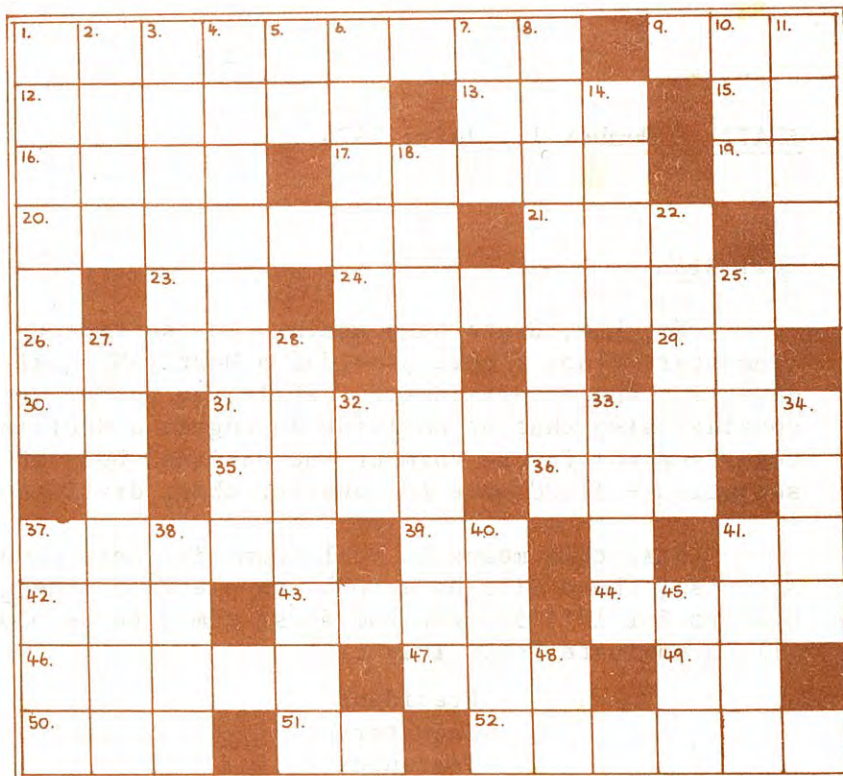


1. Range of a vocal part.
9. Three Blind Mice from 440 Hertz.
12. Eight notes or twelve, they sound the same.
13. New or Old, both are Medieval.
15. Pin this tail on a donkey to make his allegro faster.
16. German choir.
17. A King's organ.
19. Suddenly it's louder!
20. Okay chaps, back to bows!
21. Another crudity like 13 across.
23. Britten's other initials.
24. Tolkien's Elves sing to her.
26. The answer isn't real.
29. "Do you need north-east body?"
30. An electrical third.
31. Makes a change in the cadence and the flavour's nice on a hot day.
35. An alternative to a dotted rhythm.
36. A minor playing card.
37. Under which greenwood tree?
39. A shortened work.
41. Start again.
42. The IRA may bomb their trains. (inits.)
43. The white horse didn't get oute.
44. Can't play in it unless you know the music by heart.
46. Beatles could see through a glass one.
47. A listening aid.
49. Away, away with most of this.
50. You'll not see a lot of concert-goers take one if you take one yourself.
51. Handel's Handle (inits.)
52. This fellow and his 45 Down appeared in many early musical pieces.



Solution in next issue

DOWN

1. Heard often before organ fugues.
2. A Josquin madrigal recurs.
3. Someone's taken part of my German song.
4. The dance includes the players.
5. Once a year a massed choir, or maybe it's four.
6. The hour the Canon and I made an organ stop.
7. This music entertained America in 1912.
8. Opera by Richard Strauss.
10. Comes out of bagpipes.
11. Devilish if diminished.
14. Might be binding if the pitch remained the same.
18. Wind machine.
22. Improvise.
25. A couple want this hot drink.
27. Globular flute.
28. In the song it's done on a lamp-post.
32. The middle of a mass.
33. Used to play a lot, but got mixed up and now don't sound too hot.
34. A bit of a fiddle.
37. Been writing music a long time.
38. Makes a wet sound.
40. Bells.
41. Can be struck or smoked.
45. All performers have at least one in harmony.
48. These bloody letters are before a german B flat.

July 74 no 14

the newsletter of the
australian intervarsity choral societies



ERATO Number 14: July, 1974

Editor: Robert Kay
117 Thomas St.
SUBIACO, W.A. 6008.

EDITORIAL

Ho, hum, Erato time again. To counteract the Second Term (Semester) Blues I have provided a Mostly Musical Crossword for your diversion and entertainment. While you ponder over the clues, please consider also that at Adelaide in August a decision will be reached regarding the future form of the national body of university choral societies - AIVCC have to consider their draft constitution.

What this means in real terms is that, should the constitution be accepted, there will have to be an election immediately for Office bearers for 1974-5. For the first time, these positions will be open to all to nominate for. They are:

President
Secretary
Treasurer
Erato Editor
Librarian
Archivist

Please consider nominations for the above, remembering that the first three positions must be filled by three people who live close enough together to "make it possible for the Executive to fulfil its functions properly on a day to day basis". With this in mind, a three-name "ticket" would be the best way to nominate for President, Secretary and Treasurer. The Librarian's job is to collate and publish the Intervarsity Choral Catalogue, a job which is at present MONUCS responsibility.

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QUMS

It has been nigh on six months since a QUMS eraticle reared its yellow head to issue forth to all and sundry; all the newsy snippets about mice in the land of sunshine and flood, peanuts and 6% swings. As a result of their slackness I have taken over from the Other Fella.

QUMS has spent the whole of the first semester building up to a large concert on June 14 last. We had two rehearsal camps, one of which we got thrown out of for immoral behaviour because we all slept in the same dormitory! Having noted that the camp expected a "Christian Standard of Behaviour", I tried unsuccessfully to convince a sex-starved warden and I sat up all night with a torch shining on sinful Qumsians to ensure such a standard of behaviour. I also tried, unsuccessfully, to convince him that the din coming from the footpath, where Nickson, Kerle and others were boozing on (grog not being allowed on the campsite), was really a tenor rehearsal. Not to be deterred by eviction, we all slept on the floor at Laura's place and rehearsed at the Southport High School. The weekend finished with a nostalgic visit to the Southport Spit - scene of Intervarsity '72 Ruggerball, Sogball, Barbecue and Boatraces.

During the semester we had Mrs. Nickson Snr. along to instruct us in the basics of voice production, improving the quality of the QUMS sound markedly. The works we prepared were very demanding in both time and expertise: Monteverdi 1651 Mass for Four Voices; three Stanford motets (Justorum animae, Coelis ascendit hodie, Beati quorum); Mozart's Missa Brevis in F; and the first Australian performance of Herbert Howell's Take him, Earth for Cherishing, a motet composed in 1964 dedicated to J.F. Kennedy. Initially the choir found the Howells difficult with its close but rich harmonic structure and unusual rhythmic changes, but after much hard work on it we developed an appreciation of the style and feeling of the music, enabling us to perform it well. The Monteverdi, too, was demanding - 30 minutes of unaccompanied singing with too many high exposed tenor parts (vocal, not anatomical) for comfort. After our final rehearsal camp we felt we had the music mastered, and two rehearsals in the May holidays completed the many hours of exhaustive rehearsal we had done.

Our publicity had been very extensive and we had sold 450 tickets before the night, so the eventual audience size of 600 was a little disappointing, though more than the last concert. The ABC was there to record every excruciating mistake. The programme opened with a Bach Harpisschord Concerto played by John Leggett of Sydney, and considering the 612 miles from Sydney, the audience heard it quite well! The Stanford was very good and much appreciated by the audience; Monteverdi had its moments of uneasiness and generally was disappointing after sounding so good at the camp. Perhaps we reached our peak too early and the first mistakes shattered an uneasy confidence. The Howells was definitely the highlight of the evening and the choir was magnificent. A very moving work, it has moments of funeral-like melancholy contrasted with vivid heights of exhilaration in which the choir really let themselves go. We finished the concert with the Mozart which participants and audience alike enjoyed.

Unfortunately Dr. Glovebox the Critic wasn't there to give his opinion of the concert in the local rag the next day, so you'll have to believe my version (and it's the right one - accept no substitutes!) After a riotous party till 5 a.m. we were left with a long weekend with cloudless skies during which to entertain the interstaters who were there for the occasion. (You didn't come, did you?! "Who me?" he ejaculated nervously). The ABC has accepted the tape of the concert and a broadcasting fee is on its way.

Our next concert will be on October 11, and in the meantime we have planned our AGM in the form of a progressive dinner on August 16, and a four-day camp after IV from September 5-8. Despite rumours to the contrary which began circulating after our magnificent showing of one QUM at FUCM, about ten to twelve Qumsians will be missing two weeks of lectures and coming to IV in Adelaide.

See you all then,

Mark Penman.

TWENTY-FIFTH INTERVARSITY CHORAL FESTIVAL

PREAMBLE

Dear fellow choristers,

It's Adelaide I.V. time - after fifteen months of no I.V, the Big Event is here again!

IVCF's are gatherings of members of University Choral and Musical Societies throughout Australia. They are absolutely unreal occurrences so, if you've never been to one, take my advice and come along - you will never regret it. The cost in terms of time (2 weeks) and money (\$29) is negligible compared with the gain in terms of experience - musical, social, psychological and otherwise... just ask anyone who's already been to an I.V.

The structure of Adelaide I.V. is much the same as that of previous Festivals: the first week is to be spent in rehearsal camp and the second week in the capital city (Adelaide). Significant musical differences at this I.V. include:

- the setting up of Small Group Workshops as well as the traditional large group rehearsal/performance experience of the major Combined Choirs Concert;

- a decreased emphasis on the Individual Items Concert with a corresponding increased emphasis on the combined choir;

- a major concert with an entirely 20th Century programme; performance in Festival Theatre - one of the most prestigious concert halls in Australia, and acoustically the best for choral concerts.

But enough of this enthusiastic preamble. Below is a summary of nitty-gritty details. It is similar to the information sheet accompanying the final application forms for I.V., which are available now from your Society's I.V. Liaison Officer. If you haven't already applied, do so immediately, or you just might be the 303rd person (who may not get a bed) ...

NITTY-GRITTY

Dates and Times:

I.V. begins on Monday, August 19th, at 5.00 p.m. at the Adelaide Railway Station. At 5.15 p.m. a special train will pull out full of I.V. people headed for Port Elliot (52 miles south of Adelaide on the coast). I.V. camp at Port Elliot lasts until 5.15 p.m. on Sunday, August 25th, when the return train leaves for Adelaide.

The second week of I.V. is in Adelaide, and culminates in a major combined concert in the Festival Theatre on Saturday, August 31st, followed by the post-concert party until the small (or large?) hours of the morning. If anyone arrives before Monday, August 19th, they will be billeted in Adelaide. Monday, August 19th, will be free for early arrivals to wander around Adelaide and environs with AUCS and FUCS - or to sleep off the journey to Adelaide before IV begins.

MUSIC:

1. Individual Items Concert will be held on Tuesday evening at camp - i.e. one day after you arrive at I.V. Its purpose is to let other Societies hear the kind of things your Society has been doing; consequently you should perform works from your current repertoire. This is to be a public concert, but since there isn't much public in Port Elliot, we expect the audience to consist largely of ourselves.

2. Small Groups. There are ten of these and everyone will be expected to attend one. Detailed information is available on the final application forms but briefly topics covered range from Jazz and Folk Harmony Singing through Recorder and Percussion to Choral Conducting Techniques and Consort Music of the High Renaissance - the others fall within that continuum except for one which is called FOUND SOUND! Leaders include Malcolm Fox (see 'Combined Concert') Michael Goodwin (see FUCS article), Ralph Middenway (see SUMS Archives), and Robert Kay (see Editorial) and SIX other illustrious beings (see detailed application).

3. The Combined Concert is the musical climax of the Festival, and will be conducted by Grahame Dudley. The works are entirely 20th Century:

Carl Orff: Catulli Carmina

Vaughan Williams: Mass in G minor

Malcolm Fox: a specially commissioned work for I.V.; just completed. It is a setting of three poems for three groups, each consisting of a four-part choir, a piano, a soloist (from the choir), and percussion. The only link between these groups is the tape recording. The three poems are Dance Song, Moon Song and Drinking Song, by Graham Reynolds.

Everyone will have their own scores of all the music; all the music will be performed by everyone at I.V. Rehearsals for the three works will be held throughout the two weeks of I.V., however, rehearsals for the Orff will be mainly in the second week, so that if you can only come for that week you will not be excluded from singing in the Festival Theatre. If anyone wishes to receive their music in advance, please send \$7.50 plus 50c postage.

SOCIAL:

At Camp: various, including a revue-with-a-difference, sculling, old-time dancing at the "Sog Ball" with a 30's-style swing band, film, pubtime

In Adelaide: Variously, including Pressies' PJs, winery tours, picnic and scavenger hunt, publicity stunts, sogball match, parties, gatherings; and the fantastic, amazing and incredible What-You-Always-Wanted-To-Wear-But-Never-Dared Party.

ACCOMMODATION:

During the first week of I.V. we will be taking over the little old seaside town of Port Elliot. This consists of a railway station, two pubs, a general store, various churches and halls, and a Council Chamber (or I.V. Office) - so during I.V. your Mummies & Daddies can write to you at:

25th Intervarsity Choral Festival
Council Chamber
The Strand (Sideways)
Port Elliot S.A.

Surrounding the central part of the town are numerous houses, which are a homely mixture of old stone residences, boarding houses overlooking the sea, and modern brick holiday homes. On the very outskirts of the town there's paddocks and suchlike rural niceties, and a police station.

In the second week all interstaters will be billeted with local FUCS and AUCS.

TRANSPORT:

The deal with T.A.A. has metamorphosed into a straight donation rather than the hoped-for concessions for IVers; consequently you will have to rely on the tried-and-true train, bus, plane, private car, or thumb. We have sent out a very detailed sheet covering all these, including times and costs, to the IV liaison officers in each Society - so we suggest you get together with your liaison officer and organise group travel.

Private cars will be useful during the second week of IV, when we intend to billet at least one car (either interstate or local) in each house where anyone is billeted. If not enough cars are available we'll be locating non-car people in houses close to public transport (i.e. we'll be pleased if some of you come by car). Private cars will not be useful during the first week, as everywhere at Port Elliot is stone-throwing distance from everywhere else. If you wish, we will arrange to billet your car in Adelaide for the first week, so that everyone will travel to and from Port Elliot on the IV train. This car-minding service will be performed by parents of AUCS and FUCS in their caryards - previously known as front or back gardens.

WHAT TO BRING TO I.V.:

Details with the application forms.

COST:

Total cost of I.V. is \$29 per person. This includes all your music, food and accommodation. The cost is proportionally less for those attending part-time. Deposits of \$5 should be sent immediately, if not last week ...

See you soon; lots of love,

Mary Nettle,
25th IVCF
Publicity/Public Relations Officer.

TUMS

As the last echo of the Faure Requiem intermingled with the last roll of thunderous applause fades into the graceful stonework of St. David's Cathedral, here in Hobart, TUMS slowly returns to its normal non-F.U.C.M. state and prepares to face the big wide world of Term 2. For those people who didn't make the treacherous crossing of Bass Strait for the Festival of University Choirs in May, I shall digress at this point and tell you a little about it.

After a week of hard rehearsal and good clean fun we came to the final concert. The Vivaldi Gloria, Magnificat and Double Trumpet Concerto (played by 2 TUMS members) were the first half with Johnnie Aitchison (ex SCUNA) as organist (our orchestra had been dispensed with a month previously - shades of Melbourne minifest!) The second half was the Faure Requiem: the choir under Brian Hingerty (SCUNA conductor who stepped in at a fortnight's notice) performed magnificently as did Jim Cotterell (ex MUCS and a former TUMS conductor) on the harp and another well known ex MUCS person, Bryan Dowling, as baritone soloist. The other soloist was a treble from Hobart Boy's Choir, which is conducted by Di O'Toole (FUCM concert manager, and another former TUMS conductor). The post-concert party which was also a great success (although I don't remember much about it) was held chez David Stephensen (ex QUMS). At this stage it even appears as though we made a slight profit on F.U.C.M., which we ought to, as an audience for a choral concert (of over 500) is bloody good in Hobart unless you are doing the Messiah ...

Enough of Term 1, what of plans for Term 2 - although by the time you read this most of our plans will probably have eventuated. Term 2 sees a new conductor at the helm - Ian Owens, a name which should be familiar to all owners of that standard work for University Choristers - the 1966 University Song Book. Ian is now a lecturer at the Conservatorium here, and full of good ideas, as well as writing things of his own for us to do. Plans for Term 2 include two on-campus concerts and rehearsals for a major public concert three weeks after we troop back from Adelaide I.V. The on-campus concerts will both be an hour long: the first will feature Tavern songs, and will be held in a Tavern-style atmosphere with real-like alcohol (Vice-Chancellor and liquor-licensing committee approving we hope); the second will possibly be Shakespeare songs old and new (thanks for the idea P.U.C.S.) or national songs. The major concert will include Haydn Nelson Mass, Benjamin Britten Hymn to St. Cecilia, and a repeat of the Bergsma, The Sun the Soaring Eagle ... , this time however it will be with full brass, as well as piano and

percussion of various shapes and sizes. Also on the programme is a chamber work yet to be decided utilising our own musicians (hence the M in TUMS). We hope to begin the concert with a short work written for the occasion using all the available forces, i.e. String Orchestra, Brass Consort, Grand Organ, Timpani, Percussion and Choir. The social side of Term 2 is also well catered for - the annual progressive dinner, a rehearsal/social camp (July 26 - 28th) and of course the annual Lloyd George Singathon - we hope to retain our crown (and barrel of Cascade) as well as raise at least \$150 from sponsorship, and break last year's record of 13½ hours.

Robert asked for some serious comment, so I intend to make some. If you read through the article and got this far you will notice I mentioned that TUMS is a Musical and not really a CHORAL society. When we underwent the transmutation from an U.C. to an U.M. eighteen months ago we hoped to develop many other aspects of music. This has been slowly happening although our concentrating on F.U.C.M. has caused delays. However, we hope to work on this more now. The recorder group under Nathalie Crane performs on June 26th together with a visiting professor who is reading medieval poetry. The folk and blues group had one successful concert/evening-happening in first-term and plans repeats as the year goes on. Other instrumentalists are performing in our next concert. What I wish to suggest to other societies is that if they are having trouble getting together a reasonable choir on campus, they consider becoming an U.M. rather than an U.C. If one considers the advantages, they are many: 1) Many students are put off by a choir but will join to indulge in other activities, yet they frequently end up in the choir, often with a degree of musical experience many who are solely singers do not have; 2) Staging a totally choral concert can take a lot of rehearsal, with items from other groups the choir can concentrate on shorter more challenging works; 3) A musical society should eventually be able to provide much of the instrumental aspect of most choral works from within its own ranks; 4) By putting on performances by other non-choir parts of the society, a musical society should be able to be much more active on campus at a level which will be noticed and appreciated by a far wider range of the student population; 5) Finally, a society with resources non-choral as well as a choir has much more to offer to a composer if they are commissioning a work which is (a) what the Council for the Arts gives money for and (b) what Australian University choral societies should be encouraging.

P.S. TUMS has formed an IV'76 steering committee. We hope to have something to report at Adelaide, so start saving, folks.

I hope I have given you something to think about. I would welcome any comments in Adelaide.

Nick Heyward.

SUMS FIRE

A word of warning to those choral societies who possess music libraries in any way or form.

The SUMS library, largest by far of all I.V. collections and therefore vital to all societies is now conservatively valued at \$5,000.

On Saturday, June 22nd, a fire in the "fireproof" concrete building in which it is housed, came with 10' of destroying the complete library... at the time the library was uninsured. Needless to say it won't remain so for long. MORAL - if you have music : INSURE IT against fire and theft. So much of these collections, including many fine Jim Crints editions are irreplaceable.

SUMS Concert 2 on June 7 was a resounding success - the \$700 budget was fully recovered with may be some profit. The Great Hall looked full and apart from some lack of chord enthusiasm in the BACH the concert was well sung and well received.

A spirited attempt was made on the world Randall Thompson singing record - the work "The Peaceable Kingdom" which normally takes 29 minutes to sing was covered in 23 minutes - taking 2 minutes from the record. However, the judges ruled that wind assistance rendered the attempt invalid. SUMS now hope to make a separate attempt on the record within the next few weeks.

SUMS I.V. contingent shaping up well - 30 + - see you then.

Mal Middleton

MUCS

Gossip Sheena Eddie is Eddie no longer, but now is Sheena Da Costa, having married Bruce DaCosta last Wed. May 29th.

Mary Davies (MUCS) is now Mary McMullen being married to Sean McMullen since last Dec. 26th '73. The Bach 'Christmas Oratorio' concert was of a very high standard - as well as MUCS has ever done in the past. Conductor was David Carolane, soloists were Lynette Kutschewski (sop.), Helen Modra (mezzo), Peter Mander (tenor) Bryan Dowling (low). A single L.P. has been made of this fantastic concert (all choruses and 99% of chorales) for only \$4.50 Apart from our usual Orientation Week concert, MUCS got into swing in its preparation for the 1st Term Concert. Though we had up to 140 different people coming to our rehearsals, we eventually stabilised at about 65. Many people found the Gabrieli very difficult (it was) but it was worth it.

Programme Bach Cantata No. 80 Eine Feste Berg
Gabrieli Motet for double choir Hodie Complenti Sunt
Mozart 'Spatzenmesse' in C K.220

We offset printed the Gabrieli, with 2 other motets O Domine Jesu Christe and O Jesu Mi Dulcissime (different from I.V. '72) plus the Magnificat from Sacrae Simphoniae - Venetie 1597 (150 copies). An audience of at least 400 enjoyed the concert and the choir sang as well as they could, considering the professional orchestra was not worth the money(\$1,437.32).

2nd Term

<u>Programme</u>	Haazen's <u>Missa Luba</u> (know it?)	
	Copland's <u>In the Beginning</u>	
	Debussy <u>Trois Chansons</u>) for Chamber Choir
	Ravel <u>Trois Chansons</u>	

to be presented somewhere in Melbourne on July 30th (I think),
rehearsal camp Dromana July 19th - 21st.

End of Year : Haydn's Seasons. Has anybody got any vocal scores
and orchestral parts (if not to borrow, to photostat)?

A strong contingent will be going to Adelaide IV this year!! We will
present an item in the I.I. concert, if there is one! We will then
proceed to devour every other society by sheer majority of numbers,
let alone voice. If we feel like it, we may even present an item at
the camp review!! This is going to ruin our reputation!!

' may the good fairy wipe the froth off your
whiskers'

ROLAND

MUCS

PROBLEMS, PEOPLE, PROBLEMS

Even though our recruiting is good, we find that the people
are not staying. For the first three rehearsals there is always a
different group of about 20 people who just give us one try, even though
our attendance figures show a consistent 90. It was the same thing last
year; and this year we have a different conductor. Therefore it must have
something we (and Choral Societies in general) attract. To upset the
last comment I would like to add that the people in MUCS are quite
different from those of 2 years ago.

Because of the size of our choir, it was (is) very
frustrating to organise without disrupting rehearsals. In order to
overcome this we have increased our output of newsletters. Secondly we
have appointed 'section-leaders'; members from the choir, who will lead
their respective voice groupings if not vocally and morally, at least
by making everyone feel welcome, providing encouragement and generating
a friendly working spirit within the group. This will take some strain
off the secretary and the taking of rolls.

In the past we have threatened, but now we intend to prohibit
anyone who doesn't attend the camp and final rehearsals, at the discretion
of the conductor and committee, from singing in the concert - such
offenders have caused undue tension during DR's and concerts in the past.

A Chamber Choir has been formed within the society -
participation by audition - SATB, 4 per part, rehearsals held at a
different time than the rest of MUCS.

However, apart from these administrative features, one must
keep in perspective the Art. Here is a quote concerning teaching and
performance which may be worth considering :

"(A performer) on such a system, instead of treating music as a means to his own improvement, makes it serve the pleasure (and that a vulgar pleasure) of the audience to which he is playing. That is why regard of his performance is something improper in a freeman, and more befitting a hireling (slave). The players themselves may also become vulgar in the process. The standard by which they fix their aim (i.e. the pleasure of the audience) is a bad standard. The commonness of the audience tends to debase the quality of the music; and the artists themselves, with their eye on the audience, are affected not only in mind, but also in body, as they move and swing to suit the taste of their hearers".

Aristotle 'Politics' VIII: vi 4
trans Barker OCP 1946.

Even though this was written in the 4th Century, it gives a thought upon the consideration of a programme.

F.U.C.S.

Dear Erato,

Disregard everything I said about F.U.C.S. plans last issue - it's all changed! Michael Goodwin former conductor of U.N.C.S., Assistant Conductor of the South Australian Symphony Orchestra and brother of David, consented to conduct us. This necessitated a change of programme. We sang Madrigals and "songbook" material in a concert on the Plaza in Orientation Week and in April, sang some of the songs from that Programme at the University's Graduation Ceremonies. Our crowning achievement was a performance of Rossini's Petite Messe Solennelle on May 3rd. This concert was the most ambitious ever undertaken in the history of F.U.C.S. and was very successful. We were fortunate to have four of the Adelaide Singers - Genty Stevens, Norma Hunter, Malcolm Potter and Noel Robbins - as soloists and John Hall, James Govenlock and Anne Quilty as accompanists.

Socially, also, F.U.C.S. is flourishing. A most enjoyable Orientation Camp, a barbeque, several parties (one of them fancy dress, which caused several surprises!!) and lots of 'Coffee after Rehearsals' are among the first term happenings.

This term F.U.C.S. is busy preparing for I.V. and so other activities are curtailed. We are, however, putting on a concert with A.U.C.S. on June 25th in Elder Hall. F.U.C.S. half of the programme consists of Songs by Shakespeare with music by Various Others.

Gary Dowsett (formerly Q.U.M.S.) has joined our ranks and is a great asset to the tenor line (and that of the Philharmonic Choir), and Kel White (formerly M.U.C.S.) from Papua New Guinea visited for several weeks in March. We sent five members to F.U.C.M. - Mary Nettle, Rosemary Rawady, Doug Davidson, Peter Hopkins and Tom Hanaman - all of whom made their mark ... ! F.U.C.S. are still travelling! Post F.U.C.M.

party was held on June 15th and there were some interstate visitors for that.

See you all at I.V. - it's going to be wonderful! - Port Elliott waits with open arms (houses, beds, halls, etc. ...!)

Lots of love,

SUE.

"Advice to a would-be Music Critic" - by Neville Cardus

In answer to a letter from a schoolboy asking, 'How can I become a music critic? Is it necessary for me to learn to play the piano?' Neville Cardus has replied in The Guardian of July 21, 'A music critic is none the worse equipped granted he is able to play the piano. More important he needs to know how to listen to music; he should learn music when very young exactly as he learns his mother speech - by ear. But his essential necessity, as a draftsman, is that he masters an instrument just as hard to control as any musical instrument; none other than language, a way of expressing himself in words individually.

'Many children have been known to play the notes written down in their lifetimes by great composers. Many young fiddlers and pianists have played Beethoven and Brahms admirably and recognisably. Few have written distinguished plastic prose; indeed, few grown mature critics have written prose which has been more personally identifiable than the prose in the latest White Paper or Rent Restriction Act. If I found a scrap of newspaper blowing in the wind in the streets and I came upon a printed passage like the following, I'd know at once the writer of it:

"It is as true of Elgar as of Beethoven or Wagner that he comes out of each work a new man. There has been but one Dream of Gerontius ... the Dream of Gerontius before Elgar touched it was hardly to be called a poem. Like a hard, rocky substance, it was as nothing until the waters of music had flowed over it, and the creeping plants of musical embroidery had worked their roots into its being, and thus softened, its hard substance was soon seen to imprison a heart."

'Langford, of course, and I should have a fit if I were to open a newspaper tomorrow morning and read anything as good. More likely, I shall tomorrow find the usual "... the movement dies away with double bassoon and harp, and now, in the dominant of C major, strings and harp build up an agitated figure still dependent on the whole tone which grows wider to become a diatonic arpeggio."

'The intelligently musical lay listener can't understand this sort of jargon; and the educated musician can find it all out himself. It is exactly 70 years since Bernard Shaw made a parody of this order of musical "criticism", and it still persists. "I will now", wrote Shaw, "give you my celebrated 'analysis' of Hamlet's soliloquy on suicide, in the scientific musical style: Shakespeare, dispensing with the customary exordium, announces his subject at once in the infinitive, in which mood it is presently repeated after a short connecting passage in which, brief as it is, we recognise the alternative and negative forms on which so much of the significance of repetition depends. Here we reach the colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop".

'Why is it that such stuff is written about music? No dramatic critic would dream of discussing inverted stresses in Macbeth; no art critic would fill columns telling us how a painter mixes his paints. To my schoolboy I wish to say that, if he insists on taking up music criticism, instead of a more lucrative and respectable profession, he should respond to music exactly as he responds to a book or play, or any other delights in his life. But he should absorb himself in what he is listening to, and enter into the composer's mind, imagination, and way of making music.'

(Reprinted from the Australian Bulletin of the British Council (No.146, August 1973).)

AUCS

Well, everybode, here in the teething metropolis of Addle-ade, between pre-I.V. tremor-parties (no, tremor, not tenor!! Who wants a party of only 3 people anyway? ... beside the 3 people) and wild flurries of mattress-borrowing, AUCS manages to prepare for a small concert soon of the Haydn Te Deum, an item by FUCS, and little sings provided by small groups. AUCS is also singing in a Centenary Concert put on by Adelaide University - the day before IV!!!!

Between our last (Yais, very successful!) concert - as part of the Elder Conservatorium lunch-hour series - and I.V. rehearsals we expected a drop in attendances, the usual thing at this time of year, so, apart from our concert, AUCS turned on the socialising with a vengeance. While the I.V. Committee sweated over draft copies of the kitchen sink, AUCS Committee, in a frenzy of goodwill (and bad tastebuds?) arranged a Progressive Dinner. Our own personal bus licensee, Peter Ruys (yep, he's being conned for I.V.!) took us from venue to venue and it was a huge success. There followed the Post-FUCM Party with lovely SUMS, MUCS etc. invasions.

Next is a camp at Longwood (sundry MUCS will remember life by the big log fire last time we were there). The next weekend is a fancy dress party (fancy!) no less. (Thinks: "Omigosh! I haven't a THING to wear...")

So there's where it's at and wot it is from AUCS, forsooth.

See you all at I.V.

Love and ticks,

Julie.

Report from PUCS, or a mild rave about "Jabberwocky".

As usual late, but at least not holding up the works as in earlier days, arrives PUCS article. A busy two terms these have been.

We started out the year with Rob Kay as conductor (or chorus master?), some of you in the East may remember him - and began on songbook material. An amazing sound was achieved compared to other first rehearsals back in previous years. It made people realize that pleasant sounding music is not the ability of just a few God-chosen people.

Into an April lunchtime concert in the main campus theatre with "Songs of Middle Earth", a performance of readings (Classics Professor) and songs (PUCS & small instrument group) from "The Lord of the Rings". The program, audience (500 unusually good for 1st term), reading & standard of music all made a good performance which was very well received. It did a good deal to change our campus image & made us known off campus (part of an ABC radio morning show gave us coverage). The songs, by Judy Clendon were from her "Compleat Chorister".

From there we turn to the Jabberwocky - backstage work had been taking place 1st term but burst into the opening with auditions & other similar concrete manifestations. Much worries accompanied choosing a cast & having enough men for a chorus but all to no avail. A cast was chosen and a chorus eventually filled. Then our music director went sour (in fact he didn't appear for rehearsals etc) - he was from the Eastern States (an indicting statement) however lots of organizational alterations the show blazed forth in ups & downs - How was it going to go? Who would it appeal to?

In a few days after opening night (Wed May 29) we found out. It appealed to EVERYONE (no grand Eratoin hyperbole either) - they left the theatre in droves to tell friends. The Thurs. morning crit. is reproduced below. The last two nights had about 150 people turned away despite the last minute addition of a Saturday matinee. "Jabberwocky" proved that a group of inexperienced enthusiastic people could get together - with a superb band of professional musicians) and present a play that appealed to all those people who stay away from Perth theatre by the house full. To top it we do it again on July 10 to 13 (Mal Middleton & Andrew Kay came over for it and really liked it - Peter Philips is coming for the next season)

Despite the starstruckdom of everyone by this stage we set about preparing for an August concert. With a program of 20th Century Choral Music & Humble's POÈMES À CRIER ET À DANCER (an off beat piece with performers singing, "singing", making noises & creating rhythms with different objects), Holst's PSALM 86 (a simple sound based on a hymn-tune from the Geneva Psalter of 1543) and MISSA LUBA (congolese folk mass with our own Ben Macpherson singing tenor solo). At this stage it has become a PRAM concert in Withrop Hall (the first of its kind in WA) with smaller groups, instrument & voice, organ & whatever else comes to light. PUCS, who is organizing it, will be the main performing group. The Songs of MIDDLE EARTH will be performed by the IV group who are bringing it across for the Individual Items concert in August.

This year's contingency from PUCS is looking like being one of the biggest ever (about 30) and I think this reflects not only the closeness of Adelaide to the threatening secessionists of the west but also the level of enthusiasm achieved this year.

And after IV.?

anything might happen - no, not a third "Jabberwocky". We'll let you know later in the year what we planned and did do.

david young

at right the Jabberwocky crit
of May 30 (and it was
the least
enthusiastic one)

COURTLY FUN WITH CARROLL

Most of us fondly recall the "jabberwocky with eyes of flame" as a fierce but harmless creature that whiffled through the tulgey wood of our childhood.

More recently erudite academics have recognised in Lewis Carroll's Victorian nonsensical nursery ballad a serious and significant parody of heraldic and courtly valour.

At the Octagon Theatre the University of WA's Undergraduate Choral Society and various student players incline more toward the latter interpretation in an attractive presentation called "Jabberwocky" which, in its gentle way, sends up many things, both musically and verbally.

There are altogether too many young people involved in this imaginative production by Phil Thomson to give credit everywhere it is due, but

toes slither splendidly and borogroves are deliciously mimsy.

Pam Carnachan plays with considerable charm and presence in the central role of the reluctant youth urged to prove his manhood by slaying the Jabberwock.

Musical director Peter Bandy (who stepped in after an 11th hour withdrawal by Raymond Long) leads an excellent orchestra in firm but sensitive support of the singers.

I don't know why this refreshing show is labelled "an adult pantomime". I'm sure that even today's kids are childish enough to enjoy it.

SYDNEY I.V. 1975 - The story continues ...

In an effort to tell you what our hearty band has been doing I decided to tell you about the lovely Camp site we've got ...

It all started last year sometime when Robert & Mark and I went to Bowral to see Chevalier College with a view to using it for the Sydney IV Camp. T'was after minifest because Tricky suggested it to us as a suitable joint (credit where credit's due). We liked the place and the priests - especially Father Patterson who kept on showing us corners where one(?) could have some privacy!!

Well of course when the I.V. Committee was settled and Robert had departed to Perth it was realised that I was the only one left who'd seen the place so one Monday in January, Clarke and David and I went down to see the school. At this time we had just come to the rather horrifying realisation that :-

- a) January IV wasn't feasible in 1975 and
- b) August IV might not coincide completely with school holidays.

Father Patterson greeted me like a long lost friend - "And how old is your son, madam ... doesn't she look young to have a son of high-school age are these two gentlemen your husbands?" - not only that, but he was quite willing to put the school holiday dates forward (or is it back) two days to accommodate us!! Needless to say Clarke and David like the place a lot and immediately saw the potential of the school for IV.

However, back home we were faced with a revolting committee - they wanted to see the school too! So, on what looked like being a rainy Easter Monday we met outside the Fisher Library at S.U. - We? Mary and David and Rosie (minus broken-down car) and Ted and Linda (both without recently pranged cars) and Michael and Marg (QUMS) and Lindsay and Liz and Chris and me ... We arranged ourselves in 3 cars and agreed to make a minor detour to pick up Ella who was visiting her parents in Wollongong. 2 carloads of us arrived at Garbage Tree Lane but no Lindsay. We waited to the tune of coffee and Dutch Buttercake but eventually left minus 2 sums, 2 uncs and 1 qum. We stopped in Robertson and what should appear but a bomb Holden with 2 sums, 2 uncs and 1 qum in it - it'd broken down but all was O.K. now.

4 cars arrived at Chevalier College at 2.30 p.m. - Father Patterson wasn't there and Father Bell was sure that David and I were quite capable of showing the place to the mob. We looked at the old chapel (there is also a new chapel) and then discovered the Tenors' courts (for tenors to do their courting). Then there is the library (which was locked but from previous visits I know is stocked with "Catholic Weeklies" and similar subversive literature), There is a concrete courtyard perfect for outside rehearsals and boat races and lots of else as well. Dormitories range from many bedded, not-so-many bedded, single bedded, etc. and even those who wish to sleep segregated may do so! The hall has a projector for films, a stage, and a Bechstein "Grand" (kept locked away because some little boys previously put jam in it!) There is a pond with ducks in it but it is a little too dirty

even for fully clothed midnight swims (especially since Bowral in August is what one could lightly term cold). There are 4 ovals - one of which is particularly suitable for sogball - a slippery dip, lots of rehearsal room, a dining room where all can eat at one time, pooltables, T.V. heating throughout, and unpolluted air!! On top of everything else the school is set in some of the most beautiful countryside in N.S.W.

David remarked to me as we crossed the Harbour Bridge on the way home (we made a slight detour north before hitting the Eastern suburbs) that he'd just clocked 250 miles which wasn't bad for a petrol shortage!

By the way, none of you know who our committee is cause we forgot to tell you, so ...

Convenor	David Goodwin UNCS
Secretary	Ruth Marshall SUMS
Treasurer	Clarke Gerber MMM
Entertainment	(we've got our priorities right) Lindsay McDonald SUMS
Librarian	Edmund (Ted) Perrin UNCS
Workshops	Mary Daley UNCS
Minutes Sec.	Margo McLaughlin UNCS
Con. Man.	Ian Callender SUMS
Public Relations Officer, Transport Officer and Billetting Officer	
have yet to volunteer their services ... but we have	
Lots of Hangers On.	

Lots of love to all of you, see you in Adelaide (I hope) but if not there, then hopefully in Sydney on or around 17th August, 1975!

Ruthie M.