



EDITORIAL

This issue is the tenth that I have edited and must have the smallest amount of society news of any of the sixteen editions of this newsletter - a disappointing response. I personally am wondering if the expense and time involved with the production of Erato is worthwhile. The AICSA budget allocates nearly 60% of its money - your membership fees - to the production of this newsletter, and it's distribution, and, although I have stated in the past that I would like to build up the proportion of the magazine devoted to things other than society news, I certainly don't wish to have my hand forced by lack of response from society correspondents. I still believe that the primary purpose of Erato is to keep people in touch with what other societies are doing, and as such Erato can only exist with the support of all societies.

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Erato is the Newsletter of the Australian Intervarsity Choral Societies' Association.

Editor: Robert Kay,
140 Townshend Road,
SUBIACO. WA 6008

FLINDER'S UNIVERSITY CHORAL SOCIETY

Hello Everyone,

FUCS has started again with a flourish of a couple of thousand leaflets, posters and an advertising table during enrolment and O. Week. These tactics have proved quite successful in attracting new members. We also give a lunchtime concert which was very well received. The programme was drawn from the songbooks and, ranged from "You Know if you Break my Heart" to "Coventry Carol".

FUCS plans for the year are very ambitious and we hope that they will attract members and be valuable publicity for the Society.

The major concert for the year will be held in late June possibly in St. Peter's Cathedral. Michael Goodwin will conduct the concert (his last with us) and we hope to be joined by the Bach Choir and Conservatorium Orchestra to perform the Mozart Mass in C. Minor.

In the latter half of the year we will be joining with Flinders University Student Theatre to perform a musical. Details of this are still to be finalised so more next time.

Individual FUCS members will be taking part in the AUCS production of Jabberwocky - a chance to work with Grahame Dudley again.

Social activities for the year have already included a Pool Party cum rehearsal and several Coffee evenings. A camp to welcome new members was to be held at Point Sturt on Lake Alexandrina.

We will be continuing the tradition of Coffee-after-rehearsals and fairly frequent parties this year - at least half the benefit of any club lies in the opportunity for Social Contact and music provides a very good opportunity for this.

I hope all of you have a very successful year and that we will see you here in Adelaide, and at Mayhem and I.V.

By the way, FUCS Committee for this year is:

PRESIDENT	Andy Pearce
SECRETARY	Jacki Wesselingh
TREASURER	Mary Nettle
CONCERT MANAGER	Julie Claridge
PUBLICITY	Sue Lower
LIBRARIAN	Colin Telfer
ASSIST. LIBRARIAN	Vera Green
Social/Minutes Sec.	Peter Hopkins
SCAE Liason	Bernie O'Leary

Our address is Box 2, The Union
Flinders University,
BEDFORD PARK. SA 5042

Lots of Love,

SUE.

Ives the Innovator

There is a great Man living in this Country—a composer. He has solved the problem of how to preserve one's self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.

—Arnold Schoenberg, in a note found after his death in 1951

For most of his life, Charles Edward Ives (1874-1954) was known to friends and business associates as a successful insurance executive who also dabbled in composing odd and seemingly unplayable music. He was past 50 in fact before anyone important performed his works. He finished his *Symphony No. 3*, for example, in 1904; it was not performed until 1946, and a year later earned Ives a Pulitzer Prize. He finished his *Symphony No. 4* in 1916; it was not played in its entirety until 1965.

Today, more than half a century after he completed the bulk of his work, Ives is generally acknowledged as the greatest, certainly the most original of America's composers. A fierce, patriotic innovator, he combined the, best instincts of Edison and Whitman; he was the first important American to pioneer a musical path outside the European tradition. He was once thought of, erroneously, as a kind of Grandma Moses of music, an untutored primitive breaking all the rules without realizing it. Ives broke the rules all right, but only after having mastered them as a Yale music student. "I found I could not go on using the familiar chords only," he once said. "I heard something else." In his plural textures and unconventional progressions, he was creative kin to Pound. In his bald and unashamed quoting of pop tunes, he can be said to have prophesied pop art. In the incredible tensions he built up by playing one key or rhythm against another, or in the way he could move dreamily from tender simplicity to the densest of instrumental textures, he was a forward-looking denizen of the age of anxiety. He was in short an original.

To mark the 100th anniversary of his birth in Danbury, Conn., the nation's musical forces are giving Ives' music the kind of extensive exposure it never had during his lifetime. In Florida, the University of Miami is sponsoring a seven-month celebration, during which 35 musical organizations intend to perform all of Ives' published works. Conductor

Pierre Boulez and the Chamber Music Society of Lincoln Center have devoted a week to an Ives festival. Yale University and Brooklyn College concluded a joint Charles Ives Centennial Festival-Conference last week.

There is a handsome new five-LP album, *Charles Ives, the 100th Anniversary* (Columbia; \$27.98), which includes some of Ives' own piano performances and has already worked its way onto the classical bestseller lists. Best of several new books is Vivian Perlis' *Charles Ives Remembered: An Oral History* (Yale University Press; \$12.50), a compilation of interviews with 57 school chums, business associates, relatives and musicians who knew him as well as anyone could know a reticent and often crusty New Englander.

Ives' father George was a bandmaster and, until the flowering of his son's talent, Danbury's leading musical citizen. George rigged a contrivance (24 violin strings spread across a clothespress) that produced quarter tones. Determined to stretch his son's musical ear, he had him sing *Swanee River* in the key of E-flat while Dad accompanied in the key of C. Small wonder that Charles the composer would go on to use polytonality and polyrhythms long before those techniques emerged in the works of Stravinsky and other 20th century musical giants. As Composer Aaron Copland puts it in his preface to the Perlis book: "No one before him had ever ventured so close to setting down on paper sheer musical chaos. The marvel is that he got away with it."

Thoughtful Style. Until a heart attack in 1918 sapped his energy, Ives composed almost all of his music in the evenings and on weekends. Weekdays he spent working as a founding partner in the prominent New York insurance agency, Ives & Myrick, where he conceived the idea of "estate planning." Ives took almost as sweeping and humanitarian a view of life insurance as he did of music. He bucked at the notion that coverage was a privilege of the well-to-do, and began issuing more small policies to low-income householders. He also organized the Ives & Myrick training school for agents, which other insurance companies quickly imitated. Ives himself wrote the firm's sales handbook *The Amount to Carry—Measuring the Prospect*. It became a Bible of the industry. His memos to his agents were low in sales talk and high in a thoughtful style

worthy of the Concord philosophers. Example: "When Wordsworth said that he could write like Shakespeare if he had a mind to, Charles Lamb replied: 'Yes—the mind is the only thing lacking' . . . So if [the agent] cannot increase his business in 1916 it will be because 'the mind is lacking.'"

In a memoir, Ives attempted to answer the question of why a man so in love with music would go so enthusiastically into business. "Father felt that a man could keep his music-interest stronger, cleaner, bigger and freer, if he didn't try to make a living out of it . . . If he has a nice wife and some nice children, how can he let the children starve on his dissonances—answer that!"

That Ives could have written his major works without hearing them or having an audience is a sad kind of life-accommodation for a composer. It also makes Ives, in Copland's words, "a very American phenomenon." In the U.S. today, any number of composers write without sufficient public contact, some even adopting a "who cares" attitude.

Ives may have cared, but it did not show. He would not send his manuscripts to publishers and would not try to have his music played in public. A thoroughgoing, stubborn dandy, he knew that he was ahead of his time and preferred not to hear it at all rather than hear it played poorly. In 1951 Ives turned down an invitation to attend Leonard Bernstein's premiere of the *Symphony No. 2* in New York. But he did venture into the kitchen and listen to the broadcast on the maid's radio (he did not own one himself). Delighted, he came out dancing a jig.

Ives' work remains easier to praise than to listen to. At its most difficult, it ranks with late Beethoven, Bartók and Schoenberg for complexity. Even "friendly" works, like the two string quartets and *Three Places in New England*, take a lot of loving to like. But then, Ives never made things easy for himself and was not about to make them easy for the listener. He thought of music and all art as a bridge between men and once posed a question: "Where is the bridge placed—at the end of the road, or only at the end of our vision?" The importance of Ives was that his vision extended beyond most of the roads.

THE MOODY BLUES

BY BARBARA GAIL ROWES

"We're using the same equipment to record our next album that NASA developed to shoot for the moon."—The Moody Blues

When the Moody Blues decided to launch their new recording studio in England, the Houston Mission Control Center sent off the Apollo tape apparatus for the progressive rock band to use. The price was a cool \$1.5 million for the tape mechanism, which relayed the instructions to the astronauts during the moon-orbiting flights. "We're explorers in music like those astronauts are in space," explained drummer Graeme Edge. "We're trying to stretch the potential of our instruments electronically to create new dimensions in electronic sound."

Although many rock groups profess noble causes through music, very few have broken through the artistic barrier of commercial success. "We'd like to mean as much as Beethoven in the history of music," Edge confessed. It may be possible if the group's timing is correct. "We believe that we're on the threshold of the greatest revolution in sound."

Last March the Moody Blues disappeared from the concert stage into their NASA sound lab to create their eighth album. Instant replay? Hardly. They still have not emerged. And the album is scheduled for release this month to coincide with their annual world tour. But the Moodies do not subscribe to the one-shot style of acid compositions. Instead they carry on long-playing creative rap sessions. The result is a cosmic-conscious rock that incorporates the mysticism of Mike Pinder and the religious faith of Justin Hayward with the poetic sensitivities of John Lodge, Ray

Thomas, and Edge. "Basically we're simple fellows writing about philosophical and psychological truths. We sing simply about complex things."

Through an intense interplay of ideas, they mold their individual compositions into the group sound. Sometimes the forum explodes into debates over a clash of opinions. "But we have learned to anticipate volatile sessions," Edge said. "Why do you think we put the 'moody' in our name?"

But hostile group dynamics are relatively rare—otherwise, the group could not have survived the pressures of the industry. The internal rapport during the last ten years has been brotherly. "We have mutual respect for one another," Edge said. "Both socially and musically, we exist as individuals while working as a group."

It sounds like a Mary Poppins line, but check their score. They aren't members of the flaming English rock society. "We're not into heavy drugs and sex today," Edge admitted. Years ago, when they lived as a commune ("We couldn't afford to live separately at that point in our career."), they did indulge in a hedonistic lark, which Edge recalls with a grin. But age and financial padding have eased their pace, and they have all reached their mid-thirties in the family way. Count them. Five marriages—and only Edge is divorced. "We know it's odd in our game, but when we're not rapping about our music, we're exchanging pictures of our kids."

The Moody Blues are nonconformists in the field. "We learned our lessons from the Beatles' mistakes," Edge said. "We were determined to right their wrongs and survive."

The first lesson resulted in the pact of music before marriage. It may be a hard dose for their wives, but the musicians agreed that if it were to come to a choice, the music would win out. It requires self-sacrificing mates, for despite their wealth and reputation the group continues to tour approximately six months a year. "Sure it's hard on our families," Edge said. "But it would be hard on our

music to give it up. Concerts are our lifeblood. We get orgasmic highs onstage. We lose ourselves in sound. Stopping would be professional suicide."

The second lesson put a drastic "no-go" on most publicity. "We weren't going to allow ourselves to become superstars individually," Edge said. "It would jeopardize the sanctity of the group." In a surprising turnabout of the standard routine, they hired a press agent to *turn off* the interviewers. "And we're pleased to report today that few fans even realize that we have individual names."

The third lesson put a ceiling on their growth. "We're repelled by the pressures of being the number-one rock group in the world." Instead the Moodies have set their target in the less-pressurized and less-publicized league of the top five or ten. Though each of their albums is an award-winning gold, none are among the largest-selling in popular music. "And we intend to keep it that way." But they haven't really suffered from their status as second-best. "I'd say we're worth about \$20 million," Edge estimated. That includes sizable investments in their new recording studio. "Financially, we don't have to work another day in our lives."

But artistically the need for expression is growing with their success. "We have reached a point musically where we can collectively feed off each other's aspirations and feelings to such an extent that we can actually see that it is within our grasp to do something really unique." Although such rapport happens with the best long-playing jazz combos, such interplay is virtually nonexistent in rock. But the Moodies are more musician-minded than other groups. "Let's put it this way," Edge said. "If we were not making it in rock, we'd still be musicians playing at the seaside resorts."

The Moody Blues are therefore more than a high/low fizzle in their field. They are experimenters in sound. Their Edison complex started back in 1967 when group-member Mike Pinder introduced the mellotron as

an instrument in the rock band. A complex tape mechanism, the mellotron allows musicians to record the notes of any instrument and then replay them on a keyboard that is attached to the different tapes. The mechanism makes it possible to incorporate different sounds for different songs, eliminating the need to import a variety of outside musicians. It's an economy measure of sorts—they can produce the symphonic effects of an orchestra through the use of violin tapes, or the groovy upbeat of a jazz combo through a trumpet's blasts.

Credit the mellotron for such flexibility. But give a substantial footnote to the versatility of the musicians. For instance, John Thomas not only interchanges the flute and the saxophone onstage, he also writes and sings.

"If we were in it for the commercial success, we could have quit or split," Edge said. Instead, the five men are investing more time and money in the potential of their sound. Mike Pinder's involvement with the mellotron has stimulated Edge to invent an electrical drum kit. Or at least try.

"I wanted to use electrons to extend my range of control," said Edge. "You see, in the recording studio I can use bongos, tambourines, congos, and other things. But to play such a contraption onstage, I would need fourteen arms. I don't have fourteen arms. So I worked with an expert in electronics to program an instrument that would make it possible." But the electronic instrument was so exacting that it wasn't responsive to the musician's changes in mood. "It ruled out the emotions of the musicians. What good is that? I could have sent all my recordings on the road."

Dejected?

On the contrary. One failure doesn't imply another. These days the group is enthusiastic about discovering more sophisticated instruments through electronics. Said Edge, "We want to create a whole new range in sound and call it rock."

VIVA Sept 74.

We learned from the Beatles' mistakes," says Moody Blues' drummer Graeme Edge. "We were determined to right their wrongs and survive."

Report of Australian Intervarsity Choral Societies' Association for the Six

Months ending February 28th, 1975

The six months since the formation of the Association have been fairly quiet. Little happened until last month due to the fact that we had no funds. Since then steps have been taken to improve communications with member societies; a questionnaire was sent-out seeking material for the proposed handbook, and a referendum held to determine next year's membership fees. A budget was also formulated. It is planned to begin recruiting new members as soon as the handbook is ready, but a Sydney group (Univ. of N.S.W.) - UNICHANT, and one or two other groups have already expressed an interest.

AICSA recently applied for a \$4,000 grant from the Australian Council for the Arts on behalf of 26th. IVCF (Sydney). I spent a week in Sydney during which time I was in contact with SUMS and UNCS and was able to assist in one or two matters connected with IVCF, for which planning is at an advanced stage; we hope to see one or two New Zealand associate member societies at the festival in August. The Secretary (Marie Sermon), (who recently became engaged to Evan Zachariah (MonUCS)) was in Adelaide for Mary/Paul's wedding and did some work for AICSA while there. The other office-bearers, Ben Macpherson (Treasurer), Rob Kay (ERATO editor), Lindsay Macdonald (Archivist) and Daryl Colquhoun (Librarian) are also keeping abreast of the tide.

Hopefully, the next six months will be more active, and contact will be made with various organisations etc. As you will see, our financial position is fairly healthy. All the best for the new academic year and a warm welcome to all new members!

TIM MASON (AICSA PRESIDENT)

Result of referendum

The 1975/76 AICSA membership fees remains the same as for 1974/75, that is, 50 cents per individual member of each constituent or associate society.

AUSTRALIAN INTERVARSITY CHORAL SOCIETIES' ASSOCIATION

FINANCIAL STATEMENT FOR HALF-YEAR ENDED 28/2/1975

INCOME:

BALANCE TRANSFERRED FROM AIVCC, Adelaide	547.99
REPAYMENT LOAN TO 25th IVCF, Adelaide	50.00
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	\$597.99
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EXPENDITURE:

ERATO EXPENSES	20.70
CONDITIONAL GRANT TO 27th IVCF, HOBART	100.00
POSTAGE	10.00
MISCELLANEOUS	2.00
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	\$132.70
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BALANCE AT 1/3/75 \$465.29

NOTE: Future anticipated income - : Share of 25th IVCF profits - \$75.00
Membership fees 1975/76 \$350.00

\$825.00

WHAT TO DO WHEN THE FRESHERS COME

If yours is an active Uni Choral Society, like PUCS, they will have gone out into the sea of Orientation and thrown out their nets to ensnare Freshers. Now, your Choral Maw glutted, your Musical Pool re-stocked (this bloody metaphor is getting out of hand), what are you doing to keep the interest and involvement of the new members?

A successful Orientation Campaign can lead if a committee hasn't thought things through, to the incredible situation of a hundred (I joke not) new members at the first rehearsal faced with only 25 copies of the music and a small group of people who obviously know each other very well panicking in a corner over this sudden influx.

Supposing this state of affairs has been anticipated and countered, what can a committee recommend as a suitable approach to Choral Singing, given that perhaps 60% of the choir have never sung harmony or seen music notation before? It's obviously vitally important that new members gain confidence and experience as quickly as possible, if they are to feel that Choral Society is the place to be next week. I feel there are three things that must be achieved or established at the first meeting: (1) That harmony singing is possible quickly, though not necessarily without effort especially if experience is limited.

(2) That the rehearsal situation is goal oriented and requires discipline.

(3) That University Choral groups are choirs with a strong social spirit.

The point of item (1) is to break down the pre-conceptions that normally accompany a new experience. An approach to the Unknown should always be made from known ground. A song chosen for a first rehearsal should at least feel familiar, even if new to most people (obviously, for the sake of confidence in the group as a whole, one chooses a song known well to the older members of the choir). Also the work should be short, as this is less taxing on the memory. I favour the idea of sight-singing all four parts together at the first attempt, just to give the "feel" of the harmony, though this is certainly open to challenge. By all means, take individual parts through their lines after the first couple of attempts if things are bad, but my experience leads me to believe that simple songs, such as some in the SUMS & SCUNA/UNCS books can be picked up after one or two attempts at sight-reading. The importance of the music notation as a visual aid even to non-readers is made much more apparent this way, PUCS learned five songs at the first rehearsal, including one that only three members knew beforehand.

Some member of committee, or the conductor, should, during the rehearsal, make a clear statement of the society's plans for the year, not necessarily giving definite dates, but outlining concerts, camps, intervarsity etc. in such a way as to indicate the Project Orientation which most Uni Choral Societies have. We plan a concert for a particular date and select a programme which we can reasonably expect to have at performance standard by that date. Our expectations of this standard are based upon an estimate of the degree of difficulty of the music and our rate of learning. I believe it to be a sensible approach to commence the year with relatively easy material and tackle harder stuff in late second/early third term. Thought must be given to a choir's first performance after Orientation - many of the choir will not have performed before, and there is a strong risk that they may come apart at the seams in a concert situation. The easier the work, the more committed to memory, the more confident the performance. The spin off from this is a more confident choir for the next project. PUCS, last year, went from Judy Clinghan's delightful Songs of Middle Earth (singing time: 10 minutes in a lunchhour concert of songs and readings from Lord of the Rings) via Jabberwocky and an evening concert of Holst, Humble, Tallis etc. to Handel's Messiah which was learned in six rehearsals.

There is one severe problem with the project-oriented approach, and that is one of the loss of interest that can, and does often, occur immediately after the concert. Choristers, coming from a situation in which the music is familiar, are returned to the feeling of their first rehearsal, and to the old question, "Will I stay?".

All committees are familiar with the drop in numbers that occurs after every concert. I think a reasonably successful counter to this is to introduce the new music for the next project before the present one is complete - ideally about 2 or 3 weeks before the event, when the pressure of note-learning should be off and the somewhat tedious task of polishing interpretation needs some relief. Needless to say, not all the music need be looked at, or any detailed work done, the purpose of the exercise being to whet the appetites for the new music.

Thirdly, Choral Societies are social groups. As to whether your conductor involves him/herself socially is up to that person alone, but the committee must get involved with new members. I hold a very strong view that committee business should never be discussed at a time when new members might be present, for example, at or after Rehearsals. The only effect such discussion can have is to support rumours of cliques amongst the "heavies". It does require a real effort to get away from one's friends and fellow committee members and talk to freshers, but the result is certainly the only way to keep members. Anyway, it's much better to go to a crowded UCS party later in the year than to sit glumly with the other four members of the society wishing for a tenor

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MELBOURNE UNIVERSITY CHORAL SOCIETY

Hello, folks, and welcome to my very first Erato article. MUCS is at it again this year, and awaits the freshers with open limbs and throats, ready to greet them with the strains of Mozart's Coronation Mass, Vaughan Williams' In Windsor Forest (Look Henery, he's been there since 1931, maybe we should get him out...) - and for those of us who are extra good, JS Bach's Christ Lag in Todesbanden, including the bits that were fed to the soloists in Minifest '73 (remember?)

We finished off 1974 with Haydn's Seasons (rehearsal record - 8 weeks on the first 2 choruses, and the rest at the toughest camp in history - no pub). Still, the audience loved it and Bryan Dowling, Margo Cory and Graeme Wall - stunning soloists. But if anyone ever tells me to get into Haydn again, I'll disappear (ouch!)

Anyhow, we find ourselves with a new (recycled) conductor, David Carolane to wit, who naturally is working wonders with us already. We look forward to hanging on to him as long as possible - at least he has no illusions about us.

At present, MUCS is suffering from an attack of conjugitis; the score at present Altos 2; Tenors 1; Basses 1. January 25 was Marianne Zabukosek and Peter (brother of Ken) Anderson, February 22 was Jenni Arndt and Peter Henderson. Details of Fixtures for future months not yet available but will be forwarded when known. At present, no mixed marriages (MUCS plus outsiders) have taken place, and there will be no worries about recruits in 20 years' time!

MUCS is having 2 camps in first term - a fun one at Anglesea as in beach 4-6 April and a hard working one (miles from pub) at Belgrave Heights 25-27 April.

Love and nurgles,

me, Tat. P.S. If 18 tenors pax a minibus, how far could they go for \$4.50?

MAYHEM

Mayhem is on. It will take place in Canberra, starting on Saturday 10th May, finishing with a concert in St. Christopher's Church Manuka on Sunday 18th May. So start oiling your vocal chords now.

The Music: The main work is the Missa Brevis of Kodaly with supporting features De Profundis by the 18th Century French Composer de la Lande, and two of the Psalms of David by Schutz. The conductor will be Brian Hingerty.

Activities: Apart from a heavy but not exhausting rehearsal schedule, and the usual all night party every night, there will be a lake cruise on the "Mimosa" (which will hopefully not be entirely dry: cost \$2.00 per person and grog), and the evening at the Gundaroo Pub. This will involve a bus trip to that historic location, some 30 miles from Canberra, dinner, and singing around open fires. Also there will be a bush band for dancing and unlimited alcohol. All this day for only \$4.00. Naturally neither of these activities is compulsory, but we have to meet minimum numbers, so we hope that lots of people will participate. In addition, there will be a barbeque sometime, and a dreaded "Bedlam" party (pyjama party).

The Cost: Registration fee will be \$6.00 for the week.

Accommodation: Participants will be billeted with someone in Canberra. Since SCUNA has a relatively small membership, some may have to be billeted with outside people. So if you come, you will have to provide your own meals. Eating facilities will be available at the Union, and there are a few cheap places in Canberra.

Registration forms will be circulated shortly. Looking forward to seeing you all in May.

Tony & Elizabeth Dooley.
(Mayhem Secretariat).

* * *

LIBERATION.... FOR TENORS!Letter to the Editor

(Historical note: This work came to life on Tuesday 15th October, 1974 during one of those boring lectures. It was delivered on the following evening at the UNSW Choral Society AGM dinner, with not entirely unexpected results. The edited text appears below.)

TENORS OF THE WORLD UNITE! WE HAVE NOTHING TO LOSE BUT OUR VOICES!

"The history of hitherto existing societies (and Tenors) is the history of class struggles", as Marx once said. We have to struggle against ignorance and injustice, we have to insist on our rightful place in society. We have forever been blamed, belittled, disrespected, and ridiculed.

And furthermore, some DISGUSTINGLY low standard Tenor Jokes have emanated from persons here present (i.e., at the AGM). So much of what is spoken is implicitly derisive of Tenors. We are human! We sing!

Through the centuries we have been regarded as the scapegoat. Tenors! We must be on guard against deceitful attempts to blame rehearsal slip-ups on us. We are aware of the slanderous treatment of Tenors by one William Schwenk Gilbert in The Mikado ... but let us look on the bright side a moment: it is indeed a true consolation that the best operatic composers recognise the Heroic qualities in Tenors (and so they should). Again, where would Monteverdi be without Tenors?

And where would Bach cantatas be without the magnificent Tenor Chorales?

But life is not so easy. Tenors in UNCS will recall Mr. Foster's proposals for the establishment of a stud farm for Tenors, and need I remind them of the Strike and Walkout which followed the comparison of the qualities of UNCS Tenors and (shudder!) the viola?

And the unforgiveable alteration to the words of Haydn's "Eloquence" to read: "Freude, Tenor machet stumm" ... yes, sopranos, we know all about it.

BUT NO MORE! TENORS LIBERATION IS HERE!!

Towards this end, we propose to institute the Tenor Joke of the Year Award.

But first; we would like to make it clear that recent events in UNCS have stretched our willingness to co-operate to the limit. UNCS has to learn: we need to feel wanted (sniff sniff). How many here have spoken a kind word to a Tenor today? How many have stopped as they pass on their merry way to pat a Tenor on the head and say "Nice Tenor"? (sob sob). We need a Be Kind to Tenors Week. We are alone in the World... (at this point the original speech was interrupted, due to the speaker being overcome by genuine emotion) we are never comforted ... (at this point, Ted took up a collection for the cause. The proceeds, 3 cents and 25 bottle-tops, have not been seen since).

To satisfy our needs (immediate unseemly reaction from basses again upset the speech) - we would hate to be frustrated - we would like to see:

1. More Tenors. So many persons have gone astray, becoming basses... no! or altos ... no! or even sopranos! NO!! alas, yes. In this regard, a special mention for Ella, who saw the light (admittedly temporarily) and took the great step on a momentous evening not so long ago (short round of applause).
2. If you are not a Tenor, try harder. The advantages of being a Tenor? Well, there are no disadvantages...
3. Be nice to Tenors. Smile for us when we are here - and when we're not. It's really very easy. After all, we are unique in the world.
4. As Malcolm once almost said, if you have to say a Tenor Joke, say it well!

Which brings us to the question of the Award...

At this point the speech came to an unsolicited end.

Regarding the Award, the details have yet to be worked out and ideas from interested persons are welcome. The Award is to be presented to the perpetrator of the Best Tenor Joke. This could be done at IV. It is expected that a "good Tenor Joke" will be distinguished thus:

1. due regard for the position of Tenors in singing should be expressed in some way, whether by the content of the Joke or by the circumstances pertaining thereto.
2. the item of interest must be a Joke - some element of humour is required.
3. the Joke should be nice to Tenors, even if it is patronising.

The Award Committee realises that violent disagreements have and will arise over the above.

Judging will be before an objective panel, and it is proposed to publish all the entries.

So please send any ideas and all your second-hand Tenor Jokes to

Pete's Joke Publishing Company
UNCS, Box 16, the Union,
University of NSW, Kensington, nsw, 2033.

And if anyone wants to reform and write a letter being Nice to me as a Tenor, go ahead. And if anyone tries to take issue over the Tenor Liberation Movement, they will eat their words long before I do.

ALL HAIL THE TENOR !

Peter Mikula, Tenor, UNCS.

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26TH INTERVARSITY CHORAL FESTIVAL

HELLO! And to those who don't yet know: the 26th Intervarsity Choral Festival (IV) will be held in Sydney from August 17 - 31, 1975.

In the last few weeks (rather hectic weeks) the secretary has returned from a surgical term at the Royal Newcastle Hospital; the minutes secretary has holidayed in Newcastle; the liason officer has spent a week in the Blue Mountains; the convenor has landed a permanent job (at last) as the Assistant Manager of the Elizabethan Trust's Sydney Orchestra and has now gone on tour to Brisbane for a month; the concert manager has got engaged; AICSA president, Tim Mason, arrived on a flying holiday and only left after attending about 5 meetings and signing numerous pieces of paper which are now in the hands of that well known agency of the Australian Government (no not ASIO you fools) the Music Board of the Australian Council for the Arts (yes folks we've got our submission in); half the committee is singing in one or both of the Philharmonia Society choirs; the publicity officer is in a successful musical which has opened at the Australian Theatre in Newtown; the Australian Youth Orchestra has returned from a very successful Asian tour (and has the best string orchestra in Australia at present according to some biased observers) and they have said they will accompany the IV choir in the Verdi Requiem (Festival Jubilate by John Nickson is unaccompanied) and will give an orchestral concert on Wednesday August 27 as well - we're flying in the members of the orchestra who don't live in Sydney.

We've had a combined SUMS-UNCS camp for a concert on Maundy Thursday for which the IV funds will get munny, oh yes... and the treasurer has opened a "share" fund to raise bridging finance for our pre-IV costs - 500 shares at \$5 each to be repayed after IV with a percentage of the profits as interest in the event of a net profit and incurring a small loss in the event of a net loss (i.e. you get back around \$5 + or - for every \$5 outlay) ... anyone interested send a cheque (made out to 26th IVCF) for the number of shares required together with your full name and address to Clarke Gerber (Hon. Treas.) at P.O. Box 225, Lindfield, 2070, N.S.W. and your support will be very greatly appreciated.

For them whot duzen't know ... a little bit about Peter Seymour

He will be conducting the Verdi Requiem at IV, is very much involved with the musical world in Sydney and is one of the directors of the Australian Youth Orchestra and the National Music Camp Association. It was he who suggested to us that we use the AYO and also entrepreneur another concert to be given by them and then suggested to NMCA that it would be a good thing, even doing much of the negotiating for us.

Well anyway ... IV is less than 6 months away so I hope you're saving all your loose change

At a society level:

- 1) Any societies who haven't found a liason officer yet pleez find one immediately (if not yesterday) and let Rosie Vines know (P.O. Box 16, The Union, Sydney University, N.S.W. 2006).
- 2) Any librarians who haven't replied to Ted's letter about Verdi Requiem scores do it now - it's URGENT! (After all it may be you who has to pay for a score if we can't borrow them all.)

We keep on telling people that we expect 300 choristers at IV - there are 20 coming from New Zealand - that leaves 280!! I hope we haven't been lying.

Maybe I'll see you in Adelaide for Jabberwocky, or in Canberra at Mayhem, but whatever happens I WILL see you in Sydney in August, won't I????

LOTS OF LOVE..... RUTHIE

(Ruth Marshall - IV secretary)

* * *

ADELAIDE UNIVERSITY CHORAL SOCIETY

Ben Hur rides again

"A funny thing happened on the way to the Forum", Ben read in the Latin times, commonly called the Vatican Chant. He read on...

"AUCS at the most sensible hour of Brillig are producing Jabberwocky. Our Consul, Margaret Tamblyn said "It will be the most frabjous production of Jabberwocky ever. We even have a director Mr. Max Keight, Grahame Dudley is musical director, and Daryl Colquhoun is Something like a Producer." Later Ben Set off on the quest for AUCS, and True Knowledge.

Eventually Ben came to the Tulgey Wood, and there the Slithiest Tove told him that AUCS are going to perform a Jazz concert under the direction of David Boehm in First Term; that they are having an Orientation Week concert etc; that they're performing Jabberwocky at the end of First Term. Ben then left the Slithiest Tove and trudged, walked, ran, jumped, fell and crawled on his quest for True Knowledge.

After many days he came to the Tum Tum Tree, which told him AUCS are going to perform an Australian Premiere of Tristram Carey's Peccata Mundi. This work is of a Science-fiction nature, and is about the end of the world. Man becomes completely mechanised, but the machines break down. As Man doesn't know how to survive without machines, he dies out. (Ah!)

Ben missed the Jubjub bird by five minutes. She caught a train and took it to Victor Harbour. So he caught a bus into Adelaide as he was going to AUCS rehearsal on Friday. On the back of his bus ticket was written, "AUCS are going on a Country Tour to Riverton in Third Term. They had a pool party at Matthew Mitchell's home, and are going to have a Freshers' Camp at Aldinga."

Ben got to AUCS practice and found that as usual AUCS were not practicing there, but somewhere else. He suddenly found a book; "True Knowledge", he thought.

In black type it said, in a little squeaking voice, "The New Uni Songbook".

Yes, AUCS and me and Adelaide Uni and the Editor are producing a new Uni Songbook. Remember the old one? Well the new one's better, ask Ben. It will be out in first term and we would love to sell you some. It contains Bawdy Ballads, Folk music rounds, etc.

Ben screamed "Eureka"! (I found it!) He found True Knowledge in AUCS annual magazine, Eureka (which is edited by me).

Ben immediately purchased a Centurium of Eureka's. Suddenly Catullus charged by on a chariot: "Give-a-you-a-drag-a!" and Ben took off on the drag of his life. They charged down Rundle street, turned into King William Street, passed Festival Theatre, as Lesbia looked on. Then they swiftly charged down South road on a race destined to end at Port Eliot.

AUCS Town Cryer,
Anthony Edward Thorogood.

(Editor's Comment: I think he's stoned.)

* * *

A HISTORY OF QUMS

At the time of the first Australian Intervarsity Choral Festival (A.I.V.C.F.) in Sydney, 1950, QUMS had been in existence for 38 years, Dr. Dalley Scarlett conducted the choir in the formative years and until 1930. In 1926 the Society gave the first Queensland performance of Bach's B minor mass and in 1930 Dr. Dalley Scarlett organized the first Bach festival in the Southern hemisphere. Mr. Hugh Brandon, the Society's patron, began conducting QUMS in 1936 and remained conductor until 1964. Numbers dwindled in the war years and for a while the Society ceased to function; it was not until the late forties that it started up again in the form of a womens' choir. By 1950 Mr. Brandon had built the Society up to a large mixed choir of a high standard which he maintained for another 14 years.

The 1950's could be said to be the greatest years of QUMS' history: an annual concert in Albert Hall that attracted large enthusiastic audiences, and a performance at the graduation ceremonies were two features of the Society during these years. In 1950, under the direction of Mr. Gordon Spearritt, a Madrigal group consisting of the keener and more talented members of the Society was formed within QUMS. Through Mr. Spearritt's experience and professionalism this group produced some of the finest madrigal singing in Brisbane unequalled for more than a decade, securing regular broadcasts with the A.B.C. The well-known Jubilate Singers and the Quod Libet Singers are two experienced and well-known groups in Brisbane today that evolved from our Madrigal Singers.

In 1963 Mr. Colin Brumby (now Dr.) joined the Society as an assistant conductor, and in 1965 he took over the conductorship from Mr. Brandon after 29 years of dedicated, enthusiastic service to and guidance of the Society. In 1962 Dr. Brumby began the Annual Festival of Carols which lasted until 1970. Simultaneously the Madrigal Singers broke away to become known as the Queensland University Society for Renaissance Music, still meeting two lunch hours a week under the guidance of Mr. Spearritt who has recently taken over from Mr. Brandon as sub-Dean of the faculty of Music. During the rest of the 1960's the two societies continued performing together at combined concerts.

In 1967 Mr. Robert Boughen, organist and choir master at St. John's cathedral and then conductor of the Queensland State and Municipal Choir, took

over from Dr. Brumby who had become involved in post-graduate musical studies. Thus QUMS severed its long and happy relationship with the Music Department, although contact has been maintained especially through Dr. Brumby who has composed several works for the Society. In 1969 QUMS performed two such compositions: a modern nativity play "Bring out your Christmas Masks" in St. John's Cathedral, and earlier in the year "Charlie Bubbles' Book of Hours", both of which were applauded by the press.

Since 1970 the Society has had a number of conductors (John Villaume, David Macfarlane, Chris Andrews) and at present is under the guidance of Mr. John Nickson the first graduate in Music (Hons) from the University of Queensland.

Although members of QUMS attended the first two IV's, the choir did not officially participate in an Intervarsity Choral Festival until 1952 when it was held in Brisbane. In these earlier years of IV the Festival concert consisted of a combined work in which all choirs participated and a number of individual items which the larger societies presented. This format continued for 20 years: some of the combined works presented at the Brisbane IV's have been "Blest Pair of Sirens" by Parry in 1952; "Te Deum Laudamus" by Henry Purcell in 1958 and "These Things Shall Be" by John Ireland; "Come Jesu Come", Bach, and "Festival Te Deum" by Williams in 1961.

While Sydney and Melbourne choirs dominated the IV scene numerically, from 1953 the "Graceful light-heartedness and style of the Madrigal Singers under Mr. Spearritt" and the "Freshness" of the Queensland choir under Mr. Brandon led the way in an era of really good ensemble singing. "Of the three University choirs taking part in the 10th Festival in the University Great Hall last night and tonight, the choir of Queensland University still seemed on last night's showing to hold the lead that it had established in previous years, although Sydney's choir - especially on the score of intelligent musicianship - edged dangerously close."

This popularity of IV in particular and choral societies in general was evidenced during the 1950's and 60's in the standard of performances and the numbers of choristers participating. In 1953 QUMS sent 90 members to Sydney and at the 1955 IV "a 350-strong and extraordinarily well balanced choir" presented the Requiem Mass to a large and appreciative audience in Brisbane.

Towards the late sixties and up to the present day there has been a slackening of interest in choral work by singers and audiences alike, with the result that a university society is considered very strong if it sends 30 members to an Intervarsity. This has necessitated a change in emphasis in the traditional IV concert format from individual presentations by the societies to combined works. The Brisbane IV of 1972 recognized this trend and omitted 'individual items' for the first time, presenting instead a prom concert of secular music and a second concert of sacred music in St. John's Cathedral. For the first time also the recent IV in Brisbane commissioned two works by contemporary Australian composers - Dr. Colin Brumby's "Celebrations and Lamentations" and Mr. Keith Humble's "Musique Nunique". The latter employed all the 'avant garde' theatrical tools in a musical production that treated Brisbane audiences to 'something completely different.' Balloons, clowns, a chamber orchestra, a counter-tenor 'sonata', ping-pong balls, and rock band combined in a 'happening' that could only have been presented by a student group, and which finished with a wake that never really ended. It was the Humble, I believe, that was symbolic of the changing character of A.I.V.C.F.'s in particular and contemporary choral singing in general in Australia today.

Mark Penman,
President Q.U.M.S. 72/73/74

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GERALD ENGLISH'S TENOR JOKE - Did you hear about the Tenor who was so dumb that the other Tenors noticed?

(Tenor, Gerald English, is at present Artist-in-Residence in the Music Dept. of University of W.A.)

PUCS

This is a 10 minute substitute erarticle, to make up for the original, which was lost by some idiot Erato editor, who shall remain nameless.

Firstly, attendances so far this year have been staggering, to say the least - 90 at the second rehearsal of the year, stabilizing at about 70-80.

At the moment, we're rehearsing for a lunch-time concert (April 29th), consisting of "Threshold of a Dream", by the Moody Blues, arranged for choir by John Macpherson, "Midsummer Night's Dream" - incidental music by some bumbling Erato editor, and "The Court of the Crimson King" by King Crimson, arranged for chorus by the same deadshit Erato editor.

It's a sort of concert of contemporary imagery music. Our accompaniment will be two flutes, violin, guitars, piano, bass and assorted percussion instruments.

The concert was proposed as a more technically feasible version of a "Choral Rock", which we did (choir backing rock group) in 1971 to 1972 (not in 1973, because of I.V., or 1974, because of Jabberwocky). They were highly successful from the point of view of audience attendance to response to choir enthusiasm but were devilishly difficult to produce technically. We felt that the "aurally gentler" impact of the accompaniment for the coming concert would not overpower the choir and present a nicely balanced sound to the audience. Quite apart from that, the music, being melodic and fairly easy, is a good introduction to urging for freshers and enjoyable for everyone to sing.

By the way, Marie Sermon, PUCS singer and accompaniste extraordinaire has caught the permanent attention of Evan Zachariah, ex MONUCS basso profumo.

Their engagement has broken many hearts.....

BEN MACPHERSON, Erato Stop-Press Correspondent, B.C.

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