

ERATO



SEPTEMBER 1975

NUMBER 18

THE NEWSLETTER OF THE AUSTRALIAN INTERVARSITY
CHORAL SOCIETIES ASSOCIATION

The Sydney Morning Herald

MONDAY, SEPTEMBER 1, 1975

★ ★ ★

Fred Blanks writes:
Healthy and massive tones of awe faithfully reflected the head-count of performers in Verdi's Requiem, at the Opera House Concert Hall on Saturday evening — some 340 singers from the 26th Intervarsity Choral Festival, the 76-member Australian Youth Orchestra, four meritorious soloists (soprano Nance Grant, alto Lauris Elms, tenor Raymond McDonald and bass Grant Dickson) and one conductor, Peter Seymour, labouring like a windmill in the grip of inspiration.

One felt consistently that the performers rose to the occasion, not (as often happens in this kind of musical socialising) that the occasion fell to meet them.

Having begun the concert, held under the Rostrum '75 banner, with the premiere of a fine-crafted, robustly attractive unaccompanied Festival Jubilate conducted by its composer John Nickson, the choir optimised Verdi's dramatic contrasts (so akin to Aida in scale) by ascending thrilling climaxes and hushing its pianissimos with disciplined refinement.

With wonderfully intense singing from the solo quartet, and orchestral work that rarely required penance, this Verdi Requiem honoured the young and alive as much as the dear departed.

MUSIC

Maria prerauer

Verdi's magnificent Requiem — no long-faced oratorio but high drama in search of a theatre — had a spirited but uneven Rostrum airing on Saturday night at the Concert Hall. Combined intervarsity choirs from all over Australasia sang lustily and made a joyful noise under conductor Peter Seymour.

Lauris Elms in the mezzo lead gave one of the memorable Requiem performances of our time. She was superb in voice, dramatic punch and artistic intensity. The other soloists — top professionals all — Nance Grant, Raymond McDonald and Grant Dickson, made beautiful sounds but often without such driving passion.

But there was a lot wrong with the performance as a whole. The lights and shades were missing, the big contrasts, the balanced speeds. It is probably inevitable when so many choirs come briefly together like this. But if the flesh was weak the spirit showed itself as only too willing. And the work is so powerful that it still came over excitingly. Verdi usually wins.

THE AUSTRALIAN

TUESDAY

SEPTEMBER 2 1975

As this is the first issue of Erato under my editorship, I feel it is appropriate to outline my opinion of the purpose of Erato.

It seems to me that Erato fulfills three main functions: firstly, as a news medium for choristers throughout Australia to find out what's going on elsewhere in Australia; secondly, as a forum for societies to communicate their ideas, experiences, organizational functioning, and especially their new ventures, for the mutual benefit of other societies; and thirdly, as a discussion situation in which interesting/controversial/humorous/serious matters of interest to choral society members throughout Australia can be raised.

The really important people in any magazine depending solely upon contributed articles, are the contributors. I would like to take this opportunity of thanking all the Erato Correspondents throughout Australia (and New Zealand), both for their contributions and for their punctuality; every article included was received by the submission deadline. Thankyou also to those who wrote articles other than Society news - if any other readers feel moved to contribute articles, by all means please do so.

Mary Nettle,
Erato Editor,
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Flinders University,
BEDFORD PARK, S.A. 5042.

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AN ARTICLE FOR ERATO 18. FROM TASMANIA

What follows is yet another guide to Tasmanian musical experiences of note both past and present.

Well, now to pick up where Chris left off...

The programme of the second term concert underwent weekly changes, but on the night the works performed were: Vaughan Williams, Festival Te Deum; Gibbons, The Cries of London; Bryd, Mass for Three Voices; Britten, Rejoice in the Lamb; plus organ pieces. Musically, it was a successful concert which the audience enjoyed. Its result financially well, one cannot be too mercenary about culture. The Concert was held in St. David's Cathedral (N.B. IV '76 - Erato 17 at page 16) and rather a fun party followed.

In third term, TUMS is to include the PDQ Seasonings and Debussy's Dameselle in another concert. A lunch hour concert at Uni is also on the cards.

Sadly, as a fresher, I cannot compare TUMS' record of previous years with '75. I have heard that this is not such a bad thing because times have been bad. It seems to me that this year is very jolly with parties after most rehearsals or at least tim-tams with coffee. TUMS has fostered a spirit of enthusiasm, which is an encouraging sign for the future of the society. Such a spirit promises to lend IV '76 an atmosphere of involvement and excitement.

Hobart, as you know has suffered a great calamity what with the bridge and all. In TUMS this has led on the one hand to a series of nasty jokes about Eastern Shore residents which are most bastardized Irish jokes and pissweak anyway. On the other hand, it has led to the inspiration for the design on IV t-shirts for next year. If you did not buy one at Sydney, you can acquire one via the wonders of our very own Australia mail service. The theme depicted on the t-shirts is the Tasman Bridge in its state of disrepair and the hope that IV will help to make Hobart life just that little bit jollier. Do buy a t-shirt and smile when you wear it. At \$3 its good value. IV '76 is good news - the concerts offer something different in terms of venue and presentation. Hope lots of you make it to our lovely city next year (preferably in May).

Now to take a retrospective look at IV '75. Congratulations to its organisers for a superb job. The TUMS contingent had a wonderful 2 weeks. It seems TUMS has had a bad reputation at camp reviews and II concerts, and this year at Sydney IV, I hope we broke that precedent and set another! We might be small but when motivated that is no indication of performance.

Next we come to TUMS' AGM held at the end of second term. Questions of great consequence and moment were resolved. Committees for IV and TUMS were elected:

IV '76

Chairman:	Chris Thomas	Social Sec:	Louise Phillips
Secretary:	Sue Rockliff (Goose)	Camp Man?:	Ros Phillips
Treasurer:	Nick Heyward	Pub:	Anni Large
Con Man:	Di O'Toole		

TUMS

Pres: Nat Crane
Vice: Gillian Von B
Sec: Steve Tinning
Treas: Alex Brownley
Con Man: Jo Hart
Pub: Catherine Gunter
Gen Reps: Jane Foster, Val Timmouth, Debbie Bolten

TUMS annual dinner was held in the upstairs ref/refec/refectory/cafe, on August 2nd. It was a very pleasant evening, and I wasn't even drunk! Everyone looked charming, especially Thorpy and Kel. Actually it was a very civilized occasion. A football-type club was holding something of little interest next door, but fortunately we were closed off by several doors. We also had a 'dinner for no particular reason' earlier in the year. TUMS share the restaurant with a wedding party and entertained them as best we knew how.

Anyway, I'm starting to ramble now, so before senility sets in, I'll finish with general goodbyes...love and general goodbyes - FOSS.

Jane Foster.

NEW ZEALAND IV CONTINGENT

Though the N.Z. contingent didn't travel the furthest to attend 26th IVCF we were probably more overwhelmed than everyone else put together. I'm sitting here on the plane home, in a state of almost complete exhaustion, people around me are still trying to sing they must be mad. Bazza's bus almost had the last word - Anne arrived for the plane 10 minutes before departure time, the bus doesn't run very well on three cylinders apparently.

One measure of how much this has meant to me is that I'm finding it hard to adjust to reality. The last two weeks has been so unreal - not just the big things; the opera house - the Verdi, the hangover after last night's party, but lots of little things; big trucks, milk in cartons, a real perpetual student (Bob Kay).

Not only are people singing - Jan just produced her Verdi score - Peter would be horrified at the rendition of the Libera Me being performed at the moment, it has reached heights never before attained (approximately 3000 ft.) (Ben is making a nuisance of himself by being terribly, terribly rude - unfortunately we're all so nuts - so I actually laugh - what could be worse!!!)

The land of the long white cloud approacheth TB or not TB that is the congestion, whether tis knobblier in the knees to suffer the swings in the playground or to fight against the Tasman Sea. Seriously though, we really had a wonderful time, the people were so kind, generous, thoughtful, witty, intelligent (conceited?) almost nice enough to become Honorary New Zealanders. We will be keeping in touch - some of this year's contingent are thinking of going to Hobart - we will try starting something in N.Z. - but for next term at least most of us will be valiantly trying to readjust ourselves to some solid working.

If anyone is coming over here, do get in touch with us. Our plane is just about to land, I.V. is well and truly over, Requiem Aeternam.

Ben
175 Dundas Street,
Dunedin,
N.Z.

P.S. We're having a Post IV Party 11/9/75 (if Erato is published after this insert some suitable date - if anyone came we'd throw a party anyway), do come to 11 Queen Street, Dunedin, N.Z.

Ben.

MELBOURNE REFLECTIONS

Second Term saw MUCS and MonUCS combine forces to perform Bruckner's Mass in E Minor in St. Pauls Cathedral. Attendance at the Concert was reasonable, however the newspaper strike didn't exactly aid our publicity campaign! A little over 100 MUCS/MonUCS sang in what was almost akin to a Minifest Concert and we feel that standard wise we succeeded with what is a very difficult choral piece to handle - good luck AUCS!

After such a good Second Term, IV was a great finish, and about 40 MUCS attended, (and were quite pleased to return to the sanity of Melbourne) although unhappy IV was over.

We are now launching ourselves into our gala 3rd term Concert of Handels' first and greatest oratorio (no not the Messiah silly!) "Israel in Egypt", which is over 75% choral with about half in 8 part double chorus. This is planned for approx. 12th of December or a bit earlier, so if any interstaters wish to join us after the exams, they are quite welcome! We'll be having a four week recess over the exam period.

Good luck for 3rd term concerts and hopefully you'll be receiving a 1976 Committee list from us soon (don't hold your breath).

Ross Davies.

FANTASIA WITHOUT A THEME (AUCS)

AUCS seem to have a mind of there own and quite often performe quiet different works to those there "dear, dumb, stupid, idiotic" Erato correspondent tells the rest of Australia that they are going to performe. So this time I shall seek a safe haven for my moving pen and firstly tell you of our recent passed, and hope that the AUCS Committee do not declare the past different to that which it is. If it happened in "1984" AUCS committee can do it!

Our output last term was five performances of Missa Luba (Congalese Mass). Three of which where performed at University. The other two where performed as the actual Mass at two Anglican Church Services.

We also performed an Oratorio by Johan Christoph Friedrich Bach, Der Auferweckung Lazarus. This was not an official AUCS event but the choir was made up of AUCS. It was organized and conducted by Anne Hoban who is now an AUC after deserting MonUCS, Anne put on the work as part of her musical studies.

AUCS also sang under the Adelaide Teachers College Banner for 5 minutes to a full Festival Theatre (Theatres shouldn't drink). We sang Australian folk songs such as convict made (as in woman), the wild colonial boy, the drovers dream, etc. Our dress rehearsal was a horrifying, amateurish mess, but our actual performance the following night was brilliant. We also had props, as in two huge wool bales, and a chase. No one was caught in the chase it was an imitation bullock dray so it was far too slow.

Then came IV and about 30 of us bussed, cared, planed and trained to the Opera House, to see the heavens open to us as we thundered out about the death of an Italian poet. Personally and collectively, as well as individualistically and as a group AUCS thought IV was great.

This term on about October the 8th we are still going to perform Bruckner's Mass in E minor, we are combining with the University's Conservatorium of Music Bach choir to perform it. We also have an A.G.M. this week-end, and a country tour to Riverton which is 50 or so miles away. It is rumoured that we will perform Missa Luba there.

I end this little article with a thought for the day by that Foolloosofical hero, Robin Hood - "Sir Guy has had his last straw, now the haystack is bear, I have the needle, (waves sword), Sir Guy's only intelligible reply after a few grunts was, "I'm a GNU".

Goodbye Australia.

Anthony Thorogood alias the GNU.

AUCS 1976 Committee elected at AGM 6/10/75, to take office 1/1/76.

President	Julie Young
Vice President	Barb Rennison
Secretary	Neil Thomas
Treasurer	Rick Pfeiffer
Concert Manager	Nona Monahov
Librarian	Anne Hoban
Publicity Officer	Marg Tamblyn
Asst. Publicity officer	Anthony Thorogood
Asst. Sec/Social officer	Helen O'Connor
Immediate Past President	Marg Tamblyn
Morals Officer	Cathy Cox

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GILBERT & SULLIVAN: ITS APPEAL

To discover why Gilbert & Sullivan opera appealed to Victorian audiences I shall first look at the background elements of Victorian theatre.

During the Victorian era there had been a great change in transportation in the cities. Omnibuses and trains appeared which enabled large audiences to go to the theatre and get home again. Up until the middle of the C18 the theatre public had been small but the new transport systems reached out into the suburbs and this multiplied the theatre going public.

At the start of the century the middle classes disapproved of the stage and thought of it as common. Nicoll in his book "19th Century Drama" attributes a change, to the patronage of the stage by Queen Victoria; contemporary writers also attributed a change in the status of the theatre because of Victoria's patronage. The theatre suddenly took on a new respectability and Nicoll attributes this to the rowdy elements in the theatre being catered for by the new music halls, and that there was an alliance between church and stage, acting to make theatre respectable. By the end of the century play-writers were being knighted, were giving readings in Canterbury Cathedral and statues were erected in their memory. There was a new tolerance of the Arts, artists were being accepted into society and had become fashionable.

The extent of the new audiences can be judged by the amazing list of new theatres built in London after 1860. There were other changes too, as in the change from C18 conventionalism in the theatre to a new naturalism. This naturalism enabled the new audiences to associate with the characters of the plays more easily. There was also the advent of modern stage craft which was an important factor in gaining the patronage of large audiences. Another important event was the introduction of the long run. The long run enabled Gilbert and Sullivan to produce highly complex and elaborate operas and to reap high profits.

The effect these changes had on the appeal of Gilbert & Sullivan Opera were, firstly, it enabled large audiences to go to the operas, the change in the dignity of the theatre enabled the middle class to go the opera, and the theatre becoming fashionable, caused a great increase in the audience numbers.

Gilbert & Sullivan operas are of middle class nature and this gave them much appeal for the new Victorian middle class. The Savoy Operas abound with self-made men, such as the judge in "Trial by Jury", Ko Ko in the "Mikado" and Sir Joseph in "HMS Pinafore". The idea of self-made men and of hard work were virtues to the Victorians, so these self-made men would be appealing.

"The operas are essentially escapist" writes Dobson, and judging from a comment Edward Lear made, "The uniform apathetic tone assumed by lofty society irks me dreadfully: nothing I long for half as much as to giggle heartily and to hop on one leg down the great gallery - but I dare not", indicated the Victorians needed an escape from the conformity of life. Dobson went on to say the operas "encourage rather than offended basic social prejudices. Superficially laughing at generals who know nothing of military affairs, admirals who have never been to sea, nobility who haven't enough money to be noble, but never suggesting

that the establishment ought to be anything other than it is." This idea is seen in the operas, Gilbert satirizes caste, brings in an upside down world where love knows no rank, peers and pirates, gondoliers are kings and all these topsy turvy visions are reversed except in Iolanthe which is really more fun than satire.

The essential class nature of Victorian society is described in Joan Evans book "The Victorians". She points out the strict division of classes to be found in Victorian society. She points out the importance of birth and breeding to Victorians and the importance of knowing one's place and dressing according to rank. Gilbert & Sullivan opera only superficially attack this class society, they really perpetuate it. In HMS Pinafore, Sir Josphe tells everyone they are equal but he is really a hypocrite and a snob. The opera only comes to a happy ending when the social status of the characters has been successfully rearranged to fit Victorian ideas of propriety.

Convention was Gilbert's chief satirical target. He satirizes the law, the House of Lords, national idiosyncrasies, status of birth, but he always ends up by suggesting that convention is not so bad after all. "Pinafore" points out the hopelessness of breaking down the social convention of status and class being derived from birth. The Gondoliers points out the hopelessness of equalitarianism, and says if everybody's somebody then nobody's anybody. Buttercup's proverbs also point out this idea. She says: Skim milk masquerades as cream, jackdaws strut in peacock's feathers.

Another aspect that appealed to the Victorians was Gilbert's emphasis on what is proper; this can be seen in the Mikado. When Ko Ko the executioner is talking about people who would be no loss to society he goes through a list of people who the Victorians would consider as ill mannered, not proper, and who practiced bad etiquette. The idea of what is proper is seen throughout the opera.

Scepticism is another feature of Victorian middle class culture that can be seen in these operas. As in the schoolgirl chorus in the Mikado, the girls wonder what the world can be - they compare it to a huge bubble that's going to break. Scepticism ran right through the Victorian period. This can be seen in the writings of John Stuart Mill. Charlyle wrote: "The old has passed away but alas the new appears not." The Victorian middle class certainly had opportunity to associate themselves with Gilbert's characters.

Another aspect of the Gilbertine Opera that would appeal to the Victorians was the nationalism or the patriotism in the operas. The patriotism of this period can be seen in Napier's writing the "History of the war in the Peninsula", and Kingsley's "Westward Ho" which is a prose epic of England's sea dogs. The Crimean war also created a patriotic feeling in England. This patriotism can be seen in the Mikado and especially in the Pinafore where it is said that in spite of all temptation to belong to other nations he is an Englishman. Much of Sullivan's music has patriotic undertones also.

The theatre became fashionable in the Victorian era and Gilbert and Sullivan's opera reflects the contemporary fashion. The Mikado is an example. At the time Japanese things were very fashionable and a Japanese village at Knightsbridge in London was very popular. In the Gondoliers, Gilbert showed something of a flair for matching the contemporary mood by choosing Venice as a setting. Iolanthe, which is

about the House of Lords, was written when there was a controversy about the House of Lords. The operas themselves became very fashionable.

When the famous partnership began between Gilbert and Sullivan English comic opera had ceased to exist. The only comic operas performed were adaptations and translations of Offenbach, Audran and Leroy. The plots were said to be bawderized out of intelligence. "These translations were devoid of dramatic ingenuity and literary quality. They were hastily adapted by slovenly hacks and the librettos often witty in the origin became farragos of meterless, running ineptitude", says Goodwin in his book "Gilbert and Sullivan". Gilbert & Sullivan's opera made a great change to this. These operas had the attribute of being English; these operas are terribly English and this was very appealing to the English middle class. They made a complete change from the burlesque which was the mainstay of the stage at that time. Gilbert decreed that all the women in his operas should be fully dressed, the operas were very dignified, which was appealing to the Victorian middle class audiences.

Goodwin wrote that "There is nothing so perfect in its own sphere as Gilbert and Sullivan opera, as a collaborative effect of humour and music it admits no equal". "One reason for the popularity of these operas", Goodwin writes, "is the rhythmical elegance," but he goes on to say the one word that suits both Gilbert and Sullivan's work is tasteful, the tastefulness of the opera was very appealing to the Victorians.

The music is appealing because it was simple and very rhythmical, a Victorian gentleman and his family could stand around a piano as they did and enjoy themselves for hours playing and singing from a Sullivan score. In actuality the sale of scores and librettos brought more profit than the actual operas.

An important attribute of Sullivan's music was its Englishness, in the Mikado this Englishness reached its zenith. In the madrigal of the Mikado he goes back to a very early English style, the Elizabethan, and bases his composition on the "Ballet" of Thomas Morley, his music resembles the Ballet form in its lightness and rhythm. In these operas are snatches of the British National Anthem, Rule Britannia, hornpipes and Scottish reels. The Englishness of the music would have been very appealing.

Mendelssohn's music was popular amongst the Victorians and Sullivan's music has some of his style. Iolanthe in its orchestral texture reflects Mendelssohn's "A Mid-summer night's dream" and Mendelssohn's "Scherzo" has its counter-parts in Sullivan's score. This would also be appreciated by a Victorian audience.

In the Mikado, Ko Ko sings "Behold the Lord High Executioner", and this is set to the opening bars of "A fine old English gentleman". This humorous touch points to the Englishness of Ko Ko's character. It is said of Sullivan's music that it is bright and shiney, charming and tuneful, absolutely spontaneous, free and sparkling, the sailors' chorus that opens "Pinafore" is as fresh as a sea breeze. This gay character of Sullivan's music was appealing and was a major factor in getting audiences. Sullivan wrote for voices and his compositions are essentially singable and attracted many people who liked to sing but did not have great technical competence.

Of the songs, some are extremely good as in the Chancellor's nightmare song in "Pinafore". This is the best of the patter lyrics in all the operas. Sullivan's music is a perfect scoring to this song. This excellence of the two artists would have been a welcome relief to the poor standards reached by other English light operas in the century.

In the "Musical World" on the 14th March 1885, an article written from an interview with Gilbert gives us a view of Gilbert's thoughts on why Ko Ko of the Mikado was appealing to Victorians. Gilbert said: "I think that the idea of a chief magistrate who is judge and actual executioner is one, and yet would not hurt a worm, may perhaps please the public." This points to another appeal of Gilbert and Sullivan's opera. It is comedy and comedy if it is good comedy has the ability to draw audiences and is popular. Sullivan's music is not just straight music but contains much humour and many jokes, and his accompaniment of the action is very funny.

Gilbert and Sullivan Opera had its critics and one of them was Punch. In an article in "Punch" it said that any dramatist who was his own manager, owned his own theatre, selected his own artists, did whatever he liked, under these conditions any author could be successful. Gilbert and Sullivan certainly had a lot of advantages, because of their partnership with D'Oyly Carte and they had few worries that other dramatists of the time faced.

These operas catered for and thoroughly entertained the Victorian middle class. They were fashionable and followed fashion. Their patriotic tone matched that of the Victorian period. The technical construction of the operas was of high quality. Gilbert and Sullivan's rhymes and harmonies are famous and in D'Oyly Carte they had a good manager. All of this contributed to the appeal of the Savoy Operas to their Victorian audiences.

Anthony Thorogood.

UNCS.

Hello, folks! UNCS has arrived at the historic crossroads, so anything could happen. Among such happenings we hope to include a "Wandering Minstrels" fling on the Uni's Open Day. (Saturday 27th September). Also an AGM and Dinner on 22nd October, at which we will have yet another set of elections, and this is to be followed by the Queen Street Fair in November, and the Union Dinner in December.

Our committee at present has committed:

President	-	Jenny Coward	
Vice President	-	Mike Appleby	
Secretary	-	Linda Mann	These people all
Treasurer	-	Jasmine Waller	live in Box 16,
I.P.P.	-	Dave (Cecil B. De) Goodwin	The Union, Uni. of
Librarian	-	Viv Nicholl	N.S.W. Kensington,
Social Secretary	-	Judith Hanna	2033.
Publicity Officer	-	Ken Cooke	
Info. Officer	-	Peter Mikula	

UNCS is looking for a new conductor. Peter Foster's resignation has been regretfully accepted, and UNCS thanks him for nearly two years of great service.

For what UNCS has been doing, look in the poetry section. Thank you ever so much, all you nice people who came over to help us sing the Requiem and the Festival Jubilate : it was truly marvellous.

Tenor Power Pete

Ode

To The Twenty-sixth IV by Peter "Tenor-Power" Mikula, with no help from Judith "Alta Ego" Hanna.

With apologies to Banjo and Lewis.

All good poets have to start somewhere - I guess they also ought to stop occasionally. What follows is dedicated to Memory, to that which really makes this world.

Ned: But it doesn't rhyme or scan!
Goyt: Do you think it was easy?

There was movement at Sydney Grammar, for the note had passed around,
That the twenty-sixth IV was under way,
And the Requiem Red was bottled and the sample bags were filled,
So all the UCS and UMS were gathered to the fray.
All the tried and noted songsters from Unis near and far
Had mustard, mushroom pies and Vino Verdi for a \$1 "donation" at the
homesteads overnight,
For the Basses love hard drinking where the wild Pubsong books are,
And the Tenor sniffs the bottle with delight.

There was Bazza's bus from sunny Vic, its heart stayed still at home,
While Bazza underneath his hat was burping long and low -
For him and Kelly (Chris) it was any port in a folk storm ...
Then STB Bob from Adel-laid came down to lend two hands
No better rubber ever tender back;
For never note could flatten him, and he kept the wogs at bay.
Some will recall - for surely it was meant indeed for them:
Python (Monty)'s setting of: "Dona eis requiem"

And one was sometimes there, a strippedling who lost his centrefold,
He was something like a cyclone undersized
With a touch of proper gander - three parts FIBS at least
And teeth that a March Hare in waxworks at King's Cross Sydney would
have prized.
There was Ruth, tough and wiry - just the sort who says "Now listen!"
"Now listen now, listen! Now!! Listen now! listen ... now?"
And Mlocclam Notelddim was there, holding up the coffee breaks
With a few interesting announcements for us all.

Numbering twenty scores less twenty, do you doubt our power to stay?
Said "Twinkletoes" Pete: "That voice will never do
For a long and tiring solo - dear, you'd better wait awhile
Till the years have muscled up your voice".
So we waited, voices tremendous fresh and vital
But fragile beautiful instruments.
We cared, and we were there when wanted at the end,
For there's none so fair as can compare with us from the Varsities.

Then hail the mighty workshops, there was something for us all,
Where the change bells ring in hunts and chime in rounds
Where a hefty heave strikes fireworks from the belfry up above
And one sailed thru the air with the greatest surprise ...
Olive dressed to shock them - deplorable and bad
Taste the best and boldest Vines had in the land,
And Cecil B. de Goodwin, with a sharp and sudden cry
Mourned his dearly loved hat, lost out of sight of land.

So we went; we found the bus in the middle of the street,
We toiled and heaved on Bazza's bus in vain,
Did the others fare the better? Did spartan Chevalier wait?
A great departure fiasco: Please, never again!
Remember the nutritional ingestion, where the mouths deep and black,
Resounded to the evening mastication;
Still; there were the happenings, there was the larger than usual bed,
And the Tenor with the naturally bouncy hair.

Sci-to-te quo-ni-am, Do-mi-nus ip-se est De-us; ip-se fe-cit
nos, et non ip-si nos, ---
Building, rising, wave upon wave, ever sensitive and tender;
Then the baton worke the echoes, and was freely answered back
From nooks and crags the voices soared ahead,
And upward, ever upward, they held the even Tenor of their way -
Where G/s and A/s and higher sounds abide
And John N. muttered fiercely, Its the Festival Jubilate -
We love it, ere its subtle sounds subside

When the Basses moved like caterpillars, Murgatroid on cowcatchers,
It well might make the boldest burst a bloodvessel.
The mighty Battle Symphony, the twisted tortured passages
The wild notes screamed aloft, and the Phil. creaked and groaned.
"Go on ahead, I'll stop to pick up the fallen",
And he swung his baton round for "tops and tails"
And the Tenors raced him down the scales like a torrent down its bed,
And the others stood and watched in very fear.

The Sops sent the egos flying, the lovely ravishing tone,
Make I.V. a Musical Event of the year,
"We can't cut down the orch., cause then the music loses its sting",
Said Twinkletoes, the labouring windmill of inspiration.
Through the locals close at hand, in the mixed and joyful crowd,
We welcome yet another Dominion to the Feast
Our friends from o'er the sea, an Australasian I.V.,
Will hold between Sydney and Auckland but you can't swim to Perth. (?)

How impressive Sydney is, as a w-hole there is no equal,
Except nice menu and tasty guests: How the stars twinkle ...
As we sang by the fire, then we turned our heads for home,
And behold! Our voices did indeed follow us back,
Those top Tenor notes: "Has anyone found them yet?"
We were sensitive and lyrical, don't you know,
And the Basses, it was said, are the muscles of the choir -
And for starting, we had Nickson's famous "Go!"

Before long came the Saturday, and there was much ado
Because it now was time for the School Hall Camp Revue
"I have this little egg", said he, "and I'll show you what I'll do",
And he took that little egg, and he showed us what he'd do -
The bods from way down south, with scarcely a single cough
Complained about their bridge, to some silly creep called Gough
And Jehovah God was there, and also our Olives dear,
Singing "Halleluiah! We'll win half a million clear!"

And one was there, "Hands" Macdonald, with vacuum cleaner to boast
And soon the flabby sogball took its fill
But it sank down, sick, we sank onto others knees,
And on Cecil B. de G., we closed in for the kill
The mon was shining in the east, shining with all her might
She did her very best to make,
The Brand-New U.S. Govt. Surplus Official Giant Meteorological Ball
smooth and bright.
And was this odd? Of course it was,
The middle of the night.

O Olive, come and dance with me! Olive then did call,
A pleasant dance, this swinging band, Around this klirshken hall
Be quick, bewitched, Bedazzled fondango, We can't do better than a
stunning tango!
The time has come, the Muses said, To toast so many things;
The queen, the muse, the Varsity: Let everybody sing
Raise your glass of seething liquid - This Cafe Maison de Maxwell!
The time has come, to tickle those feet, to dream of beckoning beat,
Of how I won the Prezzie's P.J.'s, of spaghetti with jam and hundreds
and thousands,
And whether that there is the FAUCS bus -
Et in terra pax hominibus.

And over in Alto ranks, where the flames of hell arise,
They changed it to a lukewarm bath ...
The tremendous Dies irae, the volcanic day of wrath,
Lost its passion and became - a cup of tea.
"Has anyone got a bandaid?" - Cut his finger on a sharp note,
While the hero's "gone and married his Mum",
Cantilating crotchets zilched zizzily clear as crystal,
With nothing to sing but song, nowhere to go but out -
We muscle coughs into our handkerchiefs, the Jubilate is like a
soggy muffin, interval is approaching - major strategic
exercise. You'll get conductor's elbow, jumping up and down
on the last chord, waiting for us to come - to produce ...
its here ...

Bazza's bus back home. Its terribly uneconomic to run it half full,
Because then its half empty.
And then it was all gone. We cried on Sunday.
And what happened on Monday, folks?
Why, it rained.

SUMS

Dear people,

1975 has been quite an active year for SUMS, starting with a rampageous New Year's Eve party to set the scene. Soon after we began rehearsing a few song book numbers with UNCS for one of the pre-proms in the Sydney Town Hall. Then straight into rehearsals for a charity concert in March in aid of the N.S.W. Crippled Children's Association, organised and compered by the unbelievable Mavis Teresa Casey (Terry). It was put on in the Concert Hall of the Sydney Uproar House and the programme included Vivaldi's Gloria, Haydn's Te Deum.

Conductors were Tod Piekos, Peter Forster and Peter Seymour. The pauidity of the audience was made up by their self-control - they managed to clap in only one inappropriate place. For most of us it was a novelty to sing in the Concert Hall.

Next on the list for SUMS was the concert entitled "Music of peace and War", featuring Vaughan Williams' Dona Nobis Pacem and Haydn's Mass "In Time of War". The National Music Camp Students Orchestra was engaged for the Haydn, but because of the size of the orchestra needed in Dona Nobis Pacem Tod Piekos, SUMS Conductor, very skilfully arranged the orchestral parts for just piano and organ. The result was both musical and authentic. Another item on the programme was a set of shorter pieces sung by SUMSingers, a group of about fifteen formed recently from the main choir. It is hoped to include some SUMSingers items in the traditional CarolFest this Christmas.

Coming up now is the Annual Dinner and Elections of Office Bearers for 1976. The new committee will have the task of maintaining post IV interest and activity, and one thing which will make this easier is the performance of G&S's Princess Ida, planned for next March at Sydney Uni. Auditions are being held soon, but most of the work will be done in the early part of next year. We're hoping that if we involve a great number of people it will benefit the social aspect of SUMS.

Tony Souter,
Pub. Off. SUMS.

EXUCS

Are you a Choral Society drop out? Do employment/other musical/personal commitments make it difficult/impossible for you to be a contributing, anything but very erratic member of your once-loved, and never-to-be-missed UCS. If the answer to any of these questions is YES, have you thought of joining EXUCS?

EXUCS was initially formed by a handful of friends from MonUCS, MUCS and SCUNA-er-was-it-SUMS? who wanted to sing in the Up-Your-Arse, who wanted to be re-acquainted with the joys of rehearsals under (?) twinkle toes Seymour and, of course, wanted to be re-united with old friends before old age or incipient alcoholism and other social diseases defeated them forever. If you were at Bowral, you may have noticed a few aged people huddling under grey blankets with obscure symbols embroidered on the fronts - if they weren't escapees from the old people's home across the road, they were probably EXUCS.

"Membership" of EXUCS entitles you to ERATO, IV information and application forms and sundry other irrelevant news. It does not entitle you to membership of AICSA, nor does it entitle you to any library privileges. If you, or somebody you know, wants to join EXUCS, please send 50¢ AICSA fee sometime (and it may as well be now) and 5 stamped self-addressed 9 x 4 envelopes for posting of said Eratos/news etc. Your membership of EXUCS is current as long as I have envelopes for you.

If anybody has information for Erato re EXUCS or information generally, please send it to me as Liaison Officer (ain't no other even remotely official body, such democracy or is it anarchy?). Having had a hysterectomy on my brain some time ago, all thought processes have a very debilitating effect, so I need to be fed ideas regularly (and I love getting letters).

EXUCS address: Gerri Savage,
C/- Music Department,
La Trobe University,
BUNDOORA, VIC. 3083.

I'm even phonable there (479 2879) when not in the loo, at tea, at lunch....

AICSA

Results of elections for office-bearers of the Australian Intervarsity Choral Societies Association, held at the meetin of AIVCC at Sydney University on Wednesday 27th August, 1975, are as follows:

Chairman:	Tim Mason	(Perth)
Secretary:	Linda Richards	"
Treasurer:	Ben Macpherson	"
Erato Editor:	Mary Nettle	(Adelaide)
Librarian:	Daryl Colquhoun	"
Archivist:	Lindsay Macdonald	(Sydney)

Mary Nettle.

QUEENSLAND UNIVERSITY MUSICAL SOCIETY

Greeting people,

Much has happened since last Eraticle, but if you were there you probably know all about it (if not, what WERE you doing?) and if you weren't, you probably don't wish to know about it anyway, QUMS, arriving back in Brisbane in dribs and drabs (most decidedly drab!) has had any foolish hopes of a gentle convalescence promptly disposed of by our programme for the rest of the year. We start with a little comic relief to be provided by our AGM and Dinner on the 13th; after that, the concerts. Recall ye to your mind that QUMS has two choirs, the QUMS choir 'in toto' (or wherever it happens to be performing) and the University Chorale, the small core group (both of these conducted by the inimitable (well, who would TRY?) John Nickson, so the lucky lad has some of us twice a week....)

By the way, the Chorale did win the Open Choir section of the Brisbane Eisteddfod (see section 2a, 'Coming Triumphs', last Erato); the joke was that, because of other commitments, we appeared early in the evening's session - before the other choirs had arrived - so none of our opposition actually heard us! We're thinking of developing our reputation as the Phantom Eisteddfod Winners - swooping in, singing, and disappearing, leaving but the Chairperson behind to collect the prizemoney...) The Chorale will be starting the concert season, with one at the Brisbane Music Club on October 7th - programme a selection of short works, 16thC. to 20th C. This will be closely followed by an ABC Youth Series Concert on the 10th, at which QUMS is performing 'Charlie Bubbles' Book of Hours' by Colin Brumby (funny, I seem to have heard that name before) under John Hopkins (or wherever he prefers to put us). The following Wednesday the Chorale has a concert at Uni. in the Music Department's Recital Series - drawing again on its inexhaustible repertoire of 16th to 20th century pieces.... Then one more concert on the 24th for the Royal Society of Church Music, featuring both QUMS and Chorale, singing - would you believe, church music? - tending towards the somewhat less standard works - including the odd (well, not THAT odd) composition by one (isn't one ENOUGH?) John Nickson (funny, I seem to have heard that name before...) After that, we can settle down peacefully to rehearse for our Carolfest, which isn't until 19th December or thereabouts. That is, unless I've forgotten a concert somewhere along the way - in which case I trust someone will remind me! Socially we're doing alright, with the Annual General Dinner (bring you own General) and assorted parties - whether any of us make it to any interstate Post-IV Parties remains to be seen, but you never know what may turn up on your doorstep (aaagh! clean it up IMMEDIATELY!) And doubtless we'll fit in a rehearsal camp before the ABC concert - we usually manage to fit things in where required (if you perceive my meaning...) Anyway, despite the fairly universal malaise of post-IV depression, we're well and truly back to our old routine of 'profane music meetings, where the lewd trebles squeak nothing but bawdy, and the basses roar blasphemy'. (Thought for the week: funny, what about the women?? - on second thoughts, I don't wish...) Anyway twas lovely to see all those friendly southern faces, and whatever....(polite euphemisms again....!)...See you again.

Love,
Jenny.

FLINDERS UNIVERSITY CHORAL SOCIETY

Post IV euphoria amongst FUCS has extended to an increased commitment to rehearsals for our coming concert. In the last FUCS article you may have heard, read or seen the smoke signals informing the uni choral scene of our concert in July. Organisational hassles such as falcons forcing down pigeons carrying urgent communiques, and holidays being interrupted by lengthy uni terms, have caused unavoidable delays, but all has been rectified, and the concert is due to go on this Wednesday, 17th Sept. at 5.30 p.m. - the first time we have tried such a time slot for an on campus concert.

The programme for the concert, which is being held under the auspices of the Music Advisory Committee (an administrative/academic-run group that sponsors on campus concerts by various groups throughout the year), consists of works by Scarlatti, Stanford and Haydn, which are being performed by FUCS, and Sonatas for flute, Viola de Gamba and Harpsichord by Telemann and J. J. Quantz to be performed by Mirrian Morris, Emma den Hollander and our conductor Joannes Roose. The Haydn work "Missa brevis St. Joannis de Deo" is usually known as the "Little Organ Mass", but not for this concert since we were unable to obtain or in any way purloin, beg, steal or snaffle an organ.

Another event in the FUCS diary is a camp at "Cooranga", Aldinga Beach, 19-21st Sept. (to which you have all been invited) where rehearsals for the Union/Clubs and Societies Association "Madrigal Dinner" will begin under the leadership of Colin Telfer. FUCS is providing the Madrigalia (naturally enough) for the evening, and it looks like being among the big social/musical events at uni this year, and is looked forward to with anticipation by everyone involved.

At the time of writing (here I am scribbling furiously and wondering whether I will make the article deadline) the results of FUCS elections for 1976, held at the AGM on Saturday 13th September at Jacki Wesselingh's place, have just been divulged to all and sundry.

The highlight of the evening (shortly before we switched to candles) was the conferring of honorary life membership to Mary Nettle, administrator extraordinaire, for energetic and efficient services above and beyond the call of duty over a prolonged period of 4 years. The new committee is:

Pres.	Andy Pearce
Hon.Sec.	Peter Hopkins
Hon.Treas.	Angela Brennan
Pub.Off.	Andrew Hand
Con.Man.	Janet Buchan
Librarian	Vera Green
Asst.Lib.	Deborah Tranter
Soc/Min.Sec.	Philip Habel
SCAE Rep.	Michelle Hein
Imm.past.pres.	Andy Pearce
Erato Corr.	Andrew Hand
Morals officer.	Lily ("The biggest fuc of them all")
FUCS Mummy.	Mummy Nettle
FUCS Car	Elsie (Andy's Morris 1100)

Having just realized that I am an hour early in my pre-rehearsal schedule, I'll continue trying to lure a white-plumed honeyeater into my backyard bird trap, instead of standing around uni. and trying to look intelligent.

Hello til again,

Julie Claridge.

A SOBER VIEW OF IV '75

Trying to write about IV when it has barely finished is almost an impossible task - rational thinking tends to be at a low ebb, replaced by * elation/depression/regret/relief/hypertension/none of the above/all of the above * (circle those applicable). The most relieved are probably the committee, who at least have a right to pretend it all went well. Not that pretence is needed of course - amazingly no drastic problems did occur; there were minor things such as the Opera House putting some of the audience in the Organ Gallery seats which were to be occupied by the choir, the non-appearance of the sherry glasses before the academic dinner (anyway, the tea cups made such an attractive alternative) and the peculiar behaviour of the Kerrins hot water system. BUT every IV has its own unpredictable, though usually surmountable crop of niggling worries - they keep the committee happy and occupied and often go virtually unnoticed by anyone else(?)

Most of the bigger problems made themselves evident before the Festival actually started and so we managed to prepare adequately in advance. One of the problems was numbers; at Adelaide last year when we put out our first Bullsheat we expected to have between 250 and 300 at Sydney IV. By the time the Festival began we had had 394 applications and so our facilities were stretched to snapping point - thanks must go to those who so kindly shared at camp. Somewhat more than 350 sang (or mimed) in the concert - I think the choice of music paid off, both for the choir and as an audience catcher; it's quite an experience to face an almost full concert hall, a rare enough occurrence in Sydney as it is, and I think the excitement of the Requiem made it a really satisfying work to sing.

Of course, the efficient running of IV is not just dependent on the way the committee handle any problems which arise, but also on the co-operation and help which other IVers give. Things like putting up good-humouredly with long meal queues (for meals which were not particularly stunning), turning up for rostered duties, the emergence of BUMS (Bathroom and Urinals Maintenance Society) and people who turned up at all hours to help with catering, transport and various other fairly thankless jobs are really appreciated - they not only reduce the committee load and make things generally easier, but they also make all the effort which goes into the running of IV really worthwhile.

I assume David will probably put some more official comments about the Festival in print sometime soon, so I'll leave the rest to him. I hope all those who came enjoyed it; see you in Hobart.

Love, Rosie.

Ed.Note. David Goodwin was unable to contribute to this issue due to the pressures of post-IV labours, but will be contributing an article for the next Erato (including a list of lost property left at IV).

SWAN RIVER REPORT

Originally this article was to be written at IV, surprisingly enough I did actually get to start it there so rather than waste a beginning I'll use it.

It is slightly disappointing for me to be sitting all alone in a dimly lit bedroom on the last Friday night of IV writing this.

The sad truth of the matter is I've got nothing better to do. Alas all my ladies have deserted me, my pupils are returning to their normal size and the flow of alcohol has diminished to a trickle of some non-descript red which I shall proceed to administer with the view of restoring some of my former glory.

At this point one of the fellows in the house invited me down to the pub so naturally.....

I heard via Tim Mason (who usually knows these things) that the emphasis in Erato is to be changed from a gossip type magazine to a more factual and information type one.

If I may be allowed to express my opinion, I think Erato needs gossip and light hearted comments etc. and up until now it has not been a 'gossip rag'. Robert continually stressed how he wanted serious articles and by enlarge most articles were.

I say it needs the above because it makes reading it infinitely more enjoyable and I for one must admit that I have never read an Erato from cover to cover, primarily because often it was just a string of facts. (but then I'm just an unkultured engineer)

Continuing on in the same sweet manner I bring news of the coming PUCS extravaganza.

We will be performing The Gabrielli Jubilate Deo Handel's Zadok The Priest, Bach motet Lobet den Herrn Beethovern's Choral Fantasia and Kodaly's Te Deum.

Conducting the choir will be Peter Bandy and Robert Kay and we will be accompanied by the Melville Symphony Orchestra.

At this stage we are a little worried about numbers (we want 100 voices). The performance is on October 3 in Winthrop Hall.

Its interesting to note how PUCS differs from other societies in that we lean towards being one of the musical forces providing entertainment and not being the sole musical force.

It gives one a nice sense of balance but there is a need for the other and this we will do when we do a Carol fest, (strangely enough about Christmas)

Another planned venture is the joint PUCS/dramatic society (UDS) production of Purcel's Fairy Queen. Auditions have started and we will be providing all the singers as well as I daresay, some of the actors. This will be performed as part of the Festival of Perth in about March next year.

We've had our AGM and a list of the results of the bloodless coup is presented below for your edification and enjoyment. The new committee however, don't take office until December 1st this year.

1976 PUCS Committee:

President:	Jim Elliot
Vice President:	Linda Richards
Secretary:	Julie Daniel
Treasurer:	Graham Cullingford
Publicity Officer:	Doug Robb
Librarian:	Laura Garet
Concert Manager:	Tim Mason
Social Secretary:	Penny Stuckey
Committee Members:	Helen Stokes Kerry Minchin
Immediate Past Pres:	Ben Macpherson (who also becomes a committee member)

Something else worth mentioning is the planned PUCS year book. This quality magazine will be a relative innovation in the choral society. It will contain news of past activities as well as future plans and also will be liberally endowed with photographs and other trivia.

If you (humble reader) would like to contribute anything then I would welcome it with open arms (particularly those of you who have had past association/dealings with any PUCS people).

I think all societies should look into the possibility of doing something like this. Not only does it provide short term enjoyment to members over the year but it can also be a valuable guide to new members who can get a better idea of what the society has done/is doing.

Whilst on the subject, I'm particularly looking for incriminating IV photos, the negatives will be returned promptly (along with half the blackmail fee).

Talking of IV this would be a good opportunity to congratulate the convenor (what's his name again?) and committee for doing an incredibly good job which was appreciated by all those involved.

And now, what you've all been waiting for, my last comment of any relevance.

How would you like to spend several days relaxing on the white sand next to the gentle rolling surf while the sun plays its health giving rays across the blue sky. Bikinna clad girls stroll along the cool water's edge while husky bronzed hunks of men (I'll be there) ride the bid ones, (big waves that is).

In the afternoon a general exodus to the local hotel ensures your body won't become dehydrated as you sit in the cool shade sipping any number of health giving beverages in the congenial company of PUCS personalities (who always provide colourful entertainment, one way or the other!).

Before I fall asleep at the tranquility of the scene I'll tell you what I'm talking about.

Its the PUCS end of the year happening on Rottnest Island, a peaceful island ten miles across the blue waters from Perth. We hire a bungalow for a week or so. The fame and glory of this event has spread far and wide and last year we had people coming from as far away as Adelaide, (yes there were a few good FUCS!).

So if you're going to be around about Nov. 13th or so please accept this as a cordial invitation.

I'll send precise dates to your society when they become available, or if you like contact us on the address below.

Well, thats about it except that I wish Mary all the best as Erato editor.

Your friend and mine,

Doug.

Any correspondence: PUCS,
C/- Guild of Undergraduates,
University of W.A.,
NEDLANDS, W.A. 6009.

A FORUM FOR MUTUAL DISCUSSIONS

In Erato 15 Mark Penman wrote an article attempting to start a forum for the discussion of mutual problems amongst IV choirs. He explained what steps QUMS had taken to improve its standard. Briefly the changes we made were twofold. For the enjoyment of the better singers of the choir we established the chorale. The idea is that active members of QUMS may audition for a place in the chorale (about 20 strong) so usually it consists of the best singers. The chorale does quite a few concerts, often repeating the same concert several times at different places to different audiences.

Thus the society gives incentive to its better singers which encourages them to stay with the slower learning members of the choir. Also, you usually have a core of people who hold the choir together. We've found that this has helped a lot in developing our standards as well as improving vastly the technique of the chorale, since as often as we can, we get Mrs. Nickson, mother of the you-know-who, and a very accomplished singing teacher to come along and show us how to sing correctly.

The other things that we did which has helped immensely has been to insist on fairly strict attendance rules which are briefly that the committee announces that a period of time from a certain day until the concert is a concert preparation period during which everyone is required to attend

all rehearsals. Rolls are kept. Then anyone who has missed more than 2 rehearsals must audition to show they have practiced and learnt the music and will not hinder the progress of the choir.

The scheme has worked very well in that it has created a psychological atmosphere where everyone just comes regularly and only on a few occasions have we asked someone to audition. As a result of regular attendance many people are finding that their singing is really improving and thus they become more enthusiastic and of course the musical standard of the choir improves.

I should illustrate the benefits this has had for QUMS. Firstly the State Government had now decided that we are a cultural organization worthy of its support. We hope to receive our first grant to finance a professional orchestra for our main concert next year in October. Secondly relations with the University Administration and the Vice-Chancellor have improved to the extent of finance from them as well as from the Students' Union.

Also we are building up a much bigger following to our concerts. Our major concerts for the three years have gone as follows:

June 1973	Broke even (free orchestra)
June 1974	Broke even (paid for a shithouse orchestra)
June 1975	Profit \$1400.00 (unfortunately it was not for us but for a scholarship)

So you can see we are reaping benefits and would be anxious to hear ideas societies might have and of how they are working.

Another important factor we have found is that you have to be very careful what you programme for the choir since if you choose something too hard, the choir will fuck it up and if it is too easy they'll get bored, we have found that this hasn't restricted our repertoire or the variation of the music we choose.

Well those are some of our ideas for what use they may be. I hope someone else can contribute what ideas they might have on anything associated with Uni. choirs.

John Dixon
QUMS.

OTAGO UNIVERSITY MUSIC UNION

This is, I believe, the first eraticle from Otago University and perhaps N.Z. I noticed while in Australia that the general organization of your University Musical Societies seemed considerably different from ours, so it might be informative to give an outline of how we have been functioning during the last year.

We are known as the Otago University Music Union. (Not OUMU) or just Music Union as we rarely attended functions outside our own university up until this year. We could be described as the "Classical" Music Club (as opposed to Folk, Jazz, Blues) of the University. Though many of you met

representatives of our choir and me as a singer, Music Union and my interest in Music Union is actually showing more promise on the orchestral side. This year we have performed two major choral/orchestral concerts. At the end of first term we played Haydn's "Surprise Symphony", Mendelssohn's "Fingal's Cave" and "Wedding March" and sang Brahms "4 Hungarian Songs", excerpts from "Dido and Aeneas" Purcell, Mozart's "Ave Verum" and two Vaughan Williams' songs "Willow Song" and "Sweet Day". We held this concert in a church close to the campus with a small but very enthusiastic audience (about 70). For that concert the choir numbered about 25-30 and the orchestra about 50. This was a very gratifying concert, the orchestra has only been formed in the last two years and the standard at this concert was very impressive; the choir gave a remarkable performance particularly considering the lack of competent conductor. We tend to have a lot of difficulties with conductors. Fortunately at present we have one for both the choir and orchestra both of whom are achieving very encouraging results.

We had our first ever music camp a week prior to the above concert which contributed a lot to its success. It is much harder to initiate things than to continue them - the next camp will be much easier to organize. It is particularly enjoyable for instrumentalists interested in chamber music because virtually every combination was available and we took a lot of music out of the library up to the camp. Incidentally if any of you are in sociable orchestras sometime try all singing your parts (of course mimicking your own particular instrument): it can be fun especially if done from memory.

The Music Union is not famous for being the most sociable of societies but we do have regular "Convocatio Musica" evenings which are very enjoyable and perhaps worth trying. We provide Wine, Cheese and as large a selection of small ensemble music as possible. If we are really efficient we twist a few arms and get some people to prepare the odd piece. The masses are encouraged to bring instruments and/or voice but are welcome to just listen. The standard of some of the performances might not be quite up to Opera House Standards, but if you are duly lubricated with wine you might not be quite so critical. For success it tends to rely on an enthusiastic core of personally good players to get other moving but if it succeeds it can be most enjoyable. The song books which we bought from various Australian Universities would be ideal for this sort of evening to break the playing up with some singing.

Both the choir and orchestra rehearse for about 1½ - 2 hours one evening a week (separate evenings). Most things tend to collapse during third term and everything collapses during the holidays because so many people's parents live somewhere other than Dunedin.

We are very lucky that about 60-70% of the students at the University are within walking distance of the University. This means that attendance at rehearsals doesn't involve much hassle. On reflection this might be a bad thing in that people are not very heavily committed and don't, as a rule, get very concerned about missing rehearsals which can make life awkward. In fact there is very little group feeling although it has increased during the past year.

That basically is some of Music Union in a nutshell. Attending IV this year was the biggest thing we have done for quite a long time. I hope the repercussions of our trip will rebound for many a year. To say we enjoyed our fortnight would be grossly understating the case - it took

me a whole week to recover my equilibrium. If anyone wants any N.Z.-type information do write to me, I'll see what I can do.

Much affection, Ben Gray, President,
Otago University Music Union,
175 Dundas Street,
DUNEDIN, N.Z.

27TH IV - HOBART MAY 1976

If you are a conscientious reader of Erato, or if you saw the first IV'76 Bullsheat at Sydney IV, you will already know lots about next IV. In fact you are not going to learn a great deal more by reading this article, but it might remind you of things you had forgotten, like the fact that it's on, so don't dear reader, stop your reading at this point: untold delights may await those who are patient. (Although I doubt it).

It happens, let me remind you, from May 8 to 23 and involves two separate concerts, one at the end of the first week being an all-Australian affair, and the second at the end of the second week (bet you didn't guess that!) this time being a Victorian affair and comprising mainly that extraordinary choral phantasmagoria, Rossini's Petite Messe Solennelle, a musical extravaganza which is not at all solennelle and very far from petite. It's bound to be great fun if you can stand it. What all this means is that it will most definitely be possible for you to attend wither of the two weeks if you can't attend both due to your particular tertiary institute of learning's having awkward vacation times. We would, of course, much rather you came to both. The first week will be mainly spent in camp at Deloraine which is between Devonport and Launceston and where composers Donald Hollier and Ian Cugley will be trying to make you understand their specially commissioned works whilst Brian Hingerty will be rehearsing various other Australian choral works. Not necessarily all at the same time. Late in the week we come down to Hobart to do the concert on Sunday the 16th. in St/ David's Cathedral. As is the wont of IVs, you will be billeted for a little over a week in Hobart for this concert and then to rehearse and perform the Victoriana thing which will be conducted by John Lanchbery, Musical Director of the Australian Ballet and a conductor of international repute. We have engaged a staging person for this latter concert and plan it to be rather unlike the usual choral concert - hopefully it will involve the choir's being in period costume. So if you have any pleasant little relics of that bygone (thank God) age, like wax fruit under glass or the odd bustle, get it into working order and bring it with you.

The only problem for some people will be actually getting to Tasmania. There is some difficulty with mending broken bridges on the Derwnet let alone bridging Bass Strait, so your arrival in the Apple Isel must perforce be by boat or plane. We hope to arrange that everyone leave Melbourne on the same plane so that we can easily get you from Devonport to Launceston to Deloraine BUT if you are thinking of bringing a car to Tassie please do something about it rapidly as car space on the ferry books out way ahead.

This leaves you then with three things to start doing immediately: 1) have a scrounge round the attic for anything Victorianaish; 2) stockpile the winter woolies just in case we can turn on a bit of snow for you (sorry folks, no promises); and 3) start saving pennies so that they'll let you onto the plane. Our address, should you wish to send donations, filthy postcards or rood letters, is P.O. Box 418, Sandy Bay 7005.

Christopher Thomas, Convenor.