

# erato

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The newsletter of the  
Australian Intersvarsity  
Choral Societies'  
Association

## 260 VOICES RAISE BELCH

Adelaide composer, Malcolm Fox (above), likes to entertain and also to shock—and he prefers to do it on a grand scale.

His latest work, "Three Steps in a Lush Luna Foxtrot," was presented at the Festival Theatre last night.

In a sense it could be described as "the ultimate artistic chunda."

The work, which includes percussion, piano, and a 260-strong choir, ends with a finale of well orchestrated belches, stomach rumbles, and Bazza McKenzie vomit noises.

It is what he describes as "music theatre" and is being presented under the auspices of the Intersvarsity Choral Society.

The event, held annually round Australia — has attracted hundreds of students to Adelaide.

The "Lush Luna Foxtrot" is actually three works in one, and includes verse and songs for solo voices.

The first, a dance, is a musical spoof in which the tenor solo reads extracts from a Fred Astaire styled dance manual.

The moon song, according to Mr. Fox, is ethereal and makes maximum use of electronic equipment including echo chambers and tape recorders.

### Wine song

The drinking song, the final one, is fast and repetitive and during it, three soloists intone lists of Australian wines.

Malcolm Fox, an Adelaide University lecturer working in the field of children's music education, is interested in the entertainment aspect of contemporary music.

He says most contemporary music is serious and rather boring.

The only requisites audiences need to appreciate his works, he claims, is a sense of fun and an open mind.

—HELEN COVERNTON.

effect on our musical climate. Of course his forces were first rate. University students are never noticeably reticent in behavior when they are in the public eye and any lurking inhibitions were entirely shed on Saturday night. Graham Dudley had the unenviable task of coordinating the masterpiece, ears.—JAMES RENNREY.

## new work Choirs in lush



The 25th annual festival culminated in a very full day in the Festival Theatre on Saturday with a long morning rehearsal and an outstanding evening concert. Choiral singing can be

are directed by rare sorts of musicians who can match their professional skills to the dedication of their amateur charges. Conductors Graham Dudley and Michael Goodwin can be very please with the high level of achievement on this occasion.

The programme was refreshingly imaginative.

The sublime, monumental, Vaughan Williams "Mass in G minor" was balanced by the brilliant and very taxing "Catullus Carmina," by Carl Orff, and a fabulously invigorating piece by Malcolm Fox called "Three Steps in a Lush Lunar Foxtrot." For both the latter works the choir was joined by a percussion ensemble including pianos, and a variety of soloists.

night. Festival Theatre on Saturday over Australia had their 25th get-together in the Adelaide University choirs from all. This one will be remembered for the commissioned work by Malcolm Fox — three steps in a lush lunar foxtrot—a piece of unparalleled nonsense which clearly stamped the 28-year-old composer as a flourishing genius. It is a setting of three patendronic poems scored for choir (250 voices), soloist, three pianos (grands at that), percussion, and tape. For unbridled imagination, boldness, vigor and a certain robust vulgarity it couldn't be improved upon. That we have such a composer in our midst—Mr. Fox is a University of Adelaide lecturer — can only have a quickening

## GETTING THE BEST FROM AMATEURS

By RALPH MIDDENWAY  
Inter-varsity choral festivals are addictive, becoming for a time a way of life.

tremendously satisfying.

The proverbial bunch of amateurs can reach to Theatre on Saturday achievement ordinarily well beyond most of hearing and an outstanding evening concert.

This is so long as they



Erato Number 15  
October, 1974.

Editor: Robert Kay,  
47 Sadlier Street,  
SUBIACO. W.A. 6008

### Editorial

Here I sit, one month away from my first exam since 1970, writing yet more non-academic crap for the typist to convert to neat IBM legible lines so that you don't have to strain your eyes.

Musically it's been an interesting year for me - since that's almost all I've been doing (apart from moving house yet again!) Particularly interesting has been conducting PUCS: going back over the years I spent in SUMS and weighing up the different approaches of the conductors I had worked with there and elsewhere (upwards of 25) and judging their affect upon the choir and concert programmes; finding out PUCS' interests and strong points; and above all drawing from a group of people, many with limited experience, the necessary degree of musicianship to keep us together as a society. Here was a chance to take all my observations and complaints as a chorister in the past and make something of them. I know I enjoyed this year - I hope PUCS did.

Above all, I think, the Choir and Conductor must share a common aim: not necessarily a common goal, because that implies a dedication towards music equal to the conductor's (ideally) in every Engineer, Lawyer, Historian or Medical student who belongs to a University Choral Society. The common aim should be towards the "success" of the Society, which to my mind is best measured in terms of the music produced by the choir. In other words, the Society must be aware that to most choristers, music comes second after Engines, Law, History or Meas and as such Music is posed a challenge and in turn must pose a challenge to choristers.

So, where's the challenge? Do we programme music that won't be too difficult so that there's every chance of a successful performance in terms of right notes? How about a programme of the choir's "Old Favourites" in order to keep up membership? Alternatively, there's Standard Choral Repertoire to get in an audience - or new music, either contemporary, ethnic, or first Australian performances, to pose a more academic challenge. A stage production has its own particular attraction also.

What sort of standard can a University Choral Society hope for, and on the other hand, achieve? This will depend on the circumstances peculiar to each choir - the raw material in the way of choristers and their ability and interest - coupled with a sense of "aim" or direction in the form of a will to succeed, and improve on past successes so that as the more experienced choristers leave, one hopes with their appetites whetted to join other choirs, the up-and-coming members are improving sufficiently quickly to take their places as section leaders and sources of inspiration to the novices entering the ranks. Give yourselves an aim - Improved Musicianship.

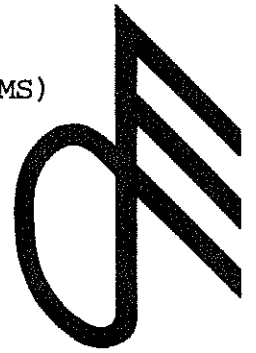
# 26th Intervarsity Choral Festival

Whilst every-one-else is still savouring those final fizzles of fabulous Adelaide IV it has suddenly (?) dawned on us that it's our turn next --- Sydney IV is less than a year away!

As you've seen from the "Bullsheet" we have long been getting it together but, at last, we have a full committee and we can now launch forth on the detailed plans.

For your edification the committee reads (but cannot spell) as follows:

Convenor - David Goodwin (UNCS)  
 Secretary (incl. Camp & Workshops) - Ruth Marshall (SUMS)  
 Treasurer & Business (?) Manager - Clarke Gerber (MMM)  
 Con. Man. - Ian Callender (SUMS)  
 Librarian - Edmund (Ted) Perrin (UNCS)  
 Pub. Off. - Mal. Middleton (SUMS)  
 Entertainment - Lindsay MacDonald (SUMS)  
 Billetting- Cheryl McCaffery & Neil Nicholl (UNCS)  
 Transport - Viv. Nicholl & Ella de Rooy (UNCS)  
 IV Liason - Rosie Vines (SUMS)  
 Minutes Secretary - Mary Daley (UNCS)

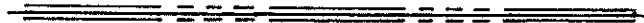


**Sydney 1975**

Pleeze send back your handy rip-off workshop questionnaires (& as quickly as possible, too) and any societies wanting more of our No. 1. Bullsheets just write to us (PO Box 16, The Union A09, Sydney University, N.S.W. 2006) and we'll oblige tout de suite.

Lots of love,

Ruthie & David



## THE BAROQUE INEVITABLE

Listening to music was once an almost sacred act. Certainly Bach and Beethoven would be horrified to see their music treated as the background to conversation but that is the most common use of their music today. In fact it could be suggested that the unpopularity of much contemporary music is due to the fact that it intrudes into situations where Beethoven and Mahler have lost their impact.

Finally, the electronic reproduction of music has altered the notion of past and present. Today the music of any time, any culture and any civilization is available in neat packages. This is the "implosion" of ideas which McLuhan points out as being due to technology. We no longer have to be an expert in 17th century history to understand Buxtehude, nor do we have to travel any further than our own living room to hear music of India. The accessibility of all musics makes us evaluate music in terms of a continuous present. To quote Leonard B. Meyer:

*When the world history of music can be purchased in any record shop, what does it mean to say that Beethoven is in the past? His music is just as readily heard as that of Boulez - more so! (Music, the Arts and Ideas).*

## (2) Electronic manipulation of sound

"Hi-fidelity" is a relative concept. To take a not so extreme example: a 17th century piece of clavichord (an extremely quiet instrument) is fed through two extremely close microphones in a tape-recorder to produce a sound on record at ten times the volume and "doctored" to obtain the best effect. What has been produced is really only an anecdote of the original which must be heard a few feet away in a room. At the other extreme, a symphony orchestra could never fit in a living room and could never produce its sound in the spatial dimensions suggested by two speakers. Electricity changes the nature of sound between input and output in an inconceivable number of ways.

Coupled with the difference in the listening situation between concert-hall and living-room, these manipulations completely change the nature of the music in perhaps even more potent ways. To quote Jean-Charles Francois:

*The symphony of Mozart on a record is no longer fifty musicians or a certain tonal scheme and form, but it is an Objectmozart, a type of "quote", an "anecdote", which has no directionality other than MOZART taken as a whole. (Melbourne University lecture, 1971).*

This manipulative power of even the simplest electronic devices is essential to any electronic music. The develop-

ment of electronic music is to a large degree a history of the increasing sophistication with which sound-resources of all kinds were manipulated. "Musique Concrete" consists of the recording of everyday sound-resources (including Beethoven symphonies and previous works by the composer himself) and creating a composition by varying the tape-speeds, playing sounds backwards and so on, and then splicing all the elements into an agreeable collage. This field is far from exhausted, new techniques of using tape-loops and mixing facilities such as in the music of Pauline Oliveros or the phasing techniques of Steve Reich have redirected many electronic musicians back to the manipulative possibilities of a machine as simple as the tape-recorder.

There is nothing particularly new in all this. Music has always consisted in the manipulation of available sound resources. Within electronics however, there is scope for manipulation previously unheard of and which takes a different form, as everyone who has used a record player intrinsically realizes. Pressing down a note on a piano produces only one strictly identifiable musical result. Turning a knob a fraction of an inch on a record player or making the needle jump produces a whole series of interesting musical results with virtually no effort whatsoever.

By extension of this principle concerning the nature of music the synthesizer is inappropriately named, for its main job is manipulation. And for the electronic composer using the synthesizer with its envelope-shapers ring-modulators and filter-banks, manipulation is no longer a concept confined to sonata-form, twelve-tone rows of Klangfarbenmelodie. In fact an electronic composer may well know nothing of these fields without compromising his integrity. Traditional musical training is of little or no help in a field concerned with frequencies measured in cycles per second rather than according to the arbitrary designation of the letters of the alphabet to an arbitrary range of

frequency intervals. Similarly, the terms "forte" and "pianissimo" are relative, "65 decibels" is not. The knowledge of the electronic musician is much more concerned with the physical relationships of pure sound, from sine-wave to white noise.

Electronic "instruments" are also remarkably easy to operate, especially compared to traditional instruments. Physical effort is removed — amplifiers and loudspeakers project the exact sound quality the performer wishes. Given an hour or two at a synthesizer anybody can produce a musical sound, understanding its make-up and implications. A year of solid work can give anybody a basic training in the principles and techniques involved. (Compare this with the six to eight years required on a piano). Of course, sound manipulation remains as aesthetically complex a subject as ever and can involve the serious work of a lifetime, but the process and means of exploration into the creative use of sound has been made much easier, becoming the realm of the child, the physicist and the housewife as easily as that of the professional musician.

The American composer Milton Babbitt once described "a world of private performance and electronic media, with its very real possibility of the complete elimination of the public and social aspects of musical composition". (M. Babbitt: "Who cares if you listen?" High-fidelity magazine). "In the electric age there is no longer any sense of

talking about the artist's being ahead of his time. Our technology is, also, ahead of its time, if we reckon by the ability to recognize it for what it is". (Marshall McLuhan — Understanding Media).

Electronic music is usually seen as an extension and development of 20th century serious music. The electronic composer is still regarded as "composer" in the 19th century sense of that word, except that he uses different instruments, such as the synthesizer, to create exciting new series of sounds. Many working in the field would claim that the synthesizer has basically the same instrumental function as a piano or a symphony orchestra and there is currently a boom in designing and building such instruments for concert hall performance requirements. And, especially in the fields of "rock" and "pop", electronic devices are also often used simply to present centuries-old musical notions of harmony, melody and rhythm in a new suit of electronic clothing. The electronic music studio itself is generally seen as a place where composers steeped in post-Weberian techniques of western musical organization produce their "monuments on behalf of a confused and under-educated public."

To rid ourselves of such unfortunate misconceptions it is necessary to establish the inherent nature of the electronic medium, the possibilities of its use and its impact on our musical life.

## La Trobe University

### DEPARTMENT OF MUSIC

#### MUSIC 401. AN INTRODUCTION TO WHISTLING. (Manges)

A brief survey of labiovental harmonic expression, beginning with Shakespeare's immortal "To Whit to Woo" and continuing to the present, followed by an intensive study of the mechanics of the production of oradental tones. Students will be expected to compose several short pieces and perform them. Persons who are not capable of whistling are advised to take instead Music 406, An Introduction to Humming.

First of all, it is obvious that we live in an electronic musical world. In fact, virtually all the music any of us hear is electronic in the sense that it is transmitted by electronic means such as radio, TV or record player. Even at a concert we will often hear amplified harpsichords or guitars. Nearly every concert is recorded, played back and critically analysed or rehearing. The music of virtually any culture can be discovered through electronic means. Our musical knowledge is the product of innumerable electronic processes much more than it is the result of our childhood or even adult music lessons.

What this means is in fact that musical knowledge and expertise have been removed from the academic to the public domain. The gap between those whose lives are affected by music but whose interests are at most peripheral, and those directly concerned with the medium — such as technicians, composers, radio-personnel, performers — is less and less clearly defined.

Take a simple example of this phenomenon. In the terms within which 18th and 19th century music was written it was understood that the music would be presented to a totally passive audience which had no means of controlling what they heard. The same music listened to today by means of a record-player or tape-recorder enables the listener to control the sound he hears. He can adjust the volume to suit the purposes of the occasion — even to the extent of turning the volume right down in a piece which is designed to break his ears. He can adjust bass and treble to obtain the sound most suited to his own hearing capacity. In these ways alone our hypothetical listener is interpreting and performing the music in ways previously unthinkable. John Cage, in the production of a record of piece HPSCHD, even issues instructions for the step by step performance of the record. Everybody who uses a record-player and makes the clearly aesthetic decisions regarding volume, balance, bass and treble is in fact an electronic musician in his own right.

Bearing this in mind we will attempt a reasonable all-inclusive definition of "electronic music":

Any music consisting of or including sounds which have at some stage existed as electric current and are transformed into sound via a loud-speaker is electronic music.

Under the terms of this definition three important and inter-related aspects are definitive in the analysis of any electronic music:

- (1) the recording of sound and its reproduction,
- (2) the manipulation of sound resources by means of electric current, and
- (3) the production of sound by means of electric current.

#### (1) Recording-Reproduction

The development of western music can be seen most clearly in terms of the recording of musical processes. Notation — the representation of sounds on paper — was the means by which the work of one musician could be compared to that of another. Further to this, more and more complex musical events could be represented on paper and reproduced by any performer familiar with the notation used. Quite obviously the music of Bach, Beethoven and Wagner would have been quite impossible without a highly complex and systematized means of notation.

From player-pianos to wax cylinders to tape recorders to computer memory-banks; all of these developments, involve a means of recording a composer's work without the necessity of an intermediary visual medium. Further to this, with the accessibility of other men's ideas now, the complex process of analysing a musical score or of being able to perform it are no longer required.

This does raise difficulties for the academic musician — best exemplified by the absurd attempts begun by Stockhausen at inventing an electronic music notation. Musical analysis has always depended on visualising the aural — the representation of sounds on paper enables us to

see the process of music as it were in a slow-motion version. Now, as in pre-notation days or as in "primitive co-societies", we are forced to rely on memory. Perhaps computers, which can analyse as quickly as they can "hear", are the solution for thorough analysis.

Electronic reproduction of music has also changed the nature of listening. There is a possibly apocryphal story about Erik Satie placing a string quartet behind a curtain at an art exhibition. As soon as it started to play every patron stopped inspecting the paintings and began listening to the music. Satie rushed forward to announce that the music was not there to be listened to but to "create mood." To the patrons such an idea was incomprehensible.

An understanding of electronic music implies an involvement with it and vice versa. In the United States, the synthesizer is rapidly over taking the piano as the "family" instrument. While one always wants to listen to the music of others for ideas and comparisons, the exciting possibility now exists for an interdisciplinary musical education for anybody who wants to be involved in the field.

#### (3) Sound Production

So far in this essay I have deliberately avoided what might be called the "exciting-new-sound-syndrome". However, it is true that one of the preoccupations of 20th century music is the search for instruments which could obey a composer's every whim. Charles Ives wrote in 1916:

*Why can't music go out in the same way as it comes into a man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood and brass? Consecutive fifths are as harmless as blue laws compared to the relentless tyranny of the "media". The instrument! — there is the perennial difficulty — there is music's limitations.*

Ives would obviously have been delighted to work with instruments that set no such limitations and upon which virtually every sound or sound-combination could be produced. Electronics has certainly provided that opportunity.

But any new freedom brings its own difficulties. Centuries of development were necessary to provide societies with intuitively beautiful and interesting instruments such as the didgeridoo or the harpsichord. The electronic musician is faced with the problem of combining sine-waves, square-waves and noise-generators in ways he considers interesting or beautiful or expressive. Such problems are resolved only by a thorough understanding of the nature of sound — as wave form, as pressure, as time — all subjects previously in someone else's domain (such as the instrument-maker, the physicist or even the architect of the buildings in which the music was to be played) — now become the musician's concern also.

One subject of increasing importance is the psychology of perception. Particularly in computer-generated music when theory takes a leap ahead of practice, what one

expects to hear as the result of input is often quite different to what one actually hears. Previously composers were concerned with the limitations of their instruments and their performers. Now they must be concerned with "the perceptual capacities of the trained listener". (Babbitt).

#### Conclusion

To use Leonard Meyer's descriptive term, electronic music has truly heralded the "End of the Renaissance". This essay has taken the approach that electronic music can no longer be viewed as a peripheral, if logical, outcome of development in 20th century music. Its impact has

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changed the very value and role of the composer and the musician more than the Dadaists and John Cage put together.

Of course, good music is the result, as always, of concept as well as technique; but electronics has forced out the limits of the conceptual to a degree inconceivable even twenty years ago.

In Australia where the basic manipulative practice of the tape-studio has been bypassed; where FM radio and colour TV are yet to be introduced; where music education has concentrated on the development of archaic techniques where radio technicians have never attempted to realize the manipulative possibilities of their studios; where contemporary music-making has only begun to receive token encouragement from the musical establishment; where there has been no inter-disciplinary activity within universities, etc. it would seem that a situation in which exciting music-making can occur may well depend on imported expertise. While the setting up of electronic studios in universities proceeds apace and exciting community projects such as Melbourne's New Music Centre (167 Mt. Alexander Rd., Flemington, for those interested) gets underway, it is certainly no time to be parochial.

In short, we need a good kick up the musical arse!

RON NAGORCKA

PELICAN, AUGUST: 1974

Editor Erato,  
Mr. Robert Kay,  
C/- Music Department,  
University of W.A.  
NEDLANDS. W.A. 6009

Dear Sir,

In defence of not always having "a well primed cock."

In every pluralist society people's ideas and ideologys will often come into conflict. I believe that the administrator or legislator should strive to permit maximum possible liberty and freedom for an individual to live his life unmolested with rules or laws designed only to prevent interference with the liberty and freedom of others. Consequently censorship of material available to informed adults should be abolished. However just as there should be freedom for one man to enjoy any type of literature there should be freedom for another not to have matter which he finds offensive or objectionable to his moral or religious beliefs thrust at him without warning. I do not find words describing the human anatomy or love making offensive but I recognise and respect the differing views held by many people in our community.

In the audience, which we invited and encouraged to attend Festival Theatre, were a large number of people whom we were very aware would be offended or embarassed at the use of certain words and phrases. A translation is not an integral part of a work performed in Latin. A warning as to the nature of a literal translation could be regarded as merely sensationalism and not in keeping with the tone of the rest of the programme. A full translation was provided for the information of the choir because it was believed that few if any would find it offensive or obscene. The full translation was not provided to the audience because it was believed that many would find it offensive, embarrassing upsetting and obsene.

\* \* \* \*

YF Matthew Mitchell.

#### THE HISTORY OF AUCS

On Red Volxwagens and Volvos Part VI : A note

What does it signify that 2 years ago AUCS had to its name 3 Volxwagens while it now has 2 Volvos. Does it mean AUCS is becoming more respectable? No, In a definitive and comparative sense I think it shows AUCS is more willing and able to face the world. In the olden days one found where an AUCS Party was by the red VWs, huddled together - and AUCS itself was austere, intellectually inspiring: morals were strict. The President himself set the example by driving a red VW, as did his stooge, the Concert Manager.

But times change, committees are purged, a Socialist Government was entrenched, Bob Hammond became Norwood's Coach, University Fees were abolished, and we find a change upon the Choral Society. Now we find AUCS (per) 2 Volvos bumper to bumper. A new President with a new manifesto has been thrust into the spotlight after years of lingering on the sidelines as has his stooge and financial adviser, both of whom drive Volvos. The "new look" AUCS has an atmosphere more liberal but caters more to the masses, morals have slackened (Volvos are Swedish, Volxwagens German?) The Red VWs have been swept from the scene save for the sad sight of one remaining driven by the ex-President, clinging to his last vestige of power in his insignificant role as IV Convenor:

THIS SOCIOLOGICAL STUDY WAS COMMISSIONED BY THE 25TH IVCF

Reference: "Contraltos and Left Handers Fact or Fiction (C. Orffmuller, 1938)

## AICSA - YOUR ASSOCIATION

Because you are a member of QUMS, NUMS, MMM, UNCS, SUMS, SCUNA, MUCS, monUCS, AUCS, FUCS or PUCS, you are also a member of an organisation called the Australian Intersociety Choral Societies Association (AICSA). This body has evolved gradually over a number of years, but was only formally created, with its own constitution, in August this year.

Its objects are stated thus: "to encourage and promote co-operation between choral and musical societies of Australian institutions of tertiary education, through the regular publication of a newsletter, the holding of an annual Intersociety Choral Festival, the maintenance of a catalogue of the choral music in the possession of the Association and its Constituent members and through meetings of the Australian Intersociety Choral Council; 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".

The main things we hope to gain initially are increased co-ordination, increased financial resources and increased membership. The executive which this year operates from Perth, and which consists of myself, Marie Sermon (Secretary) and Ben Macpherson (Treasurer) hopes to do certain things this year. The first is to collate up-to-date and accurate detailed information about each of the member societies, and ensure that this remains accurate, to establish contacts with other organisations within and outside Australia, so that AICSA and its constituent societies can later gain financially and in other ways, and to seek new members (membership is not now restricted to University societies, nor only to one society per institution). It is only as a well co-ordinated and influential association, that AICSA can truly fulfil its role. In addition the executive are currently concerned with various bureaucratic things, such as investing some of its \$600 funds, producing a handbook (with its constitution, history, useful addresses and other fascinating information), getting its own letterhead printed and generally getting AICSA off the ground. The Executive is responsible to a body called the Australian Intersociety Choral Council (AIVCC), which meets once a year at IV, and which consists of the President of each constituent member society.

How can you become involved in AICSA? Firstly, by taking an interest in what it does. Secondly, in attending the annual Intersociety Choral Festivals which it sponsors and supports financially. Thirdly, by reading and contributing to 'Erato'; it is hoped to expand the scope of the newsletter by including articles on a wide variety of subjects. Bob Kay (the editor) is always happy to receive ideas and suggestions, and even happier to receive articles on a subject connected with choral music or choral societies (or AICSA). Fourthly, your society can make use of the large number of scores owned by other constituent societies. A new choral catalogue is currently being prepared by the AICSA Librarian, Daryl Colquhoun of AUCS, and it is hoped that AICSA will soon begin building up its own library.

The future is exciting, but there is also much tradition, especially in IV Choral Festivals. AICSA has extensive archives, which are currently in the care of our Archivist, Lindsay Macdonald of SUMS.

We will be very happy to hear your ideas or comments; please write to the AICSA Secretary, Marie Sermon, 2 Onslow Road, Shenton Park, W.A., 6008. I will report regularly on how your fees are being spent, and how the Association

is progressing; meanwhile remember that its core is in the societies of which you are members, and it is their strength that is vital.

TIM MASON

President, AICSA 1974-5

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#### QUMS

On the 16th August the Annual General Meeting of QUMS was held in Michael McCahey's residence at Kangaroo Point dead on time at 6pm and only half an hour late. This was also to be the cocktails (of a sort), savouries, and general booze-on /appetizer course of a 4-course progressive dinner, so in an attempt to keep enthusiastic participation down to a dull roar and minimize drink-driving offences, it was desirable for the meeting to be as short as possible.

The meeting began with the singing of the round 'A Health to our Absent Members' by Dr. Caesar in the QUMS songbook. The usual items of Special Business followed, the results of which appear at the end of this article. Mr. Gordon Spearitt and Dr. Colin Brumby were invited to join Mr. Hugh Brandon (conductor of QUMS for 34 years to 1962) as Patrons of the Society; also Ms. Paquita Day (convenor 1952 IV, secretary 1950-52), Ms Else Butz-Olsen (convenor 1965 IV, past President & V-P), and Mr. Graeme Russell (past President, V-P, and assistant conductor) were invited to join Mr. Andrew Penman and Mr. Gary Dowsett as Honorary Vice-Presidents of the Society.

In a somewhat lighter vein, Michael McCahey was elected Morals Officer, Peter Klug defeated tough opposition in the form of Billy Mackie Sneddend, Jo Belching Peanutson, Margaret Whitlam, and Professor Naylor to become the Society Gynaecologist (in case the Morals Officer fails in his duty), Wayne Kerle was elected Commissioner for Animal Acts, and Mark Penman 'Custodian of the Pitch Pipe! Finally the outgoing Commissioner (Cathy McLeod) was to pronounce this year's winner of "The Ross Prasser Trophy" awarded to QUMS 'Animal of the Year.' After considerable deliberations on the talents of the various candidates, she reluctantly had to concede that the trophy's creator was so far ahead of the others on consistent performance, that it should be returned to him. Keep it up, Prasser!

General Business was quite lengthy and produced some dramatic changes in QUMS' policy (see 'A Forum for the Discussion of Mutual Problems'). After three hours the meeting closed with the charging of glasses (again!), staggering to feet, and the singing of the round "Prosperity to a Musical Society" also by Dr. Caesar in the QUMS' songbook.

In the next few days those of us who were going to IV left by plane, train, car, thumb, etc. for Adelaide, leaving the new committee to implement the Society's new policies. In order to restructure the choir, the Neil Bryce Memorial Concert, scheduled for October 11, had to be postponed until next year. For those of you who don't know, Neil was a QUMS heavy from the 1950's, a distinguished physicist, and Professor of Nuclear Physics at Cornell University when he was killed in a plane crash in South America earlier this year. QUMS, in conjunction with Gordon Spearitt from the Music Department, are trying to raise enough money to establish a bursary in Neil's name.

For the rest of this semester QUMS will be aiming at building up the standards of the choir and the chorale, with concerts for the Brisbane Music Club and an A.B.C. audition scheduled in the coming weeks. The late cancellation of a lunch hour concert that Nickson had scheduled for the Music Department with his school choir, has given us the opportunity (It just so happens that I have another choir) to present some of our new repertoire on campus. We have changed our



concert style and content considerably, swinging away from the larger and more traditional choral masses and cantatas towards a programme of many small works of wider variety. Works by Christopher Tye, Vittoria, Farrant, Bruckner, Britten, Bartok, and some negro spirituals are included in our present repertoire.

Also scheduled for the end of this semester is the QUMS Carol Festival tentatively on the 19th December with a 3 day rehearsal camp on the previous weekend. So if you're up this way in December, mad if you don't come and sing with us in the Carol Fest.

QUMS last camp was held in the mid-semester break (the week after IV) from the Wednesday night after normal QUMS rehearsal until the following Sunday afternoon. The venue was Camp Cal on the Sunshine Coast north of Brisby, and warm, cloudless days, good music, good company and the occasional quiet ale made for a great camp, and provided for those of us who had been to IV a rather pleasant way of coming down not too suddenly.

COMMITTEE LIST 1974/75 or where to look for a bed should you ever be up this way.

PRESIDENT: John Dixon, 43 Feez Street, Yeronga. 4101  
Phone: 484470

I.P.P.: Mark Penman, 203 Rode Road, Wavell Hts. 4012  
Phone: 667657

PRESIDENT OF VICE: Ross Gayler, Union College, Upland Road, St. Lucia. 4067  
Phone 711676

TREASURER: Peter Helmstedt, 33 Earl Street, Annerly. 4103  
Phone: 916838

COMMUNICATIONS OFFICER: Maree Mackintosh, 37 Hilda Street, Alderley. 4051  
Phone: 561459

LIBRARIAN: \*Cathy McLeod, 30 Ryans Road, ST. LUCIA. 4067  
Phone: 714193

ASSISTANT LIBRARIAN  
AND ARCHIVIST: Gale Bearman, 33 Buckingham Street, ST. John's Wood.  
Phone 38.4581

ASSISTANT SECRETARY AND  
SOCIAL CONVENOR: John Fitzgerald, 18 Station View St., Mitchelton.  
Phone: 384581

PUBLICITY OFFICER: Jean Sim, 35 Durham Street, St. Lucia. 4067  
Phone: 707936

CONDUCTOR: John Nickson, 3/419 Swann Road, St. Lucia. 4067  
714218

\* Also home of Jenny, Rosemary and Laura.

All correspondence should be addressed to:

The Secretary, QUMS,  
C/- Students' Union,  
University of Queensland,  
St. Lucia. 4067

Cheers,

MARK PENMAN.

PUCS

After sitting here, pen poised, for ten minutes or so waiting for an introduction to spring from my fertile imagination, I've decided I can't wait any longer and so will get on with it (much against my better judgement).

Before I proceed with all the information that will titillate your taste buds (what a glorious way to go) there is one thing I will say. It is, predictably about IV.

"You experienced big city choristers really wore out our little PUCS, and the way you took advantage (yes, took advantage) of our pure and innocent PUCSers is something that I hope you're all ashamed of (I'm only griping because I missed out.) But I'm warning you, don't let it happen again, or I'll come round your choir and rip your bloody scores up!

Anyway, enough of the trivia, I suppose you might be interested to know what the desecrated PUCS has done over the last two terms.

Musically (I presume that's the side you are most interested in) our end of second term Prom Concert was a reasonable success. On all other sides it was a moderate success. I say "moderate" because although we were ahead financially the attendance was rather small. This was probably due to the fact that we were not allowed to advertise until official confirmation of our booking of the hall was received from the Establishment.

To get this official confirmation we had to have the seating arrangements inspected by the Fire Department who didn't roll up until the day before the concert, hence officially publicity didn't start until a day before the Big Event (which, by the way, was held in Winthrop Hall)

Presently we are rehearsing for Handel's Messiah (heard of it have you?). After six or so third term rehearsals and some frantic post exam ones we will be performing at Bunbury (110 miles South) on Dec. 6 and 7.

We will be performing it with the fifty piece Melville City Orchestra.

The next delectable piece of information I have for you is the availability of the Jabberwocky record cover.

This magnificent cover in maroon and yellow, with life like figure of man and sword, complete with printed words, is being offered to you at the ridiculously low price of five dollars. Never before has so much been offered by so few to so many.

And just to prove the point we will throw in, at no extra cost, a top-quality plastic record of the same name.

The record is now available and I think I can say (well I know I can say it, whether it's true or not is up to you) without any fear of contradiction it is the best recording of it in Australia (or the world for that matter.)

If you want a copy (of course you'll want a copy) then I suggest you contact your society's committee who will be ordering for your choir.

Talking of JW we had a successful re-run of that from July 10th to 13th. We completely packed the Octagon (seats 650) for three of those nights and had a two thirds house for the other. Thus with all that lovely money rolling in we managed to rake up enough to make the record, which will cost us around \$1500.

Well, that wraps up the business side of things and on the lighter side I'd like to invite any/all to the one and only, genuine (accept no substitutes) PUCS Paradise.

Where is P.P. (short for PUCS Paradise, pronounced pee-pee) you might ask?

It's a little island about thirteen miles off the coast. What happens at P.P. you say? It's where the tired broken bodies of us choristers get to bathe in the glorious sunshine, to swim in the sensuous surf and to generally relax, have fun, freak out etc.

So if you intend to be over here between 13th and 20th November you might consider the possibility. For a more comprehensive and probably more convincing set of reasons ask your publicity officer for a squiz at Dischord (P.O.'s don't panic: I'll be sending you one about mid October).

In case I've been a bit obscure, it's the PUCS end of year Camp held at Rottnest island: A traditional event that brings a glow to the eyes of past participants.

And now for something completely different ...

Some of you may know/remember PUCS ex pub. officer David Young (he used to write in this esteemed magazine).

Well, the big news is that he's gone off and got himself married to Allanah Lucas (hence, Allanah Young). That's not where the story ends however as they are now the proud parents of a girl, Rohan.

I'm sure you join us in wishing them all the best for the future. Well, that's it.

Bye bye me lovelies,  
(and keep on Jaberrocking)  
Doug,

\* \* \* \* \*

PLAY JABBERWOCKY FOR ME

'Twas Wednesday, and the crowd from stoves  
And fires, atremble, came and paid  
To see the cast who in the Groves  
Of Academe now played.

"Beware of 'Jabberwocky'! It  
Can't be performed, your flaws will catch!"  
So said their Music Bird, a Twit:  
They shunned him with dispatch.

They took the lawful chords in hand:  
Longtime the tuneful tones they sought -  
So panicked they by the latish day,  
Of Music Birds anew they thought.

And, as in PUCish thought they stood,  
A Director of Music came,  
Just riffling through a score: he would  
Rehearse them to their aim.



Four, three! Two, one! At last the sun  
Did set: that fateful night did crack!  
The crowd all roared, and none was bored:  
The critics rushed right back.

"Our 'Jabberwocky' - hast thou seen?  
Come to the stage again - success!  
No tedious play! Don't boo! Please stay!"  
Reported all the press.

'Twas brilliant, and the crowd in droves  
Through mire and bramble, came and paid  
To cheer that cast who in the Groves  
Of Academe great 'Jabberwocky' played.

25-28 May 1974

CMA

\* \* \* \*

MUCS

IV is still fresh in our minds - the Marmalades, the Eis Ionas, the early nights and surprise, surprise, I didn't lose my voice. On our return, we began immediately on rehearsals for the final concert for the year - Haydn's Seasons to be performed on the 10th of December in Wesley Church in Lonsdale St., City. Accompanying us, sorry, our Associate Artists, are the Melbourne University Symphony Orchestra (MUSE). Our soloists are Margo Cory (S) Graeme Wall (T), Bryan Dowling (B). Rehearsal Camp is the weekend of the 29th of Nov., beginning Friday night and ending Sunday Arvo., at Belgrave Heights (Further details from Peter Henderson) Everyone is welcome to join us for music and mirth.

At our Annual Dinner, our Morals Officer - the President of Vice, Sig Anderson, presented these awards:

The Most Acrobatic Couple Award - Peter Henderson & Jenny Arnt  
The Most Corruptable Fresher Award - Mandy Boughton  
The person to expose the most flesh in public - tat  
The person who was most consistently drunk at every PUCS party and camp -  
Jim Braithwaite

Due to changes in our Committee, the results are as follows:

to end of 1974	1975 (elected August '74)
President, Ken Anderson	Ken Anderson
27 Rosa Street,	
<u>TOWER TENYDESTOWE.</u>	850 2727
	Wk 953011
Vice President, Sig Anderson	Greg Hocking
Secretary, Ross Davies	Tat
53 Brinsley Road,	7 Albert Jones Crt,
<u>CAMBERWELL.</u> 3124	<u>EAGLEMONT.</u> 3084
824143	454484
Asst. Sec. Tat	Moirra Craig
Librarian Sue Anderson	Colette McKay
Asst. Lib. Colette McKay	Debbie O'Connor
Treasurer Peter Anderson	Peter Anderson

Publicity Officer	Phil O'Byrne	Phil O'Byrne
Concert Manager	Greg Hocking	Ross Davies
Committee/Camp		
Member/Officer	Peter Henderson	David Woodberry
Social Secretary	Tat	Mandy McKay

Where to stay on your way through Melbourne during the Long Vac. Don't forget to let them know you're coming!!

Tat 7 Albert Jones Crt. Eaglemont. 3084  
454484

Ross Davies, 53 Brinsley Road, Camberwell. 3124  
824143

(NOT JANVARY)

Barry Gration (BAZZA), 412 Belmore Road, Nth Box Hill.  
898964

Peter Lowensten, 21 Smith St., Fitzroy  
412479

Referral Aid, Roland Young 3476907

\* \* \* \* \*

#### 25th IVCF, ADELAIDE, AUGUST 1974

CONVENOR'S REPORT or it's the little things that make I.V. a success - like Convenors.

For those of you who only ever read the first paragraph of long articles be it known and proclaimed that the 25th IVCF was attended by approximately 200 full time and 240 part-time participants, that 980 people attended the concert and that the whole thing was considered by nearly everyone to be a musical, social and even financial success.

For any interested reader who would like to know why - read on and on.

Those of you that have grown to know and love me will appreciate the naive zeal with which I embrace the democratic process. What other Inter-varsity can boast not one but two referenda of the people on vital social issues? In fact throughout the planning of I.V. I always attempted to involve as many people as possible in all aspects of the preparation of the Festival.

Efforts were made to arrange committee meetings at times and places when all the committee could attend. Our committee was elected - not appointed - and no small election but a six hour affair. All positions were contested with a result that a committee was elected which reflected the views of the entire choral society population, including regretfully an imbalance numerically towards the women. Apart from one member who transferred to Melbourne no one resigned from the committee in its 16 month existence.

Preplanning - We attempted to plan everything as far in advance as possible but inevitably most of the work falls in the weeks preceeding the Festival and during IV itself. Preliminary application forms were moderately successful however the deposit was not large enough to cover the loss at camp when people did not turn up. Numbering of forms and giving certain preferences to early applications encourages early applicants. Liason officers were generally successful depending of course on the person in each society and his enthusiasm for the job. Estimating the numbers who will attend is always a lottery.

Musical heavies - The conductor(s) will make or break an I.V. Make sure the conductor knows exactly what he can expect from the choir as soon as he is approached, and also what is expected of him. Graham and Michael were excellent. Discussion on who we should get to commission a work took endless time, but Malcolm was selected after only half an hour on the suggestion of Graham. The biggest gamble of them all. We were extremely fortunate - it paid off.

THE CAMP - Port Elliot was ideal because it gave everybody the opportunity to do whatever they wanted in picturesque surroundings when ever they were not doing what ever we wanted.. The success of the sleeping arrangements was obvious. People were allotted somewhere and then permitted to shift but were not encouraged to do so. This promoted a stable community with room for dissenters to dissent.

THE TRAIN TRIP - the cheapest most friendly way of travel known to mankind.

THE I.I. CONCERT - An I.I. concert in some form should be retained because it is enjoyable and in some choirs it is an encouragement to send as many people as possible to I.V. It should not be a large public concert because of the standard and should not be late in I.V. because of the strain on voices rehearsing. I believe our solution was ideal.

THE SCULLING - The atmosphere created after the sculling is unique. Nothing like a revue should be planned to follow the sculling. The compere, judge, should attempt to permit no re-runs fully aware that he is doomed to failure. Sculling promotes friendships.

THE REVUE - The time limit worked well and should be retained and enforced rigorously as there are many talented people who all deserve a chance. After 2½ hours of revue the last items have really got a hard job. PUT TUMS last.

ACADEMIC DINNER - An appropriate time to point out the advantages of your own cooks - finance and eatable food. Roster work parties to prepare food and move furniture etc. - don't leave it to volunteers, as the same people invariably forget to volunteer. Back to dinner - a delight. The standard of jokes was not equal to the food, except Graham's.

THE SOGBALL - Someone in every society must know someone who has a band that will perform at reduced rates. Our band was particularly good and made a memorable evening. Finance permitting it would be nice to have a band for the final party.

SMALL GROUPS - Worked incredibly well. At worst they keep people from the Pub (except Canon Group) - at best they provided a genuine outlet for specialized musical talent. The standard of the concert made me pleased the audience was poor but everyone really seemed to enjoy themselves. I believe the concept of small groups should be retained but not enlarged as for many the joy of I.V. is to sing in the massed choir.

BILLETING - It worked. We tried firstly to use only I.V. people as billetors. People prefer to be crowded than lonely. Never put one by himself. Prepare a list before I.V. so that people who like to complain can do so, and then prepare another for general circulation. People like to know how to contact their friends.

SOCIAL ACTIVITIES - You have to draw a fine balance between providing enough for people to do so that they don't get bored but still permit people enough free time to have a relaxed holiday. Optional activities e.g. Barrossa trip and Sports evening worked well.



ELITE FUNCTIONS - Should be abolished or keep to as absolute minimum. One press conference which obviously everyone cannot go to would be an advantage if the press would come. Personal contact, i.e. telephone is essential.

FINANCE - The best way to make ends meet is to ask everyone if they could provide their services or facilities on the cheap. If you are nice everyone from the man who prints posters to the man who moves and tunes pianos may give you a cut rate. I.V.'s slight profit would be a large loss if we paid all the people who provided gratuitous services.

PUBLICITY - Until I.V. can afford to pay for blanket T.V. and radio coverage personal contact with friends and the press is still the best method. The publicity march is good fun if well attended. We manouvred ours between two important rehearsals. People won't go out of their way to attend marches. Car stickers are excellent as they pay for themselves if sold, promote I.V. spirit and assist in finding other I.V.ers. A good advertisement in the paper is worth more than a poster on a wall and leaflets handed out at suitable concerts at least make people aware of our existence.

GENERALLY SPEAKING - An extremely careful check must be kept on the booking of various facilities. Dates and conditions must be double checked. Every detail of the planning of I.V. must be someone's responsibility. People should not leave their own job unfinished to attend to other people's work. The Convenor should be allocated as little direct responsibility as possible so that he may attend to the hundred things which crop up unexpectedly. Threats of resignation from the committee should not be humoured and never permitted to be a lever to affect committee policy. All members of the society should be kept informed of every decision that is taken. Nothing turns off interest quicker than non involvement. People should never take themselves too seriously, or the situation too flippantly. No-one on the I.V. committee was indispensable not even the Convenor but all had an important role to play. I would like to thank everyone for the work that they have put into making the Festival the success it was and hope that you all have as pleasant a memory of the event as I have.

\* \* \* \* \*

#### A FORUM FOR THE DISCUSSION OF MUTUAL PROBLEMS

The purpose of this article is to stimulate some discussion by correspondence on problems that are common to the member societies of A.I.C.S.A. so that advice and hopefully solutions can be obtained by pooling our experiences in administration, suggestions, or new ideas that can be passed on for the benefit of those who are facing these problems while in office. Some particular topics that I would like to talk about to (hopefully) set the ball rolling, are publicity, rehearsal attendance, and choral standards in general.

In the last fifteen years or so, and particularly within the last decade, there has been a decline in interest in choral music that is certainly not peculiar to the university scene. It is an interest that has evidently declined in performers and audiences alike - no longer do we have an intervarsity choir of 350 voices performing to a packed City Hall (e.g. Brisbane IV 1958), a scene so typical of intervarsities in the 1950's and early 60's; no longer do choral societies send 80 or 90 members to an IV.

It is this lull in enthusiasm (and I suspect it is not peculiar to choral music) that is the cause of many a committee's headaches. The constant hurdle they face in preparing for a concert and getting people to come to their concerts is the basis for this discussion.

The problem is that we are no longer catering for the converted, but are trying to convert. I am sure that the decline in the importance of religion in the Western world over the last two decades especially, played a prominent role in reducing people's exposure to, and hence affiliation with, choral music. No longer do we rock along with the family to church on Mondays (or was it Sundays?) or listen to and sing with the local Ladies Auxiliary Choir. Think how luvverly it all was singing and swinging together with that groovy dirge beat. Brisbane immediately after the Second World War, boasted over 30 municipal choirs and countless church choirs. Now there is only one (the Queensland State and Municipal Choir) with an average age of about 65, and they too have their attendance problems - they're always ringing me up trying to scab a few tenors and basses for the concert next week.

So times have changed and so have people (despite what that cigarette ad. says) - we have to accept the situation, trying to overcome it in the short run while working towards changing it in the long run. We have to attack the audience problem through publicity and setting and maintaining a high standard of performances that will make them come back for more. If or when this is achieved we'll have performers clammering to be part of the choral movement (it'll all happen when the revolution comes anyway!) Hence the long-term problem must be overcome initially on the supply side - we've got to produce the goods. The short-run problem is to present each time a polished concert that is a financial success.

At the QUMS A.G.M. on 16th August last, we discussed at great length these sorts of problems that face the society. In my Presidential address I had outlined the problems that I had had to face as President over the last two years, and explained the various ways I had tried to overcome them. I recognised the fact that we had to interest people in the society, get them to join, and maintain their interest and enthusiastic participation; by far the hardest task. It wasn't enough to say that if they are really interested in the music, they will stay - anyway, who wants people who are more interested in having a good time than making good music. As mentioned above, we cannot afford to cater merely for the converted - there's not enough of them. Nearly all our 'oldies' left around 1971, so after extensive recruiting campaigns we had a large and very young choir.

To keep those 'new' people in the choir I set out to try to make them feel as if they belonged in the choir, to make them feel welcome and part of a social group. To cut a long story short, we ended up with a choir that, as a whole, was not really dedicated to the music. Numbers fell dramatically around exam times as people gave up their social pleasures to study. When rehearsals were well attended, the response was enthusiastic and rewarding, but all the more frustrating for those preparing for the concert. The talent was there and it had to be reaped in a different way.

The incoming President John Dixon, and I, after consultation with our conductor John Nickson, proposed a motion that would change the structure of the choir so that QUMS would be built around a core, to be known as the QUMS chorale. Entry to the chorale would be by audition with the conductor, and conditional upon attending every rehearsal. The chorale would rehearse twice weekly with a long term aim of building up a specialized choir of high standard, such that people from QUMS would be working to be in it. Eventually we would hope the chorale would expand to become QUMS. Members of the chorale must be members of QUMS and attend all QUMS rehearsals. Concerts would be presented by QUMS and the chorale, and QUMSians can miss only two rehearsals if they wish to sing in the concerts. The motion was passed unanimously.

The chorale has been formed and at present has 22 members. For the rest of this semester we will be concentrating on training the voices to produce a more professional tone; and, wait for it, we have the ISME conference in Switzerland in 1976 as our inspirational goal. Letters have been sent to all past and present

members of QUMS, and the response from the Society has been rewarding. So far rehearsal attendance has been far more consistent and the approach more enthusiastic, with a noticeable improvement in the standard of singing already. Here's hoping .....

A brief word about publicity. Before every concert there is always the hassle of trying to make a limited publicity budget do the most work for us. In the past QUMS has concentrated their publicity on campus, placing posters in strategic positions 3-4 weeks before the concert, and blanketing the place with handbills (which are extremely cheap) during the last week. We have always questioned the value of newspaper advertisements, and so have not been consistent on that score. With regard to the general public, we normally decide that it is best to use the limited resources on those sectors of the community that are more likely to be interested in music. We send posters, handbills etc. to schools that are known to have musical tendencies (!), music stores, the Conservatorium. If we get really enthusiastic (as we did for our last concert) we handbill the various shopping towns, the City Square etc. a few times. Some stalwarts paste posters on their cars and drive madly around Brisbane.

In Queensland we also have a thing called the Cultural Diary which is put out by the Dept. of Education and Cultural Affairs (State Govt) and sent to all cultural societies (for which we somehow qualify), informing them of all the cultural events around town in the coming month. Hence we know when all the concerts are on and hand out handbills at all sorts of esoteric recitals. Musica Viva are always happy to co-operate and place handbills inside their concert programmes. For our last concert we had a really good publicity plan, and sold over 400 seats before the night, but only had an audience of about 600.

I know SUMS did a little survey at one of their concerts, placing questionnaires on the seats asking people how they found out about the concert and why they came. What did you find out?

I hope this rave will stimulate some discussion and lead to further articles by wise men from various places who could enlighten us all on any of the problems facing us. I would especially welcome any comments on my article, and would find helpful any hints on publicity (or anything E.g. how to write Eraticles) you may have to offer.

Happy singing,

MARK PENMAN.

\* \* \* \* \*

SCUNA

Dear Robert,

Once again I rise to the surface, carrying SCUNA'S trumpet in my hot little hand and ready, willing and able to have echo through the august and hallowed pages of "Erato" the dastardly deeds of my beloved society. So here is the article, hot from the typewriter. With reference to your "Crash Pad" list, my phone number from 1st December on should be 815783 - only for contact purposes, but in the case of emergencies a floorboard might be forthcoming. By the way, it is strictly an after-five number.

Fiona.



'Twas Saturday night in the workhouse, and SCUNA was girding its communal loins (or whatever sprang most readily to hand) in preparation for the Annual SCUNA Stakes. At which notable and star-studded event the fillies put on a magnificent display of form(s). Yes folks, the new SCUNA committee is now woman-ridden (and what better way to be - for some, that is), with some of the lovely ladies in the following positions (variety, after all, is the spice of life):

President: Kathy Warth  
Secretary: Fiona Smith  
Treasurer: Jane Elliott  
Librarian: Gillian Currie  
Non Execs: Richard Dixon, Rik Allen  
Immediate  
Past President: Keith Currie (a closely contested position)

Philly the queen-maker struck success once again, and, despite the strong opposition, his candidate was elected morals officer. So Mark Hyman at last has a chance to live down his name. I am sure that he will follow in my, er, imprints with great panache. The mind boggles.

As you have doubtless heard, our first term concert was a tremendous success, with swinging-from-the-chandelier-room only.

Last term we battled colds and other musical activities to get a certain amount of Britten's A Boy Was Born and Bach's Jesu, meine Freude into our heads. This process is continuing under Brian Hingerty's flamenco-style finger-clicking and with any luck (and a bit of padding) we may be ready for our final concert on October 19th. Then, the pigs be praised, we disintegrate for the summer.

One other notable event occurred at the AGM. Richard Dixon was elected Convenor of Mayhem stands for mayhem, and it happens for a week in - you're right - May next year in cool, cool Canberra. So bring all your stocking caps. And you'd better come, or I'll rip your b-----y arms off. (A prize will be awarded to the neatest and most correct entry.)

Meanwhile I shall make a noise like a puff of smoke and disappear.

Tons of luv,

Fiona.

P.S. Judy Clingan (alias Dixon) has had a daughter - much to our chagrin - we wanted to go and sing A Boy was Born to her.

\* \* \* \* \*

#### AUCS

Hello everyone,

Eis aiona, in fact. You know Alan Crooks, well he's conducting AUCS this term, and AUCS and FUCS are going to sing Wachet Auf (Bach) at the end of this year. AUCS will also sing Zadok the Priest (Handel) at the concert, which is going to be good - so all take a holiday to Addle-ade and come and clap.

Actually, not much post + I.V. blues in evidence here, thank goodness! Maybe when the photos emerge .....

..... Which reminds me; hasn't anyone lost some clothes from I.V.? Aardvark has a carton of ditto behind kitchen door, where carton of almonds used to be. The

goat keeps going and trying to eat them! So hurry - stocks will not last!!!

There is absolutely nothing else to say, except Pooh will welcome interstaters with open arms (especially if we know beforehand, so we can shift the kangaroos' box and the sewing machine in time) at:

Aardvark

43 Gilbert St.,  
GILBERTON

Ph. 446071

Dave Boehm

56 Commercial Rd,  
HYDE PARK

Ph. 719354

Jean Juniper

27 River St,  
ST. PETERS

Ph. 426120

\* \* \* \* \*

SUMS MEDITATES

1974 will not go down as a vintage year for SUMS. So many plans have not come off that a self critical eye has been directed at the society by the outgoing committee, to try and evaluate the problems and ways around them.

Heading the list of problems has been the alteration of the University Calendar to term assessments and exams every holiday period, though of course some facilities continue to operate under the end of year system. Result is that programming anything in advance is difficult and attendances constantly variable.

As Sydney Uni grows the university societies in general seem to be losing their grip in the wake of stronger faculty societies. It is very difficult to convince new members that they do have the time to put into SUMS.

So SUMS is in trouble keeping spirit up and getting the newer members to come through with the enthusiasm that the older members are starting to lose.

The annual elections will be decided by the time Erato goes to press, and are very important for SUMS. The new committee face the unenviable task of developing the new SUMS if SUMS is to continue to be a healthy active, happy society.

Hopefully Sydney IV will provide the necessary impetus.

On a cheerier note SUMS performs at the OPERA HOUSE on Sunday September 29, a programme of short works by contemporary AMERICAN composers.

This kind of diversity is the idea of the existing committee to make SUMS a more versatile society. The old formula is no longer good enough - except for Carol Fest '73 RECORDS now on sale at \$5 - "Brilliant" says A.A. Diva, mad if you don't order them in lots.

MAL MIDDLETON.

P.S. Congratulations to F.A.U.C.S. for a wonderful IV.

\* \* \* \* \*

STOP PRESS: If you are in Tasmania during the Long Vacation don't forget to contact:

Nick Heyward, Christ College, Sandy Bay (Hobart). He has 150 spare beds!

TELEGRAM FROM SYDNEY IV: they have dropped Haydn's Seasons as combined work and are considering Verdi's Requiem.

*Handwritten signatures and initials at the bottom of the page.*

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