearsals for the main concert by running the Camp from Wednesday August 20th to 27th, and preceding it with 3 days of a variety of workshops in Sydney. We are planning to hold the Camp at Chevalier College near Bowral, which does not break up for holidays until Thursday 21st., but they are prepared to bring the holidays forward to accommodate us. Having inspected the school and surrounding area, we are happy that it is the best we can get, and although a mid-week camp is going away from convention, it has several advantages. Firstly, people not interested in attending workshops need not come to Sydney until the start of the Camp. Secondly, those students attending Universities which do not go into recess until around August 22nd. will still be able to attend most of the camp and sing in the concert. Thirdly, and perhaps most important, the camp will finish much closer to the concert, which will facilitate a much higher standard at the concert. Peter Seymour fully supports this view, and we will be achieving the basic aim of our original Manifesto.

All these proposals were prepared by Ruth Marshall (Secretary), Clarke Gerber (Treasurer), and myself, and submitted to an open meeting of the 26th. IVCF Committee on February 3rd, where they were accepted with enthusiasm. An August IV will certainly solve many more problems that it will create, and I trust we will have your support.

DAVID GOODWIN

Convenor.

TASMANIA UNIVERSITY MUSICAL SOCIETY

Welcome to 1974 everybody, especially to all the hordes of freshers in all the choral and musical societies around Australia. Since the last edition of this revered rag TUMS has done very little of note, apart from Messiah with which we finished off 1973. The performance was not too bad at all considering it was just after exams, the audience was fantastic. We filled St. David's Cathedral, which probably won't be filled again 'till May when F.U.C.M. performs the J.S. Bach Magnificat and Faure Requiem. We hope to see everybody from the Northern Island down here then, you should all be getting blurbs and forms about it within the first few weeks of term.

The Festival of University Choirs in May, will be different from other similar ventures, we will be holding no camp - hence the fee will be minimal. What we will be offering is a week of hard work and good music in chilly Hobart. TUMS will not be performing a major concert in first term, although we will sing and play in Orientation Week - Zadok the Priest, by Handel, Jesu Meius Freude Bach plus Sideways, Canticle, madrigalia, folk and instrumental items, and another Union concert later in term. We will be rehearsing the Bach and Faure in first term so that our guests in May will be able to join a rehearsed choir to produce hopefully a high standard of performance in a short time.

For now I will sit back and wait for an avalanche of FUCM application forms. Love,

Nick Heyward.

SCUNA (A.N.U. CHORAL SOCIETY)

Dear Friends (and others),

As the last booze-ups of summer flicker faintly around Canberra's concreted barbeque sites; the committee roused itself from its communal bed of apathy, total collapse, or alcoholic poisoning (port throat is particularly prevalent this year) to summon all faithful members once more to rehearsal.

This proved to be a little more difficult than anticipated as the number of SCUNAE lost, strayed, stolen or waylaid by bandits in Outer Mongolia seems to reach an alarming total. However the few staunch survivors gathered once more under our fearless leader Brian Hingerty, to again render hideous the musical life of Canberra.

On the program are an Orientation week concert (to let them all know what they are in for), a first term camp at Sturt Island (to continue the corruption of innocent freshers) and a first term concert (to finish the whole sordid business).

Among the musicological gems to be prepared are Kodaly's Missa Brevis and a psalm by Charpentier and works by assorted English Madrigalists. As the Missa Brevis lasts for 40 minutes we ought to have our hands full, our shoulders to the wheel and noses to the grindstone (not to mention muscle cramp from trying to watch the conductor in such an unnatural position).

However SCUNA means to persevere in its mighty work and to send bumper clutches of choristers to FUCM (are we going to have CIDER boat races? ugh) and IV. We'll show you all what real singers are made of. (I part gin, 3 parts beer, 1 part port and a squeeze of lemon).

Signing off now to meet the mail.

Passionate LUV from all of Us to all of you.

Alison Currie

(Acting morals officer)

WHAT'S THIS SUPPOSED TO CONSTITUTE?

This rather long, but sufficiently succinct (I hope) document is the result of a few years of uncertainty and a few months of hard thinking. It will not in itself accomplish anything of practical importance, it will, however, provide a guideline which, to my mind, has been missing in the past. It seems that the majority of members are in agreement over most points; however these will no doubt be points of dissent raised, and I hope that this will be aired fully in ERATO between now and August. I hope that Adelaide in August may bring a decision.

The main key has been to retain sufficient flexibility in interpretation, (e.g. 3.1 and 3.2). It is hoped, however, that more rigidity over financial matters will assist the Association's future stability (e.g. 3.41, 3.52, 6). On the other hand, the Council should remain primarily a forum for discussion (4.3), while fulfilling the role of supreme governing body. By giving the Executive the amount of power that I have, I hope that a balance may be struck between too much authority and so little that the job is purely bureaucratic (7.7). In the provisions relating to the election of officers there are two matters of particular importance. I have attempted to reach a compromise between a student run Association and experienced officers (8.2). I have also brought in a suggestion as to a flexible residence qualification for members of the Executive: this may produce a "ticket", but should at least ensure that the Executive works efficiently (9.3.1, 9.4.1). With the other AICSA positions, again flexibility blended with necessity is the keyword. Two other points are worthy of mention: those clauses relating to referenda will, I am sure, be of vital use; those relating to IV have I think, clarified the situation in general. There will be a discussion over 12.3, 12.4 - this has been the result of the majority view thus far: since it is a policy matter, I shall not express an opinion.

So, read and inwardly digest!!

I would like to thank all those who have suggested and encouraged thus far and I hope that their efforts will not have been totally in vain.

TIM MASON

THE AUSTRALIAN INTERVARSITY CHORAL SOCIETIES' ASSOCIATION.

I. PREAMBLE:

The Association is constituted:

- (1) to enable the fulfilment of its objects, as set out in the Constitution;
- (2) to enable a common approach to be made to Commonwealth, States and other bodies;
- (3) to fulfil the functions previously carried out by meetings of the Australian Intersociety Choral Council;
- (4) to ensure the continued holding of the Intersociety Choral Festival as an annual event.

II. DEFINITIONS:

ASSOCIATION means the Australian Intersociety Choral Societies' Association.

COUNCIL means the Australian Intersociety Choral Council.

FESTIVAL means the Intersociety Choral Festival.

EXECUTIVE means the Executive Committee of the Association.

CONSTITUENT MEMBER means a society which is a full member of the Association, in accordance with the Constitution.

MEMBERS means Constituent, Associate and honorary life members.

DELEGATE means a person who is representing a Constituent member society at a meeting of the Council as a full voting member, or the President of the Association.

GENERAL MEETING means a general meeting of the financial members of a Constituent member society, in accordance with its own constitution.

REFERENDUM means a postal vote taken among Constituent members of the Association, in accordance with this Constitution.

YEAR means June 1st of one year to May 31st of the next year, except where the phrase "calendar year" is used.

- The above definitions apply throughout the Constitution which follows, unless the context otherwise requires.

III. DRAFT OF PROPOSED CONSTITUTION

1. NAME:

The name of the Association shall be the Australian Intersociety Choral Societies' Association.

2. OBJECTS:

The objects of the Association shall be -

2.1 to encourage and promote co-operation between choral and musical societies of Australian institutions of tertiary education, through:

2.1.1. the regular publication of a newsletter,

2.1.2. the holding of an annual Intersociety Choral Festival,

2.1.3. the maintenance of a catalogue of the choral music in the possession of the Association and its Constituent members,

2.1.4. meetings of the Australian Intersociety Choral Council;

2.2 to generally encourage and further the performance of, and interest in choral music by Australian tertiary students, through an interchange of ideas and music, and through the discussion of mutual problems.

3. MEMBERSHIP:

3.1 CONSTITUENT MEMBERSHIP:

Constituent membership of the Association shall be open to any musical society at an institution of tertiary education within Australia, which has as one of its prime objects the performance of choral music;

3.2 ASSOCIATE MEMBERSHIP:

Associate membership of the Association shall be open to any musical society at an institution of tertiary education outside Australia, which has as one of its prime objects the performance of choral music;

3.3 HONORARY LIFE MEMBERSHIP

Honorary life membership of the Association may be granted to any person by the Council as a reward for meritorious service rendered to the Association, or towards the fulfilment of the objects of the Association;

3.4 APPOINTMENT OF MEMBERS:

3.4.1. Any application for Constituent membership of the Association shall be placed before the Council for approval and its next meeting after the application being received by the Executive. Such approval, which shall be by a simple majority of delegates, shall not prevent the society

1 making application from enjoying all the rights of Constituent membership from the date of its application being acknowledged as having been received by the Executive. Except that a fresh application for membership, following termination of membership due to non payment of membership fees, as provided by this Constitution, shall not be considered by the Council until such time as fees currently due have been received by the Treasurer, nor prior to approval by the Council of its application shall the applying society enjoy any of the rights of membership;

3.4.2. An application from any society which is wishing to become an Associate member of the Association shall be endorsed by any two Constituent members. Any such application shall be placed before the Council for approval, which shall be by a majority of delegates, or submitted to a Referendum, prior to any of the rights or privileges of Associate membership being conferred on such society. Associate membership shall be for a period of one year only;

3.4.3. In order for any person to become an Honorary life member of the Association, a nomination made by a Constituent member society in committee or in general meeting, and likewise seconded by another Constituent member society, shall be given to the Secretary. Such nomination shall be placed before the next following meeting of the Council, after due notice has been given on the agenda, and shall require a two-thirds majority of delegates to vote for its acceptance, in order to be approved.

3.5 TERMINATION OF MEMBERSHIP:

Membership of the Association shall be deemed to have terminated where -

3.5.1. notice in writing to the effect that a member wishes membership to cease shall have been received by the Secretary not less than fourteen days prior to a meeting of the Council,

3.5.2. membership fees have not been paid by the due date.

4. AUSTRALIAN INTERVARSITY CHORAL COUNCIL:

The decision-making body of the Association shall be the Council.

4.1 The following shall be full voting members of the Council -

4.1.1. The Chairman, who shall be the President of the Association,

4.1.2. The President of each Constituent member society, or his representative (whether a financial member of the society or not), subject to his being in possession of written authority to act as such;

4.2 The following may attend meetings of the Council with the right to speak and propose motions, but not to vote -

4.2.1. The Secretary of the Association,

4.2.2. The Treasurer of the Association,

4.2.3. The Editor of "Erato",

4.2.4. The Librarian of the Association,

4.2.5. The Archivist of the Association,

4.2.6. The person who last held the position of President of the Association,

4.2.7. A maximum of two representatives of each Constituent or Associate member society, being in possession of written authority to act as such from the President of such society, provided that the Council may, by a simple majority, restrict such representation to one person only for each member society,

4.2.8. Up to two representatives of any currently constituted planning or organising committee for an Intervarsity Choral Festival,

4.2.9. All Honorary life members of the Association,

4.2.10. Such other persons as may be granted such rights by a simple majority of delegates, for that meeting only.

4.3 Subject to this Constitution, the Council shall be responsible for the making of all decisions concerning the Association, and for fulfilling the functions and objects of the Association, as laid down in this Constitution.

5. MEETINGS OF THE COUNCIL:

5.1 At least one ordinary meeting of the Council shall be held in every year. There shall be an ordinary meeting of the Council held to coincide with every Intervarsity Choral Festival, which may or may not be the meeting required to be held in every year. The date of the following ordinary meeting shall be determined by the Council at its previous ordinary meeting;

5.2 A special meeting of the Council shall be called by the Secretary at the request of not less than three Constituent members, within thirty-five days of the request being received. The business to be discussed must be stated on the notice paper, and the business for which the meeting was called shall take priority over any other business. No motions may be entertained, save those relating to the business stated on the notice paper;

5.3 At least twenty-eight days notice in writing of each ordinary or special meeting of the Council shall be given to all members, together with a provisional agenda;

5.4 The quorum for all meetings of the Council shall be a number of delegates excluding the Chairman equal to two-thirds of the total Constituent membership at the time of the start of the meeting;

5.5 The procedure at all meetings of the Council shall be in accordance with the Standing Orders of the Association. In the absence of such Standing Orders, procedure shall be determined by a simple majority of delegates;

5.6 The Chairman shall preside at every meeting of the Council, and shall have a casting vote in the event of a tie in voting, in addition to his ordinary vote. If he is not present within ten minutes of the time fixed for the opening of the meeting, the delegates shall choose one among themselves to take the chair for the duration of that meeting, or until such time as the Chairman is present;

5.7 At any meeting of the Council, a motion shall be decided by a show of hands, unless a poll is demanded by at least three delegates or by the Chairman.

6. FINANCE:

6.1 Every Constituent and Associate member society shall pay to the Treasurer of the Association such annual subscription as shall be determined by the Council, to be calculated on the basis of that society's total financial membership at May 1st in any year, or, in the event of there being no financial membership, on the basis of that society's membership rolls at that date;

6.2 Membership fees, determined as in the previous subsection, shall be payable in their entirety by June 1st each year;

6.3 The Association shall cause to be kept proper records relating to finance in such manner and form as the Executive shall approve. An audit may be carried out in such manner as may be decided by the Council in any year;

- 6.4 The Association shall maintain a bank account with such bank as the Executive shall select, which shall be used for such purposes as may be decided by the Council or by Referendum from time to time, subject to this Constitution;
- 6.5 Financial statements prepared by the Executive in accordance with this Constitution shall be deemed to be accepted, unless an objection is registered with the Executive by a Constituent member within seven days of any such statement being received;
- 6.6 The annual budget of the Association shall be prepared by the Executive and considered by the Council at or before the last ordinary meeting which precedes the year in question.

7. THE EXECUTIVE:

- 7.1 The day to day running of the Association shall be in the hands of an Executive committee, comprising: the President of the Association, the Secretary of the Association and the Treasurer of the Association;
- 7.2 The methods of operation of the Executive shall be defined in By-laws as and when required;
- 7.3 The Executive shall hold office as such in accordance with the period of office of their positions in the Association;
- 7.4 Any two members of the Executive shall be empowered to sign cheques or to make withdrawals on behalf of the Association;
- 7.5 A statement of the Association's financial position shall be presented by the Executive at every ordinary meeting of the Council, and published every six months in "Erato";
- 7.6 The Executive shall have the power to spend the Association's funds within the limits budgeted in any area of expenditure which is subject to the Executive's control. Any expenditure in excess of the amount budgeted must be authorised by the Council or by way of a Referendum;
- 7.7 The duties of the Executive shall be -
 - 7.7.1. to implement the policies of the Association on a day to day basis, subject to this Constitution,
 - 7.7.2. to recommend policy, ideas for new projects and budgets to the Council,
 - 7.7.3. to administer the funds of the Association, subject to this Constitution,
 - 7.7.4. to receive applications for membership on behalf of the Association, subject to this Constitution,
 - 7.7.5. to carry out such other duties as may be required by the Council from time to time, subject always to this Constitution;
- 7.8 The Executive shall at all times be strictly responsible to the Council for all its actions.

8. ELECTION OF OFFICERS:

- 8.1 All officers of the Association shall be elected for a term of one year, commencing on June 1st. The elections shall be held at the last ordinary meeting of the Council preceding the commencement of the year in question;
- 8.2 Unless otherwise stated in this Constitution, all candidates for election must, at the date on which they shall stand for election for a given position, in which election they are successful, be financial members of a Constituent member society or, where there is no financial membership, be listed on the membership rolls of

such a society; except that any officer shall be eligible for re-election for a second consecutive year, even though he shall have ceased to be such a member as required at the time of his previous election. No officer shall be eligible for re-election for a third consecutive year in the same position;

- 8.3 Nominations for all positions must be made and seconded by a financial member of a Constituent member society, or, where there is no financial membership, a person who is on the membership rolls of such a society. Nominations for all executive positions shall close with the Secretary seven days before the meeting for which such election is scheduled. All other nominations shall close immediately prior to the election being held, at the meeting for which any such election is scheduled;
- 8.4 All elections shall be preferential and held by secret ballot. The Council shall appoint a returning officer for each election;
- 8.5 In the event of any officer, with the exception of the President of the Association, ceasing to hold office for any reason during his term of office, the Executive, or, where the person ceasing to hold office was a member of the Executive, the remaining members of the Executive shall appoint a person to act in such a position for the remainder of the year and inform all members of their action. If any Constituent member society, in committee or in general meeting, shall lodge written objection to such appointment with the Secretary within fourteen days of it being informed of such appointment, the position shall be declared vacant, advertised as such, nominations called in accordance with this Constitution, and an election held within twenty eight days of nominations being called, at a meeting of the Council or by means of a Referendum, in accordance with this Constitution.

9. OFFICERS OF THE ASSOCIATION:

- 9.1 The following shall be officers of the Association -

- 9.1.1. The President of the Association,
- 9.1.2. The Secretary of the Association,
- 9.1.3. The Treasurer of the Association,
- 9.1.4. The Patrons for the time being of the Association,
- 9.1.5. The Editor of "Erato",
- 9.1.6. The Librarian of the Association,
- 9.1.7. The Archivist of the Association;

9.2 PRESIDENT OF THE ASSOCIATION:

- 9.2.1. The President shall be Chairman of the Executive Committee and of the Council. He shall generally represent the Association in his capacity as President; he shall be responsible for signing all documents on behalf of the Association, and for supervising and co-ordinating its work and that of the Council and of the Executive; he shall prepare an annual report, which shall be laid before the Council and, on its acceptance, published in "Erato"; he shall, in addition, fulfil such other duties as are laid down in this Constitution;
- 9.2.2. In the event of the President ceasing to hold that position for any reason, the Secretary shall act as President of the Association for the remainder of the year, the position of Secretary of the Association being filled in accordance with this Constitution;

9.3 SECRETARY OF THE ASSOCIATION:

- 9.3.1. The Secretary shall, at the time of his election, reside within such a distance of the President of the Association as shall make it possible for the Executive to fulfil its functions properly on a day to day basis;

- 9.3.2. The Secretary shall be secretary to the Council and shall keep proper record of all meetings in a minutes book provided for the purpose; he shall conduct all correspondence on behalf of the Association, the Council and the Executive; he shall give notice of all meetings and motions of which notice has been given, in accordance with this Constitution, and shall be responsible for the distribution of reports, minutes and agendas to all members; he shall, in addition, fulfil such other duties as are laid down in this Constitution;
- 9.3.3. The Secretary shall generally assist the President of the Association, and shall act in such a position in the event of the President's absence or temporary inability to carry out his duties, except that he shall not fulfil the duties of Chairman of the Council.

9.4 TREASURER OF THE ASSOCIATION:

- 9.4.1. The Treasurer shall, at the time of his election, reside within such a distance of the President and the Secretary of the Association as shall make it possible for the Executive to fulfil its functions properly on a day to day basis;
- 9.4.2. The Treasurer shall keep proper financial records of the Association's dealings and shall receive moneys on its behalf, in accordance with this Constitution; he shall assist the Secretary of the Association with all financial correspondence; he shall, in addition, fulfil such other duties as are laid down in this Constitution;
- 9.4.3. The Treasurer shall generally assist the Secretary of the Association, and shall act in such a position in the event of the Secretary's absence or temporary inability to carry out his duties;

9.5 PATRONS OF THE ASSOCIATION:

The Council may, at its discretion, elect one or more Patrons of the Association in any year. Such Patrons need not be active or financial members of any member society, nor shall there be any limit to the number of times on which such Patrons may be re-elected. There shall be no duties involved in the position of Patron of the Association;

9.6 EDITOR OF "ERATO":

The Editor of "Erato" shall be responsible for the publication of the newsletter of the Association, known as "Erato", which newsletter shall be supplied to all Constituent and Associate member societies in sufficient numbers to meet their requirements; in addition, "Erato" shall be supplied to all officers and Honorary life members, and to such other persons as the Council may decide from time to time; "Erato" shall be published a minimum of four times per year, and, as far as possible, it shall include: news of member societies, results of referenda, reports of officers of the Association and other articles of interest to its readers, however such material shall not fall outside the scope of the objects of the Association. The Editor's decision on material for inclusion shall be final; except inasmuch as this Constitution requires otherwise. There may in any year be a budgetary allocation made to "Erato", which shall be subject to the Editor's control.

9.7 LIBRARIAN OF THE ASSOCIATION:

The Librarian shall be responsible for the housing and maintenance of the Association's collection of choral music scores, and for maintaining an up to date catalogue of music in the possession of the Association and its Constituent members. Copies of such a catalogue shall be sent to each member society, together with

updated supplements when they become necessary, but not less than once in each year. The Council shall decide when a new edition of the catalogue becomes necessary, and this shall then be the responsibility of the Librarian. There may in any year be a budgetary allocation made to the Librarian, which shall be subject to his control;

9.8 ARCHIVIST OF THE ASSOCIATION:

The Archivist shall be responsible for the housing and maintenance of the Association's records and documents, and of the records of the Intervarsity Choral Festivals. There may be a budgetary allocation made to the Archivist in any year, which shall be subject to his control.

10. REFERENDA:

- 10.1 A Referendum may be conducted by the Executive: to seek an amendment to this Constitution or in accordance with this Constitution, or to seek authorisation for an action wished to be taken by the Executive, or to settle any other point at issue, subject to this Constitution. Except in the case of a referendum held to attempt an amendment to this Constitution, a request from any three Constituent members that a referendum be held on any issue must be complied with by the Secretary within twenty-one days of its being received by him. The day on which the Secretary sends out the ballot papers shall be deemed to be the day on which the referendum is held;
- 10.2 Every Constituent member society shall be entitled to one vote in each referendum, which shall be that of its Committee or a general meeting. The President of the Association shall have a casting vote only. Interested parties may communicate their views. The votes shall be counted by an independent scrutineer chosen by the Executive on the tenth day following the day on which the Referendum was held, and the result sent out immediately to all member societies, giving the names of those voting each way and those abstaining, except in the case of an election, which shall be by secret ballot.
- 10.3 If there is no objection from a member society in committee or in general meeting received by the Secretary within ten days of the result being sent out, the result of the Referendum shall take effect immediately. In the event of an objection to the way in which the result was obtained, or to the manner in which the Referendum was conducted, the matter shall be referred to the Council at its next meeting.

11. COMMITTEES:

The Council may form such committees as may appear necessary from time to time. Such committees shall present a report on their findings and activities to each ordinary meeting of the Council. Such committees shall cease to exist when they have completed the business for which they were set up, or when they are dissolved by the Council, whichever is the sooner. The chairman and members of all committees shall be appointed initially by the Council, but shall have the power of co-option. The President of the Association shall be a member ex-officio of all such committees during his term of office. Decisions of all committees shall take the form of recommendations to the Council only.

12. INTERVARSITY CHORAL FESTIVAL:

- 12.1 The Intervarsity Choral Festival shall be a non-competitive festival held once in each calendar year at a place determined by the Council and open to all financial members or, where there is no financial membership to all persons listed on the membership rolls of any Constituent or Associate member society, also to officers and Honorary life members of the Association. As far as possible a cycle of venues shall operate. The host societies of each Festival shall be those Constituent members

whose institution of tertiary education is situated in the town or city chosen as the venue, and who wish to be host societies. All details of planning shall lie with the Festival Organising Committee, which shall be constituted from representatives of each of the host societies at least twelve months prior to the Festival being held. The Organising Committee shall be under an obligation to consider, though not necessarily to implement, all recommendations made to it by the Council. The Organising Committee shall be responsible for keeping members informed of progress in organisation of the Festival through "Erato". After every Festival, the Organising Committee shall submit a report and a copy of its financial statement to the Association for discussion and placing in the Association's archives;

12.2 The Association shall support the aims and ideals of the Festival, and shall lend such practical aid to individual Festivals as seems necessary from time to time;

12.3 The Association shall budget for each Festival a conditional grant of one hundred dollars. Such grant, if accepted by the Organising Committee, shall be repayable to the Association if the Festival's final financial statement shows a credit balance of one hundred dollars or more. If there is a lesser credit balance that amount shall be repayable to the Association.

12.4 Where the final credit balance on a Festival's final financial statement exceeds one hundred dollars, fifty per/cent of the amount in excess of one hundred dollars shall be paid to the Association. In addition, the Council may agree with any Organising Committee that the Association accept a shared financial responsibility for a forthcoming Festival.

13. BY-LAWS:

The Council may make and alter by-laws for the better management of the Association. Such by-laws shall continue in force until repealed or amended.

14. CLAUSE PARAMOUNT:

A by-law cannot amend or repeal the Constitution, and all by-laws are subject to the Constitution.

15. AMENDMENT OF THIS CONSTITUTION:

Notice of proposed amendments to this Constitution, moved and seconded by Constituent member societies in committee or in general meeting shall be given to the Secretary of the Association, who shall then ask the Executive to conduct a referendum, which shall be held within twenty-one days from the day on which the notice of amendment was received by the Secretary, in accordance with the procedure laid down in this Constitution, except that the vote of each Constituent member society shall be decided by a general meeting of that society, and that the ballot papers shall be counted on the twenty-eighth day after the day on which the referendum was held, as laid down in this Constitution. A two-thirds majority of votes in favour is required for any amendment to this Constitution to be approved.

16. DISSOLUTION OF THE ASSOCIATION:

The Association shall be dissolved with the consent of two-thirds or more of the Constituent member societies in general meeting, after twenty-eight days notice of intention to move as such has been given by three or more Constituent members. The assets of the Association shall be divided among the societies who are Constituent members at the time of dissolution, in proportion to the amounts last paid in membership fees, unless the Council shall decide otherwise.

17. INTERPRETATION:

This Constitution shall be subject to the interpretation of the President of the Association, which may be overruled by a two-thirds majority at a meeting of the Council or by Referendum.

(T.R.D. MASON)

January 1974.MONASH UNIVERSITY CHORAL SOCIETY

Dear Purples,

Amidst eternal queueing while the moronic Monash administration tries valiantly to enrol me, I'm pausing in haste to whip up an epistle for the learned journal of those bastions of intellectualism known as choral societies. Lots of things have been happening in MonUCS, musical tho' they may not be.

Whose countenance could fail to illuminate with delight at the very thought of Hodie Christus Natus Est at the showers of the Wye River camping ground in the morn, or the Evening Three-Step (to the tune of Guest's Teddy Bears) at 3 a.m. upon the dewy grass? What a pity you didn't drop in, Bob, on your westward way - we'd have entertained you in a luxurious 12-man tent carpeted with wall-to-wall bottles, muesli, negligees and assorted sleeping-bags. Yes, six sexy MonUCS escaped temporarily, on the spur of the moment so to speak, from the rat race, and burned in great glee down the Great Ocean Road. Apart from that memorable expedition, we have alternately been individualizing - Rhondda in Zambia, Peter in Hong Kong, Claire in England and Derro in Singapore - and coagulating, as we did unforgettably on New Year's Eve/Day, and on a multitude of days and nights (is there any distinction?) throughout the long vac.

On now to a more serious note, for it is high time that a little more information, however useless, was added.



Our new conductor, Bevan Leviston, has injected a considerable number of ampoules of adrenalin, musically speaking, into what is socially a very happily-knit group. What's more, he will be on campus this year, a feat never before achieved by a MonUCS conductor (The Editor has some doubts about the veracity of that statement, but will keep his fat mouth shut in the interest of not disturbing the continuity of the paragraph). Bevan is adding Dip.Ed. to other sundry letters after his name. O-Week campaigning is well under way, with the ever-energetic Rhondda organising the C&S side of things while the other sods and bods are, miraculously, attending rehearsals and the committee glides, generally smoothly, along the road for '74. Two Orientation Week box-office success certainties are in preparation at present; one concert in the cavernous Union Theatre and another in the Religious Centre. Rossini's Petite Messe Solonelle is being resurrected amid screams of delight, and we are also singing Monteverdi's Cantate Domino, Mozart's Ave Verum Corpus, a couple of Troubadour songs, plainsong and a few sundries including the odd bawdy ballad or two (but not in the Religious Centre!).

It is with deep regret that I record the passing away to Canberra of our friend and vice-president, Frances Mary Dixon, late of this choir. Alas, the creeping testicles of the Commonwealth Public Service have gathered her into the capacious bosom of our nation's Government. Moreover, she has begun to slip, irretrievably we fear, down to the wayward trail of SCUNA. Is she henceforward to be known as a "MONSCUN" or a "SCUNUC"? that, Brethren, is quite a question. To coin a phrase (c.f. The Age, public notices), "Forever in our hearts".

However, Tom Healey, who had been fugueing quietly in the background, came bursting forth, with triumphant chords and all stops pulled out, to take

her place in that dubious position of vice...."There's more to life than organs, mate..."

Well, since my literary inspirations are waning, and as increasingly befuddling enrolment forms enswamp me, I shall close with a couple of generalities before I submerge completely.

- (1) If you're in Melbourne, do drop in; MonUCS' hospitality has to be seen to be believed,
- (2) Feel free to despatch any tenors post-haste to MonUCS - a dire shortage exists at present, and
- (3) We're all looking forward to seeing everyone in Hobart, if not before.

You can now regain your breath, resume your seats and relax, resting assured that MonUCS is thriving, and working very hard at grasping gasping freshers into our galumptious glees.

Jill F.

THE DIFFERENCE BETWEEN CONDUCTING A "CHOIR" AND A "CHORAL SOCIETY"

In discussing this subject, it is well to begin by outlining a few of the principles of conducting in general, and then relating these to specific situations.

Conducting is the process where one person, by certain gestures, indicates a number of musically significant things to a group of performers. During rehearsals, information may also be given in verbal terms: these are usually clearer to non-professional musicians than gestures alone, although in a professional context, talking is kept to a minimum, and the conductor should convey his wishes purely in physical gestures.

Now, this is by no means easy; and so, for a start, a conductor should avoid all gestures which do not tell the performers anything they wish, or ought to know: e.g. fiddling with hair or glasses, or music, or making gestures through long silences. Moreover, excess movement should be avoided. Economy of gesture is the key principle. It's no good moving your arms about in great swoops when the music is pianissimo, or even when it is fortissimo - it's a matter of degree: if you make a tiny movement for pianissimo, you only have to make a relatively large movement for louder passages. As well as hands and arms, the conductor uses his eyes to capture attention and give signals.

Thinking a little more specifically now of conducting singers: let us imagine a group of 40 singers. What do they want to know from a conductor?

1. When to start.
2. The pulse (or beat) of the music.
3. Dynamic (ie. loud and soft) changes.
4. When to stop.

That is, basically when to sing and how to sing, or when to start, when to stop, and what the blazes is going on in the meantime. Now in simple compositions, the group will sing as a unit, thus demanding only one piece of information at a time: all start, all get louder, all get softer, all stop. In more complicated works, it is not so straightforward, and that is where the craft of conducting comes to the test: the hands do different things, and the eyes are more important (for giving cues, for instance).

Many conductors of singers mouth the words and conduct the words rather than the music. I feel they are not necessary even in simpler contexts. Firstly, if the singers have the music, no mouthing is necessary, as they have the words in front of them. If they sing without music, they should know the words well enough anyhow. Secondly, the complexity of the textual conducting gestures must be taken into account.

I maintain that conducting singers is basically not different from conducting instruments. Certainly, there are different elements to take into account: consonants and the time they take to sing, breathing problems, questions of diction; but these problems can be dealt with by an adequate conducting technique, and are little different from orchestral problems. Even the idea of the psychological advantage of unusual gestures is over-rated in choir-work, (often by people who have basically no control over their gestures - which means that every one of them is unusual.)

There are well known patterns of beating 1,2,3, etc. pulses (or beats in a bar). Obviously these should not be the sole extent of the conducting technique. Nor should they be ignored. A conductor may indicate many things, but the pulse is one of them always. All a conductor's gestures are based on these simple patterns. Even under extreme modification, the patterns should always be.

That has dealt with item 2 on our list. Item 1, when to start, requires little discussion. An upbeat is always necessary, especially for singers, as breathing preparation. In a slow-moving piece, the upbeat will also be slower (since the upbeat is always the same tempo as the pulse) so giving more time for breathing, to cope with the longer phrases. Anticipation is the conductor's motto: he must indicate what is just about to happen. Not what has just happened, but what is going to happen. The upbeat again: a Tenor entry after 15 bars silence - you don't look at them after they should have started, or make a gesture at them only when they actually should start: you indicate well beforehand, and you give an upbeat.

Stopping (4) is the same: it must be prepared, or anticipated by the conductor.

Item 3, dynamics, requires a great deal more discussion than can be dealt with here, but the principle of soft - small gestures, louder - larger gestures, is a sound one. This system already will provide modification of the basic pulse patterns of item 2.

Now, believe it or not, all this has been relevant to our topic, namely, the difference between conducting a Choral Society as opposed to a Choir. Let us first differentiate carefully between the two. A Choral Society is a social club which sings, in which any member may or may not turn up to meetings as he/she pleases, and may or may not work, even if he/she attends. A Choir is a group of singers who attend rehearsals regularly, and work when they do. Even if they don't feel like it. This means that a Choral Society can be a Choir, but is not necessarily. And a Choir needs a conductor, whereas a Choral Society as defined above does not.

I have by no means exhausted the topic of what a conductor does, but it should be obvious from the basic things which I have mentioned that all people in the performing groups need to be familiar with the conductor; with his gestures, his eyes, with his "vibrations", if you like. In addition, they must be familiar with each other in the singing context: not as lover, or neighbour, or tennis partner, but as singers. The whole business of conductor/choir works on understanding, and understanding comes with regular practice.

A Choral Society as defined above needs only someone to say go, and give an idea of a beat: it's only for fun, after all. A conductor is wasted in a social gathering where people only come if it suits them, and even then not always. He cannot properly train the singers in such a situation. By train I mean acquaint them with his gestures and explain his intentions: it is frustrating to have to do it all again the next week; it is soul-destroying to have to repeat it every week for a term.

My meaning, then, is clear. A conductor can only work with a choir. He is only wasting his time in a "Choral Society", much as Bruce Carrington or Jack Nicklaus would be wasting their time playing golf with me.

Joannes Roose.