



ERATO 19

THE
NEWSLETTER
OF
THE
AUSTRALIAN
INTERVARSITY
CHORAL
SOCIETIES
ASSOCIATION

OCTOBER 1975

EDITORIAL October 22nd, 1975.

Box 2, The Union,
Flinders University,
BEDFORD PARK, S.A. 5042.

Here it is - the 1976 Christmas Bumper Edition of Erato, for your personal perusal and enjoyment over the next few months.

I'd like to thank all those who contributed, the FUCS and AUCS people who collated and stapled, and most especially the typists, Mary Mortimer and Sue Booth, and the printer, Paul Radnor, without whom this issue would not have been possible.

And to you, the reader, I wish the best of luck in your exams, a merry christmas, a good holiday;

and until Orientation Week 1976,
happy reading.

Mary Nettle
Erato Editor.

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MonUCS.

Dear Choristers,

This article breaks the drought as far as MonUCS contributions go, so there's a lot of news to give you.

First, MonUCS had its AGM in July and the following were elected:-

President	Hugh Duncan
Vice President	Liz Carmody
Secretary	Peter Janssen
Ass. Secretary	Serena Sharp
Treasurer	Neil Rickards
Librarian	Andrew Pike
Publicity	Vanessa Craigie
1st Year Rep.	Liz Smith
Ass. Librarian	Steven Carnie
Immediate Past President	Chris Griffith

At the moment we are rehearsing for concerts to be given on December 12th and 13th in the Alexander theatre at Monash. These are combined concerts with Monash Modern Dance (MMD) presenting Stravinsky's Les Noces, the story of a Russian peasant wedding. The piece is to be performed with dancers on stage acting out the wedding scenes with the choir singing behind them. Choreography has been commissioned from Alison Rawlings. Supporting this piece is Ravels Trois Chansons and more dancing by MMD. Organising this is Vicki Laurie, who is a much loved member of both organisations.

The concert is the third of three events in the MonUCS calendar after exams.

Event 1	Combined MonUCS/MMD camp	(November 27th - 30th)
Event 2	Annual Dinner (Village Green Hotel)	(Thursday 4th December)
Event 3	Stavinsky Concerts	(December 12th and 13th)

We are rehearsing also for a concert to be given to spastic children later this month.

Recently a few of us ventured to the MUCS annual dinner, a delightful eight course chinese meal in St. Kilda, and a few more ventured as far as the SCUNA dinner the following night. Thank-you to both societies for a great time.

Thank-you also to David Goodwin and Co. from all of us for an I.V. we will remember for a long time.

Best wishes to all,

Chris Griffith.

GREETINGS TO ALL ERATI FROM ALL SCUNAE

Spring has come at last to waken us from our winter hibernation and to get us moving with great fever towards our next concert.

As always seems to happen with SCUNA, winter is a time of almost clandestine activity with social events being confined within four walls. The highlight of second term was undisputably the return appearance of the SCUNA Progressive Dinner. The five courses didn't manage to weigh anyone down for the after-dinner dancing, though I did catch Tricky with his pants down (voluntarily) several times.

Our A.G.M. is now behind us and we were delighted to have three MONUCS join us. After a torrid series of motions to decide on various policies and prices for SCUNA, the elections were held with these results:-

Alison Whish, President; Robert Taylor, Secretary; Fiona Smith (not as in previous secretarial Fiona Smith) Treasurer; Colin Loughhead, Librarian; Gillian Dooley, Publicity Officer; and Richard Dixon and Annabel Wheeler as Non-executives. During dinner, John Collis was somehow elected Morals Officer so we are expecting Mediaeval Morals to be the Order of the Night this year.

The new committee faces the task of putting on our all-too-imminent concert for which we are preparing a variety of unaccompanied works, ranging from Missa Pange Lingua and La Deploation de Johan Ockeghem by Josquin des Pres, The Fiery Furnace by Jean Berger, to three pieces by Zoltan Kodaly. It's going to be on 11th October in University House, Dining Hall.

And after that, SCUNAE will go their various ways until Orientation Week for 1976. Next year we plan to have two major concerts, one in June and one in late October/early November. The unique SCUNA rehearsal camp - the originator of those party games "a la Scuna" - will be in third term (spring!) We hope to sing the Monteverdi Vespers in the new School of Music Auditorium, scheduled to open in September, 1976.

PROPAGANDA PARAGRAPH

* SCUNA announces the reincarnation of the original (and the best) SCUNA/UNCS songbook, obtainable from:-

The Secretary,
ANU Choral Society,
C/- The Union,
P.O. Box 4, Canberra, A.C.T. 2600.

for a mere \$1-20. At the same time, why don't you indulge in one or two or three or four of SCUNA's all new, weatherproof, virginal and verdant STICKERS, guaranteed the best value at 20¢ each.

* SCUNA also announces the conception of the 28TH INTERVARSITY CHORAL FESTIVAL which is to be delivered in MAY, 1977 in CANBERRA by thousands of eager IVERS. I've heard the name Richard Rodney Bennett whispered on the wind for a commissioned work. The concert would be held in the School of Music Auditorium.

See you all in the soup, so to speak,

Lots of love,

Kathy.

Ed Note: SCUNA seems to have gotten itself confused and has sent in two articles for this issue. Being unwilling to reject either in favour of the other, and feeling inadequate in my ability to perform a recognisable union of the two, I've printed both. Viva SCUNAE!

Mary.

SCUNA

Hi! 'Tis indeed no longer Ms. Fiona Smith with whom you have to deal, 'tis I Sir Robert! (yes, SCUNA has a male Secretary,.. and I'm not even a tenor!) SCUNA having begun the year by leading several freshers from the course of true righteousness down the paths of depravity, has indeed had a marvellous year. We should have suspected it when we won a cup in April because of our (and I quote from the judge) "tight inner female parts and excellent male entries." Perhaps

our Pre-Concert and Post-Concert gatherings should have warned us, perhaps our first-term concert (Faure's Requiem) which was described as "well-realised and excellently sung" should have warned us. Neither did. Blindly and foolishly we rallied forth and enjoyed ourselves. If that were not enough, there was a Mayhem in Canberra (sorry, another success!) and a fantastically debauched Progressive Dinner. The final blow must have been the IV in Sydney, however. Here, in two weeks of perfect singing and friendliness, our small band of IVers managed to spread the corruption of enjoyment from Perth to Auckland. I only hope that our new Morals Officer, John Collis, (a genuine alto-ego) will eventually forgive us.

Yes - the friends of fiery fate found themselves flying fast and true at this year's IV. But never fear, SCUNA still has time to redeem herself! A planned Post-IV Party, our Third Term Concert, another post-concert party and sin in general are all brewing. Come one, come all ... Details later.

Luv. Robert Taylor.

26th IV (Sydney)

Dear Everyone,

here is the list of Losts and Finds - late but complete as far as my knowledge goes -

LOST PROPERTY

FOUND (and last seen living in Ruth's bedroom)

SCARVES (1) Black, brown and beige striped, approx. 4'6" long.
(2) Purple and white striped, approx. 7 ft. long (including fringes at both ends).

CAPS (1) Black, blue and yellow striped (knitted).
(2) Beige with pompom (knitted).

GLOVES One only - white.
A pair of brown with knit inserts - at a pinch they fit me, so if you don't want them.....

WITCH'S BRITCHES Pink with black lace (stretch nylon).

PUBSONGS Elizabeth Smith's very own copy (she's from Monucs).

CARDIGAN With Melanie Beck on it (I don't remember a Melanie Beck), its very small and dark brown. (What colour uniform do Trensham girls wear?)

CAPE Brown and black herringbone - Beatrice Webster said it wasn't hers!

T-SHIRTS A very dirty camel T-shirt.

CUPS/MUGS Yellow - 3 different plastic varieties (one has a white cup inside it).
Red - one, plastic, Blue - one, plastic.
Brown with blue and light brown - also plastic.
Enameled metal with Peter Cox's name sticker on it!
3 nice pottery mugs - two blue ones, one light brown one with flowers.

SHAMPOO Sunsilk Balsam Tonic - its not my brand unfortunately.

HANKIE With many different coloured flowers on it.

SOAP CONTAINER Yellow plastic with green (?palmolive) soap in it.

COMB A luvrly blue one - if not claimed I'll use it.

BAG Blue shoulder bag - canvassy sort of material with plastic inside.

ALSO: A rather strange shaped piece of leatherette sewn up on almost all sides.

MUSIC "Beautiful Baby Doll" and "I'm in Heaven when I'm in my Mother's Arms".

* And numerous articles belonging to Theo Peltz.

* And a book Australia and Beyond belonging to M. Ellis.

* I think they beong to Chevalier boys!!?

Gale Bearman's Fibs, Anni Large's Festival Jubilate

LOST but not found

- (1) An academic gown borrowed by Anni Large (TUMS) from a friend in Tasmania - if you happen to have a gown which you didn't have when you arrived at IV please return it - they're terribly expensive usually (although mine cost \$3 for obvious reasons if you've ever seen it).
- (2) A pewter mug belonging to Dick Leeson (AUCS) was lost at the final party - it has great sentimental meaning attached to it so if it by chance got mixed up with your luggage Dick would love to see it back.
- (3) Minolta Tri-Matic G Serial No. 5015262 was lost between the Ferry and Circular Quay on the night of the Harbour Cruise and belongs to Colin Daley (Christchurch).
- (4) Ring, lost by Robert Taylor (SCUNA), in the Opera House Dressing Rooms on the night of the concert. It is not valuable, but is quite old and irreplaceable since it was given to Robert by his Great-Aunt (recently deceased). The ring is a gold colour and is in the shape of a maple leaf.
- (5) Blue tracksuit name "Mummy Nettle" and red sleeping-bag cover possibly named "Steve Mephram", left in Bosco big dormitory by Mary Nettle.
- (6) Red Outward-Bound T-shirt lost by Hans van Bavel (AUCS).
- (7) A brown plastic tenor recorder end with key belonging to John Cunningham.
- (8) My beautiful pottery mug with flowers on it and cost 69¢ at Bowral Woolies.
- (9) Ian's pottery mug which he brought from home
- (10) Numerous other articles of which I have no knowledge and many voices which have hopefully been found/returned/recovered etc.

Sydney is not white the same anymore and we miss you all very much. But David is now working full time as the Manager of the Sydney Elizabethan Orchestra (he got promoted), Clarke is considering taking on what must be a fourth job to make up for the spare time he's got, Lindsay, Jim, Ian and Clarke are practising their barber shop routines, Lindsay, Ian, Clarke and I have joined a small Sydney choir called the Taverner Consort which is conducted by Sandy Newman (Unichant's conductor), I've delivered two babies and Peter Seymour has us all (including many members of SUMS, UNCS, and Unichant) hard at work learning the Berlioz, Dvorak, Bruckner Te Deums for a concert at the Sydney Town Hall on November 29th. Anyone wanting tickets should let me know - unfortunately I don't yet know the prices. Rosie and Ann are still catching up with the essays they haven't done and generally everyone is studying hard for end of year finals.

Anyone wanting their lost property returned to them should send me enough money to post it to you. Anything remaining at Christmas will be given to the Smith Family.

Anyone passing through Sydney before Christmas - we'd love to hear from you.

Thank you, everyone, who has written nice things to us.....

Good luck in your exams and have a nice restful long vacation so that you're all set for next year's IV.

Lots of love, Ruth M.

(31 BLANDFORD AVENUE, WAVERLEY, N.S.W. 2024 387 2337)

"Twas a Few Months Before Christmas" or AUCS TALKS.

Since I.V. Aucs have been very busy: We had an A.G.M., a trip to Riverton and put on our Third Term Concert. Even though this was a very busy time it was something of a relief because it's exactly what I said we would do in my last Erato article.

At the A.G.M. women seem to have taken the Choral Society by storm, having captured two-thirds of the seats on the Committee. But all is not lost: even though Julie Young is victor of the Presidential elections and Barbara Rennison was the unopposed victor of the Vice Presidency, Neil Thomas set an example to all men and captured that great stronghold of Froylinity, the Secretaryship. Unfortunately men received a great reverse when Ann Hoban seized the male enclave of Concert Manager. Hope is with us though the male fortress of Treasurer was held successfully by Mister "Fort Knox" himself, Richard Pfeiffer. It appears that women still realize that men have a better head for figures, and Richard always takes note of figures. Publicity Officer was held by the women; in this general coup the old President, Margaret Tamblyn, received this post. Helen Conner won that fortress gunboat of the women's party, Social Secretary. In a brilliantly successful campaign Nona Monahov released the cossack hordes in her verbal phraseology and overran the position of Librarian. We can fight on, for Mr. Propaganda himself Anthony (never say die) Thorogood held his entrenched position against stormy seas and crushing attacks from all sides.

Cathy Cox was also elected to be Something; we thought it's about time Cathy stopped being Nothing so we made her "Morality or Bust" morals officer.

We didn't merely go to Riverton, we went to Riverton (50 or so miles away) and put on a full-length concert, all by ourselves, the mere number of about 23 of us. That was the weekend of September 13th and 14th. We started out with a few bars of Gaudeamus at about 8 p.m. included Missa Luba, threw in some Song Book Stuff, a few small groups, Thomas Tallis's Sermone Blando Angelus and then breathed a sigh of relief that the first half was over. Then came along the second half which we easily filled with Song after Song from Jabberwocky, while Julie Young narrated and narrated. Then when the applause had died away, we encored with Australian Bush Ballads. After that we got more applause. In the middle of all this somewhere we divided up into three (which didn't hurt a bit), our Conductor, Robyn Holmes divided the audience into three and we sang Three Blind Mice in a round. This all happened in a Community hall that was full of people that just loved us. Our great country tour for 1975 was a "Musical" success as you can see from the accompanying "critique" which appeared in the Gilbert Valley ARGUS 15/9/75.

We had gone up to Riverton early that morning and some of us had practiced the songs for the first time upon arrival. We were billeted out amongst the local population and I got to stay on a farm for the first time in my life for one whole night. I helped round up the sheep but the sheep dog really did all the work. I helped round up the turkeys but when I chased them they ran the wrong way; the turkeys were just not scared of me.

At Riverton all we did was EAT, sing and for a short while sleep. When we arrived we started eating and when we left we were still eating - they certainly have a lot of food at Riverton, and a lot of hospitality. On the Sunday we made up the choir at the Protestant church service, then had a barbecue before we left.

Back in Adelaide we were practising three and then four times a week for our Bruckner concert and on October 6th we performed the work in Bonython Hall to a large audience who seemed to have liked it very much. Personally I don't think it was brilliant, but it went quite well. (Please note that this is a personal opinion and does not reflect the opinion of the rest of AUCS, who mostly were very pleased with the performance, which was incomparably better than the

preceding rehearsals. The concert was subsequently broadcast over Radio 5UV, to the credit of all who took part in the performance).

Of the future I do not know much; my crystal ball is all clouded up. Tonight, which is October 10th, we are having another Square Dance. Later on this year we will perform another concert and that's about all I know.

Stewart Carter was elected as President of the Music Students Association, Nona Monahov is putting on a concert as part of her course work and AUCS are making up the choir for that. Works in this concert include Henk Badings' Missa Brevis, and Four Songs for Sailors by Dyson as well as Thomas Tallis. The Tallis is one of those songs AUCS sing now and again, and again you don't know just where and you don't know just when.

VISIT OF ADELAIDE UNIVERSITY CHOIR

The Riverton Music Club was privileged to have at their recent meeting, the Adelaide University Choral Society. Under the conductorship of Robyn Holmes the choir presented a most varied and interesting programme, with audience participation.

The singing of these young people was not only inspiring but augers well for the future of music.

The highlights of the programme were Australian Folk Songs, with guitarist Brenton Holmes, Miss-a Luba — a Mass in Congolese style. The

singing of smaller groups of singers from the choir contributed, Month of Maying, Pavane, Come Ye Sons of Art, Thus Nature Rejoicing, the Silver Swan; Disobedience the Christening. In these numbers there was superb singing. Accompanist Peter Deane.

After the Interval excerpts from "Jabberwocky" were given. "Jabberwocky" is a jazz-musical written by members of the Sydney University Musical Society. It was presented in Adelaide in May by AUCS, as part of the "Come Out 75" Youth Arts Festival.

Susannah Foulds a talented pianist played second Prelude and Fugue by Bach. Soloist for "Missa Luba" Rick Pfeiffer.

Percussionists: Brenton Holmes, Ian McDonald.

On Sunday morning in the Pioneer Methodist Church the choir assisted in the service by rendering three numbers, which were excellently presented.

After the Church service, hosts and hostesses with their families entertained the choir at a barbecue luncheon in the Lions Park.

During the luncheon Mrs. Jones, president, spoke words of appreciation, and hoped that they would visit Riverton at a future date, and announced that a donation of \$20 would be forwarded.

The visit of these young people will long be remembered by all those who had associations with them.

Anthony Thorogood.

Overheard at AUCS rehearsal:

JULIE YOUNG (TO DARYL) : If you've only got what Margo's got - don't look!

ERRATUM:

My apologies to AUCS for misprinting two of their 1976 Committee Members in Erato No. 18 : it should have read;

Concert Manager
Librarian

Ann Hoban
Nona Monahov

Mary.

THE UNIVERSITY OF ADELAIDE
Department of Adult Education

SUMMER SCHOOL OF MUSIC, 1976

The tenth annual Summer School of Music will be held at the University of Adelaide campus from January 16th - 26th inclusive.

Tuition will be offered in the following categories: strings, wind and brass instruments, voice, recorder, harpsichord and other eighteenth century keyboard instruments, renaissance instruments.

Tutors will include Zdenek Bruderhans (flute), Mary-Leigh Hand (accompanist), Robert Illing (harpsichord), John Kennedy (cello), Peter Komlos (viola), Glen Madden (brass), Joanna Parkes (early music), Dean Patterson (voice), David Shephard (clarinet), Thomas Wightman (bassoon).

Summer School of Music 1976 will endeavour to promote the concept of "fellowship through music" as its main theme. Ample free time will be "built-in" for extra-musical activities and it is intended to hold a dinner on the Wednesday evening - preceded by music - to which family and friends may be invited. As there will be few concerts open to the public each member of the school will be enabled to seek the satisfaction of playing/singing to his fellows as the primary aim of performance, and hence to pursue his or her interests within the framework of an unhurried approach with maximum opportunity for personal and musical relationships.

Tuition in voice will include Master Classes; chorus; a capella choir; mixed vocal/instrumental ensembles. Selected scenes from the following operas are under consideration: The Cooper Arne and Ophelia of the Nine-mile Beach James Pemberthy. Other works being considered include Bach's Magnificat and Coffee Cantata, and The Play of Daniel or The Play of Herod. Probable venues include the University's Little Theatre and St. Peter's Cathedral.

The fee for the School is \$40 (\$10 deposit); however, any members of the various Intervarsity Choral Societies who wish to attend only the choral rehearsals - for which the major works under consideration are Bach's Magnificat and The Play of Herod - may do so by paying a special part-time fee of \$20 (\$10 deposit).

Full details and application form are available from:-

Department of Adult Education,
The University of Adelaide,
Box 498 G.P.O., Adelaide, S.A. 5001.
Phone 223 4333 Ext. 2236.

Ed Note: In 1974 a handful of AUCS and FUCS were among the people attending the Summer School, and in 1975 there were about 30 AUCS, FUCS, PUCS, MonUCS, TUMS, QUMS, etc. Therefore, I've included the above information for anyone else who might like to spend ten days in Adelaide in January, 1976.

The part-time fee mentioned above is a special dispensation for us only, and was obtained through Patrick Brislan, Director of the 1976 Summer School of Music, and Dean Patterson, Vocal Tutor.

For any interstaters who are interested in the School, but need accommodation, Marg Tamblyn (AUCS) has offered to help find beds/floorboards.

Her address is: Marg Tamblyn,
2/334 Portrush Road,
Heathpool, S.A. 5068.
Phone 332 6127.

The Secretary of your Society will have received a brochure about the School with this issue of Erato.

UNICHANT

We have had numerous enquiries as to the nature of Unichant, what it does and how it functions while competing with other university choirs such as UNCS. I think the first thing to mention is that we do not compete.* Our membership is open to anyone interested in singing ... anyone! No musical experience is necessary (and little talent as it happens which is what enticed me into the fold). Sandy Newman (our conductor) has a marvelous talent for exacting the most from very little, or rather from a very varied group. We boast of many talented people who have joined simply because of our loose composition and happy-go-lucky attitude. The main thing is to have fun while at the same time producing a quality sound. We have been most successful as our concerts (the profits) have shown.

The membership varies according to the time of year and what we have planned. At the beginning of this year we numbered approximately fifty to sixty voices. This has dwindled to about twenty. The indefinite nature of my estimates is due mainly to the fact that we do not keep a full membership list although we have attempted to make up one indicating the more permanent members. It is the ephemeral nature of our membership that makes this rather difficult. Growing pains, I suppose. We have only been in existence for three years.

During this time the choice of music has been left in the very capable hands of our conductor. Variety seems to be the essence of our being and is again displayed in the songs we sing which range from light madrigals and folk songs to Purcell's Te Deum. In this way we are able to combine the best of a light-hearted mood with more substantial and satisfying achievements.

Although we planned to give two concerts this year, one a session, we have been forced to abandon the second owing to the extra-curricular activity of our conductor. However, we have managed to participate in, as well as Intervarsity, the City of Sydney Eisteddfod in which we sang Jesus Dulcis Memoria (Vittoria), the Hebrew folk song Hava and another folksong, this time from Yugoslavia, Moya Diridika. We came third with a score of 80. (It was a pity that only three choirs were competing in our section, our standing would have been more impressive!)

We usually hold elections in October for next year's committee. It is unfortunate, from my point of view of course, that I will not be with the University next year and there will be a new secretary to take next year's minutes. Our policy of restricting our activity to the working sessions is based on the poor attendance (about three members in all) over the holidays. We have found nevertheless that only two hours a week (1 - 2 p.m. Monday and Thursday) are sufficient to allow us to organise and practise for a concert near the end of the session. These hours are sometimes supplimented with perhaps one or two evening practices just before the big night. To keep the cost down, the advertising for these concerts has relied heavily on the talent and enthusiasm within the ranks of the choir and has therefore incurred very little cost.

I hope this gives you a clearer if somewhat scattered picture of Unichant. We are a growing and ever enthusiastic choir providing those people interested in music a means to enjoy it, free from the usual restraints and yet capable of producing a satisfying, sweet sound.

Karen Knight,
Secretary, Unichant.

* In fact our *raison d'etre* is not to compete with UNCS but to be complementary, a lunch hour activity catering for the demonstrably larger group of people who want to sing but wouldn't join UNCS's evening rehearsals at this often geographically impossible, University.

- Note by Sandy.

AICSA

Hurried Report.....

The AICSA executive is momentarily dormant, due to us all being hard-working students, however, do not fear - once the vacation begins we'll be doing all the things we've said we'll do. Meanwhile there is "Erato" to read; all you librarians can be sending Daryl your catalogue lists; you can look forward to Hobart IV in May (we have still to hear from Melbourne as to 1977 IV, so cannot give any further news as to this yet).

Well, our Council met in Sydney in August (minutes and reports will reach Secretaries soon, we hope) and various decisions were made about IV/Rostrum, New Zealand members, ExUCS and other sundries. The fees were doubled, as they would not even have covered "Erato" otherwise (this takes effect from next May, and raises fees to \$1 per head). Elections resulted in Peter Seymour being unanimously elected as Patron. The PUCS contingent was successful in keeping the AICSA Executive in the golden West, namely Tim Mason (IV Convenor, 73, PUCS Pres. 74, AICSA Pres. 75 and PUCS Concert Manager, 76), President; Linda Richards (PUCS Social Sec. 75, PUCS Vice-Pres. 76), Secretary (replacing Marie Sermon); Ben Macpherson (IV Transport 73, PUCS Treasurer, 74, PUCS Pres. and AICSA Treasurer 75), Treasurer.

Briefly, our plans between now and next August include: plenty of contact with societies (hopefully a monthly or bi-monthly newsletter from December onwards) and lots of information coming in (we hope); preparation of questionnaire on all aspects of running societies; contact with funding bodies (re AICSA, IV and individual societies); preparation of manual on running an IV; general building up of Australian and overseas contacts; orientation information sheets for all new members of all societies; new edition of handbook; media coverage; consideration of expansion of interest in choral societies at Universities etc. (including possible film or video of IVCF, choral singing, societies etc) - feasibility study; possible membership drive. The Executive will be discussing all these things over Rottneest Camp and hopefully will establish a working timetable then.

However, our main role is as a co-ordinating body, so if any society has problems with which we could possibly help, don't hesitate to contact us. My address is: 8 Viking Road, Dalkeith, W.A. 6009 (86 2770). Linda Richards, the Secretary lives at: 81 Valerie Street, Dianella, W.A. 6062. (76 1739). Hope to hear from you soon.

Tim Mason.
(AICSA President)

PS. For the information of you who met my sister, Mindy, when she was over from the UK some months ago, she has just got engaged. Jeanette Wilkins (1973 IV Sec) is getting married on December 6th.

ERRATUM My apologies to Tim - in Erato No. 18 I referred to him as Chairman of AICSA: his title is actually President.

Mary.

"Nothing is permanent except change" - Heraclitus.

My hat was issued to Sgt. H. J. Gration in April 1945. It came into my hands (onto my head?) in January 1971 and saw its first Fest (becoming "Bazza's hat") at Queenscliff 1973. Posted "missing" after IV '75 Post-Concert Party - one of those "grab Bazza's hat" teases that went hideously wrong.

Eis Aiona!

Bazza

UNCS SOCIETY ARTICLE

Dear Heraticles,

This epistle is being executed as gallant Temmy, in rehearsal for her Redfern to Rotto run, returns from UNCS' relaxing retreat at lovely Camp Carinya up near Armidale, back to sullen smogbound Squiddley.

A wonderful weekend, with President Jenny Coward's fantastic family - the memory of her magnificent mother's marvellous meals will linger long.

To begin at the beginning - a furious battle to win clear of creeping cars; intrepid Temmy oozing past the squalid squash - at last the open road! The sky above blushes, shimmers, shot with lilac, rose, amber, behind lowering lumpy clouds, their rosy linings betraying their bountiful beneficence to arid acres, belying their dark and savage snarling faces.

And Temmy floated on down the highway,
 (-Have a Mintie? Open your mouth and
 shut your eyes!
 -CRUNCH! no, not the car, the Mintie.)

(Cut to next morning).....Frost silver grass, a brisk nip in the air and chinks in the ice. And all the UNCS abed. The sun's grin grew warmer; some spinebashed still in sleeping bags, others spread their pallid bodies to bake, supine on the sward, others energetically bashed balls on the tennis court. The Navy took to horseback - Charles (the BUMS man) learnt to drive forward, but not to change gears or reverse. The mysteries of spinning, combing and carding were demonstrated. And so the days passed.

We did see some of the countryside - climbed Cook's Rock and talked of tackling Everest, saw the Kangaroos' favourite dinner - decomposed granite. And while Jenny was finding pennyroyal, Mannly Linda and the Eager Alto were found by some nettles (Civilized WAussieland doesn't grow them).

In the evenings, a brilliant, glowing company would gather round the fire and fare sumptuously at the groaning board. Sparkling conversation, about the courage and cleanliness of the Italians and the intelligence of the Irish (Sean wasn't quite sure he understood...)

Then sliding sideways thru the sewers, we vowed to come again to Innsbruck...

Came Monday and the Huffing Billy was hauled in for a farewell feast with the flies in the sun.

So we hauled out, little Temmy intrepidly breasting the hills, a timorously Altered Ego at the wheel - until a traffic reached us! Then Tenor Power took over government and dictatorship. (The above is the result. Be warned).

What else is going on?

The Great Conductor Derby had been finalized with Carl Crossin awarded the Baton of Power, and attendant rite to beat UNCS at any time he chooses.

Anticipated activities include a segment of secular songs for Queen St. Fair, Paddington, in November; then Carols (for Choirs) at various hospitals, including bookings at Woollongong (6 Dec.) and Bankstown (13 Dec.).

We hope to continue singing over the Xmas Break, songs to be consensually selected by collusion between conductor and available singers.

Then into O-Week, the Great Fresher Drive for New Members. We hope to do lots of new and exciting thingummies next year, of Medieval, Renaissance and Modern types, and to get away from formal concerts with overpowering orchestras to more informal and lively events.

luv to awl

Judith (Alto Ego) Hanna
Peter (Tenor Power) Mikula

PS . Cupid strikes again - Mary Daley of SUMS and Ken Cooke of UNCS recently became engaged and will be married in the Little Flower Church in Kedron, Brisbane on 3rd. Jan.

THE IV SILLY SURVEY

The purveyors, executors and perpetrators of the above would like to thank the vocal minority who did actually notice the survey and take the trouble to fill in their sheet.

We got back thirty-eight replies, which my computer tells me is about 18%, leaving nearly 80% of IVers apathetic or hostile to:

- (1) filling in surveys,
- (2) filling in silly surveys,
- (3) tenors
- (4) TV
- (5) comics in general
- (6) Walt Disney comics in particular,

(perhaps you would like to select one or more alternatives from the above and send to below address with any irrelevant information you may care to include?)

Of those who did reply, 18 responded favourably to tenors (11 tenors, 7 others), 13 expressed negative attitudes, 7 gave ambivalent replies. (No tenors in the last two categories)

Of the non-tenors (27) who replied, 7 liked tenors, i.e. about $\frac{1}{4}$ of the sample, which together with the tenors who should make up $\frac{1}{4}$ of any choir, make $\frac{1}{2}$ in favour of tenors. § *

So there appears to be no basis for allegations that tenors are discriminated against - there is a perfectly fair and even balance of opinion. Statistical analysis of the sample population gives no grounds for charges of bias..... Perhaps had there been a larger sample....

The prize for the Best Essay on Fairys goes to Rob Garton-Smith (PUCS)

"Yes Virginia there is a Manly Fairy. He (it) harbours joy and good tidings. He (it) gives you the circular key to a ride of pleasure"
The prize will be awarded at Rotto.
Runner-up was Benjamin Britten walking in Windsor Forest.

Attempts to correlate birthdates and voices suffered from an insufficiency of voices - but appeared to show a soundly insignificant trend, both in number of choristers who answer surveys belonging to each zodiacal sign, and in the distribution of voices thru zodiacal signs.

TV watching preferences are still not fully analysed. 19 admitted to watching TV and named programs they liked (e.g. "on" - more informative than the major alternative "off"), 6 expressed dislike of TV generally (e.g. "the only good programme is a dead programme), 9 never watch TV, 3 gave no answer.

9 people mentioned "things I hate on TV".

Programmes liked tended to be (1) funnies - mainly British, with Monty Python topping the poll, (2) Current Affairs, documentaries, (3) Children's - often accompanied by ironic/sarcastic comments.

Hates seemed to tend towards commercial station programmes of popular appeal, e.g. Number 96, quiz shows, ads.

Comic Characters - 5 left this section blank, 12 offered comments on comics in general ("comics are sinful") or on irrelevant topics. 21 beautiful people tossed off remarks which made sense in relation to the characters given (Donald Duck, Daisy, Huey Dewey and Louie, Granma Duck, Unca Scrooge, Super Goof, Beagle Boys, Gyro Gearloose). Thank you, thank you!

The purpose of the two entertainment type sections was a very rough pilot for a possible future study tentatively titled "Mass Media as Folklore". I was mainly looking for stereo-types about characters in comics and on TV; and about the dimension composing these stereotypes - e.g. class: Donald and Daisy as "bourgeois" Gyro and Beagle Boys as "anarchists" - and in the moral evaluations along these dimensions.

The choice of Walt Disney was for the range of personalities, each very different, in Duckburg. It reflects no prejudice against Mice, Bunnies, superheroes, cowboys or true love.

We did not select a panel of sample TV programmes because we found in chats with carious friends that there were so many almost equivalent programmes, and in almost any group of five people two would never have heard of/ watched almost any programme mentioned. We hoped that by leaving the programme selection to you that a wider and more varied range of programmes would emerge, rather than us saying what we thought you ought to be watching. Again we were interested in dimensions of judgement.

But next year we plan to be back with a bigger, better and brighter survey! Smile, people! Sharpen your pens, pencils, wits, eyes, ears, minds, toenails. IV27 down on the Apple Iceberg will (fingers crossed, touch wood) bring you all a stimulating, exhilarating experience (no, that's IV I'm talking about) and also a Brand New, Super Duper, Giant size, What You Always Wanted to Say But Never Dared Multi-Questionnaire, embracing Sex, Dope(s), Money and all those other everpopular cliches.

Suggestions or any other correspondence welcome.

Judith (Alto Ego) Hanna

(Dynamic Spiral Enterprises, 38 Ivy St., Chippendale, NSW. 2008)

PS. If anyone should feel like finding or forging a survey form filling it in and sending it to us, please doo.

PSS. Wots this Altos Anonymous bit from TUMS! Altos come out! Expose yourselves proudly! Enough of obscurity, of being hidden. Too long have the voices of altodom been unheard! Let your rich, fruity tones, your passionate intensity ring loud! Sing out proudly and declare yourselves.
Altos of the World Unite!

* They never learn , do they? I'd just like you all to know that Judith herself admitted never having finangled the numbers so well. Tenors are people too: we cannot be excluded from the results. Thus: Substract from 38 the 18 positive and 7 ambivalent replies, leaving 13 negative replies, which is 34%; or 66% supporting tenors, and if further the ambivalent replies be discarded as informal, the fraction of positive responses rises to $25/31 = 81\%$.

So you see, folks, there was a typical underhand example of discrimination gainst tenors in this very article. Us tenors must continue to expose and condemn such occurrences. Cor blimey, with proper handling of the figures the truth always emerges, and I always make a profit.

T.P.

- Gad! Thank God he's not Treasurer!

Another (later) Contribution from SCUNA:

An Eroticle (irrational eraticle?)

Feeling the urge (no, not that you fool. Later ...) to put pen to paper, I gaze back upon my earlier contribution and see I have missed a few points (QUMS especially!) Since then SCUNA has held its Second major Concert for the year, consisting of works such as Josquin Despres' Missa Pange Lingua and La Deploation de Jehan Ockeghem, Zoltan Kodaly's An Ode For Music, and Palestrina's Ave Maria (yes, Ave another Maria) and Hodie Christus natus est. The men sang with grace and agility, both of whom should have sung with the altos, and thus showed true tenor/bass power (good heavens! Does that last line really say tenor stroke bass?)

The main piece was Jean Berger's The Fiery Furnace, with our very own Tricky Dixon (alias Richard) as Nebuchadnezzar himself. The piece went well, except for the sections with six soprano parts (you know that there is only one, and I know it ... but do you think we could tell them...) and the beautiful bass key changes. In the words of Brian our Conductor, "the basses ended on several keys, none of which was right!" Other than such minor difficulties the whole evening was a tremendous success. The Post-Concert Party surpassed the AGM in decadence and depravity, perhaps because of our Morals Officer's somewhat early departure.

As to our new Committee? Thank God Scuna goes into a three month hibernation very soon. SCUNA's Post-IV party will be held on the 15th of November, and everyone is welcome (especially you Olive!) Also the much-heralded SCUNA tea-shirts are now available if youse wants.

In general SCUNA has had a hectic year, but quite frankly it made me feel a little fresher every day, (think about it). Hope to see you all in Hobart for I.V. next year, but you had better be in Canberra for 1977, or I'll rip your Bloody voices out!!!

Much luv,

Robert Taylor.

Verdi Critiques ...

I have a few spare copies of page 1 of Erato No. 18 left - i.e. the page showing reprints of the two critiques of the Verdi Concert in the Sydney Opera House. If anyone would like a copy, I'll be happy to send them to you (my address is on page 1).

Mary Nettle

Refreshing talent in choristers

By MARY TANNOCK

The gallery plan of 16th Century St Marks in Venice lent itself remarkably to the interplay of competing or antiphonal forces and the polychoral style.

The galleries of Winthrop Hall hardly compete with the Italian model, but Saturday night's performance of Giovanni Gabrieli's "Jubilate Deo" by the WA University Undergraduate Choral Society with a brass accompaniment from the Melville Symphony Orchestra was a gallant attempt at re-enacting the technique of cori spezzati.

This particular work by this remarkable composer, whose style profoundly influenced the Baroque concerto motet, lacks the distinctive spatial effects of his mature works.

Nevertheless, the performance successfully showed the ceremonial flare and antiphonal treatment of the text, tossed from choir to choir on stage and in the side galleries.

Robert Kay conducted the performance.

Bach's motet "Lobet den Herrn" observed good rhythmic precision the imitations, although the balance between the voices was not always in perspective and there was the odd individual vocal obstruction.

Peter Bandy conducted the orchestra and choir in the first WA performance of Kodaly's "Te Deum." Elaine Flint, Maureen Furr, Zander Platt and Cornelius de Munck were the soloists.

This was a spirited reading and was impressive for the dramatic wealth and variety of the musical ideas which were generally realised.

Other items on the programme included Handel's "Zadok the Priest" anthem and Beethoven's Choral Fantasia. This latter work was disappointingly under-rehearsed — particularly from the pianist Stephanie Boys.

The youthful exuberance of the performers for the society's second choral prom was put to

the test by this ambitious programme.

There is plenty of talent here and it is all so refreshingly spontaneous.

the floor?) Altogether I'd say 700 people fronted up to this epic event. I didn't sing in this concert (so my remarks are not as biased as they might otherwise have been), so I can give you a reliable guide as to what it sounded like.

It was magnificent. The choir and orchestra were unbelievably good (satisfied?)

The critic especially was suitably impressed.

There were a few problems we had to overcome, however.

1. There was roughly equal numbers of orchestra and choir, (roughly sixty in each). So obviously we would have volume problems so we were miked. This was accomplished through a 350 watt (hence title, dummy!) P.A. and some astute placement of mikes. - To mike a choir which is sandwiched between these thundering great organ pipes and a sixty piece orchestra is no mean feat I can tell you - Needless to say we had no trouble doing it with the help of our private sound engineer, John Macpherson - (every choir should get one) - The amplification was probably worth another sixty voices although strictly I suppose you can't really measure it like that. That is, we had sixty voices and we amplified those sixty voices until we had a decent level.

You've got to be careful not to get an 'unnatural' sound and at the same time you want to keep the balance of the choir. This is hard because invariably the mikes only pick up a relatively small group of voices from the choir. Unless the unamplified voices are making a reasonable contribution to the volume it will sound 'thin' and the balance will suffer -

I was talking to an ABC Technician after the concert and he said the ABC have tremendous trouble with this sort of thing and he was surprised we did it so well - (but then I don't work for the ABC, do I?)

Presenting the 350 Watt PUCS Choir.

Hello Australia and welcome to the combined last surrealistic fling before then or even now. Speaking of now and then what about tomorrow or even yesterday, for that matter.

Well, first things first when you get to the fire.

On Saturday 4th October PUCS performed one of their (you'll have to forgive that garbled intro, I get a bit confused this time of year)

Now where were we - Ah yes, the concert. It was undoubtedly the best choral prom performed in Perth in recent years. Every seat was sold in Winthrop and there was barely room to breathe on the floor - (but who'd want to breathe on

2. The Gabrieli was sung with the eight parts and brass accompaniment spread around the galleries -

One of the professors from the music department said it couldn't be done in this manner -

The difficulty is that the galleries are shaped such that it is impossible for everyone to see Robert, who conducted from down around the centre of the hall -

Nevertheless it was quite creditably done which impressed most people who realized the difficulty involved.

At present we are rehearsing for a festival of carols which we'll perform in Winthrop on December 22nd.

Coming up we've got Rottneest (12th - 19th November) and our annual dinner (or dinner annual, ho, ho ... perhaps not).

Rather than deprive myself of any more valuable swatting time I'll piss off, (actually I'm finding it hard to string ideas into sentences, I'm so used to just making notes, and maybe I just can't think any more). But before I do you might be interested to know what sort of brilliant publicity would attract a huge crowd (like moths to a light).

Well, it was really quite simple -

My philosophy on this matter is that you tell the people who are interested and don't waste time trying to persuade the general ignorant/uncultured population.

So campus, notorious for wasted handbills, posters, etc. was dealt with very swiftly -

A copy of the handbill was blown down and appeared in the weekly Guild news-sheet for the two weeks prior to the Concert. About half a dozen posters were put on the main notice boards -

I was criticized by some for my lack of involvement on campus, but as I've said, people interested in that sort of music will read it and take note and no amount of 'high pressure' publicity will attract the rest.

The main group of people to let know about it are the regular concert goers. We leafleted four other Concerts around Perth. This let probably about 2,000 people know but what was important is that these were the sort of people that would come.

So with the above and a hundred dollars worth of newspaper adds we managed a full house.

I think the features of that particular campaign were (i) simplicity (ii) effectiveness (iii) economy of time on the part of the organisers (iv) cheapness (newspaper adds the only big cost).

That personal touch of handing out leaflets at a Concert I think impresses people a lot more than them finding out about it any other way. Also it gets a bit more group involvement going within the choir.

Well I think that's about all the news that is news, so until next issue its bye, bye from me and a final reminder to keep all those cards and letters rolling in and that the lucky reader who'll win a three weeks all expenses paid holiday at sunny Rottneest, W.A. will be drawn out of the barrel and named in the next issue.

If you haven't got your entry form in you'd better hurry as entries close on 6th December.

n.b. All entries must be on the official PUCS entry form available from your publicity officer.

Love and best wishes,

Doug (and Jug)

'Misuse' of Messiah

The Rev. SAM McCOLLUM, Floreat Park: Your columns have recently carried complaints about the use of nursery rhymes in radio and television advertising.

The current advertisement for the Lotteries Commission plummets to new depths of insensitivity in its misuse of the Hallelujah chorus from Handel's "Messiah."

The sanctioning of such blatant trampling upon the deepest sensibilities of a big proportion of the population reflects no credit on the advertising and broadcasting authorities.

Obviously the producers of this advertisement, and the Lotteries Commission which paid for it, must have some kind of philosophy to defend this kind of tasteless cultural philistinism.

• The secretary of the Lotteries Commission, Mr R. Ince, said that the advertisement was never intended to offend. If it had offended the commission apologised. The advertisement had been withdrawn.

p.s. I thought you might like to read the accompanying newsclipping from the 'West Australian' of 18th June, 1975. It refers to an advertisement sung by PUCS for \$250.

... And More Verdi Critiques:

Excerpts from "Catching up with the times" (an article about Rostrum) in the MUSIC Section of the Bulletin 13th September, 1975:

Compared with other international music festivals, Australia's first Music Rostrum, got off to a propitious start at the Sydney Opera House last week...

And if Rostrum has a basic theme it is youth: not just in terms of the young performers who have been shipped in from around Australia to study and perform with the international visitors; but in its way of approaching music, old and new, with open, youthful ears according to the spirit of the times...

Youthful optimistic exuberance soon reached its peak in, of all things a mammoth performance of Verdi's Requiem. The Australian Youth Orchestra and the 340 members of the Intervarsity Choir, despite the presence of four excellent soloists of greater experience and piety, managed to send up to heaven something of a challenge to the Recording Angel to open up those pearly gates, rather than a supplication for mercy.

Contributed by Andrew Kay.

New Zealand: Summer Music Camps.

Although N.Z. doesn't have regular IV's similar to Australia it does have several Summer Music Camps run by University Extension Departments mostly which are similar in format. The one run by the Auckland University Extension Department is perhaps the most established (No. 30 will happen this Summer) and it is also the one I have attended twice and am thus partly qualified to write about. I could write this making comparisons right through but I won't - you know about IV and can make comparisons yourself.

It is a Music School and is aimed, I suppose, at attempting to teach something of the practical aspects of music. The School accepts people for quite a large variety of "topics": Orchestra and Chamber Music, Choir, Composition, Piano, Harpsichord, Organ, Consort Music and Violin Master Classes. One of the reasons for the high cost of attending is that they employ some of the best people in these fields (in N.Z.) to tutor; Peter Godfrey (Prof. Music Auckland) will conduct the choir, John Hopkins (ex Head of Music, ABC) and equally qualified tutors for the other classes as well as instrumental tutors for each section of the orchestra.

The programme is very intensive if you participate fully. There is so much music being prepared that they have informal concerts every night of the fortnight at the school hall, which are obviously of variable standard but much of it is very good. Both years I attended to play my bassoon in the orchestra. The orchestra practices all morning every morning and chamber music groups are arranged for everyone during the afternoons. There is also an opportunity for budding soloists to play a movement of a concert with the orchestra. Two public concerts are given in the Cambridge Town Hall. They are composed of the major orchestral and choral works with representative performances from each of the other classes.

It is held at St. Peter's School Cambridge (60 miles south of Auckland). The surroundings are ideal - dormitories or camping facilities and meals are provided. There is a swimming pool, tennis courts and beautiful grounds to recreate in, and the school is only 15 km. out of Hamilton for those who want city luxuries. The meals provided are good though if you wish to save money a cooperative shopping arrangement is organized and there is time for your own meal preparation. Cambridge is a tiny farming community which has a Town Hall suitable for the final concerts but little more.

Socially Cambridge Music School is a relatively staid event. The people attending attend as individuals rather than as members of other organizations. The age range though predominantly young does include several older people (16 -60 plus). The only social function arranged is the final night party/review. The campsite tends to be the most sociable place; the dormitories are sexually segregated. It is very work orientated (they have to make rules to prevent people practising before 6.00 a.m. and after 11.00 p.m.). The swimming pool is of course very welcome.

The reason I enjoyed it so much was because I learnt so much and heard so much varied, live music and because it was an opportunity to play in a good orchestra under a professional conductor. I think it is perhaps slightly too work orientated - they have auditions and though few people are refused admission it adds an unpleasant though slight competitive atmosphere particularly in the string sections of the orchestra. The present Director has attended a majority of the schools and directed many of them. Thus the organization flows very smoothly if without the vitality and wit displayed in Sydney.

The cost is a bit prohibitive: NZ \$116 for full accommodation, food and tutors' fees - but its continued existence is a witness to the fact that it is worth it.

It runs for the first two weeks of each year and if time and funds allowed could be a good thing to attend were any of you coming to N.Z. - it would give you contacts all over New Zealand and a very satisfying musical fortnight.

Ben Gray.
President
Otago University Music Union.

QUEENSLAND UNIVERSITY MUSICAL SOCIETY

Greetings People!

This would have to be something of a non-article (all right, don't be rude); very little of a mentionable nature has occurred since last Erato. (Now, about the unmentionable occurrences.....) The AGM went off (quite off!) with its customary joy and frivolity (thinks: are we talking about the same AGM?), with a few constitutional changes of some importance - mostly concerned either with making the Chorale legitimate (who called us bastards? - stand up that man - I don't like the tenor of your remarks, sir - nor the remarks of your tenor) or with clarifying and changing committee positions. For your edification or whatever, here is the new committee list (addresses, phone numbers and personal peculiarities can be obtained from your secretary, if you want them - they're always good for a laugh.)

President: John Dixon
Vice President: Ross Gayler
Secretary: Rhylle Chandler
Treasurer: Peter Williams
Conductor: John Nickson
Immediate Past President: demoted back to President
Librarian: Lauren Grunwald
Publicity Officer: Jean Sim
Chairperson of the Chorale: Jenny Dawson
Assistant Secretary & Archivist: Cathy Gregor
New Member Representative: Jenny Newcombe

You may be interested to note (any note, preferably of indeterminate pitch) the presence of the conductor (gawd, HIM again?) as a committee member - this was an innovation discussed at some length by the AGM, and passed as a Good Thing. Other societies may wish to give it thought, depending on the way they organize themselves. The trivia at the Dinner included the elections of the Morals Officer - Paul Darveniza (a fledgling legal eagle - I don't like it, Min); Commissioner for Animal Acts - Ivan Pagett (in absentia, or wherever he was at the time); Society Gynaecologist and Testicologist - the combined ticket of Gale Bearman and Teresa Cunnea (Terry subsequently resigned - I hate to think why!); Custodian of the Pitch Pipe - John Dixon. After close contest between the component parts, the QUMS Mascot was finally declared to be (a) Amanda Nickson (John's daughter), wearing (b) the Treasurer's green jumper and (c) Charlie's sporran - Madeline's overalls having refused nomination. Back to serious business, we had a most efficient party at the

President's place (well, it had many functions to fulfil - celebrate Post-IV, birthdays, warm the house, and a few others we won't mention). We also perpetrated a very pleasant and rather necessary Day Rehearsal Camp at beautiful Mt. Tamborine - we took over their town hall for the day and rehearsed strenuously. There's nothing much I can truthfully say about the concerts because we haven't done any of them yet, so you can either wait, or accept my fictional account (which I shan't write, as Mary probably wouldn't print it. Heavens, a magazine must have SOME ethics!) However, mention must be made of an August event (in October?) at which some QUMS are singing in the near future (or wherever they're holding it) - it's (gasp) the dreaded QUM wedding of the Year! Those who knew and loved them can lament the withdrawal - from circulation - of Laura Whitting and Jon Fitzgerald; we feel sure they'll be very happy together (if you preceive my meaning...) Much felicitations unto them both. And on that note I shall cease and desist. Remember, all ye foreigners, Brisbane is populated by friendly people, if any of you are drifting up this way during the holidays (if you require a floorboard, do let us know in advance so we can get one in). (Thinks: we'd also be interested in details of what you intend doing with it!)

Love,

Jenny.

A FORUM FOR MUTUAL DISCUSSIONS III

In Erato 18 John Dixon outlined what steps QUMS had taken to improve its standard. I should like to comment on some aspects of his article, with reference to AUCS.

QUMS is very fortunate that it has its chorale. It has much potential, and it is sure to enhance QUMS reputation with outside bodies. However, there are some dangers in forming such a group. As John stated, the group does contain most of the better singers, and there is a chance that they may lose interest in QUMS activities because the chorale is much more interesting or because it is of a much higher standard. (The groups are rehearsed quite separately, on different nights of the week). Some years ago in AUCS there was a group of singers extremely interested in madrigals, and they formed their little group and rehearsed madrigals on Sunday afternoons. The end result was the formation of the Adelaide University Madrigal Group, and the people concerned (again most of the best singers) left AUCS. The Madrigal Group has since folded, (and efforts to start another in the Conservatorium have not been successful), but AUCS took a couple of years to recover from this, and a motion at the AGM 3 years ago to start a group such as the chorale (only to perform on "special occasions") was quite soundly defeated.

QUMS attendance rules are similar to those used by most choral societies. Each person can miss 2 rehearsals for the concert, but after missing a third must audition to show that he can perform to the conductor's satisfaction. This, of course, increases the standard of performance and ensures that each participant gives of his best. AUCS has not adopted such a scheme in my memory.

Perhaps the reason for this is that one of the functions of a university choral society is to introduce people to choral music with no previous experience. Such people always have great difficulty in coping at the outset, especially if they cannot read music. If a university choir gets "too good", it will cease to attract such people, and suffer as a result. I am quite sure that since I joined AUCS there has been an inverse correlation between the standard of the choir and the number of new members it has attracted.

Another reason is that there is really no room for another good choir in Adelaide. Adelaide has three major mixed choirs, one major male voice choir, the Corinthian Singers, and the Way Chorale which are "better" than AUCS. Even the University has another choir which attracts singing students from the Conservatorium, the Bach Choir. (This would also be better than AUCS if it had any dedication or enthusiasm). AUCS, then, is a training ground for choral singers, who can then join other choirs and continue their interest.

One problem (perhaps the major problem) that AUCS has in adopting such an attitude is finance. It gets a grant of about \$100 from the University's Clubs and Societies Council each year, but that's all. The Arts Council of South Australia didn't even give Adelaide IV a grant, the University says that grants are the job of the Clubs and Societies Council, and in the circumstances I doubt if the Australia Council would consider us very seriously either. The result of this is that we are unable to pay our conductor and that until this month we had not performed with an orchestra for over two years. (Even Adelaide IV did not consider it could raise enough finance for an orchestra).

These, then, are some of the differences between one member society of AICSA and another. I hope that this article can provoke some constructive discussion of the individual difficulties each society faces.

Neil Mason.

AUCQUM



First Annual Madrigal Dinner

FUCS: MADRIGALS TO FOWRE VOYCES

This small piece does but to inform ye of more or less an Half-Howres Recreation in Musicke, apt for Viols and Voyces, or for Voyces alone; or as ye please. To be performed at a 1st Annual Madrigal Dinner, in the groundes of the Flinders University on a Friday, the 31st day of October, and heere proclaimed for the recreation or use and delight of all such as love or learne Musicke.

Gentlemen and others which are well affected to that qualitie are to bee assembled in the Banqueting roome. Toward this sayd place, a Grand Procession will then direct itself and bee shortly followed by the Procession of the Wassail Bowl. The Banquet will then begin and owre company shall assist in entertaining the sayd Gentlemen and others with fowre parte songs of sundrie natures, in forme, some of gravitie, and others of myrth, fit for all companies and voyces. Examples whereof are exprest in the Harmony of fowre Voyces concern Hunting, Hawking, Dauncing, Drinking, Enamouring, 'and (the pleasure of usuall recreations) full of kindly lust and love's inspiring.' (1)

Still ye need bee warned, for 'Now is the gentle season' 'to sing and playe and dance' (2) these Ayres or Fa La's, these light conceits of Lovers.

And what of these songs of gravitie, contayning wordes of sadnes and pietie, for Morley finds 'April is in (his) mistress' face, but in her heart (there is) a cold December', (3) while Wilbye had sayd 'Adieu, (to his) sweet Amaryllis'. (4)

O, 'shall I straight way to despair'! (5)

'These (wordes) are but bugs to breed amazing,' for 'Love is a walking Sprite, and Love is this and that, and O I wot not what.' (6)

As for songs of other kindes, them let us sing and chant, them come and ever toss the pot and drink till owre cheeks bee red as a cherry. And when owre credit is all lost, then severally may we 'wander up and down' (7) and go and fall a-kissing.

"The foul pit whereof ye dreamed, which hath
Destroyed so many, be tokeneth vice and sin,
In which, alas, I had almost fallen in, (8)

- (1) (2) from "Now Is The Gentle Season; In fields abroad." - MORELY, 1575
- (3) from "April is in my mistress' face" - MORLEY, 1594
- (4) Adieu, sweet Amaryllis - WILBYE, 1598
- (5) from "What if I never speed" - DOWLAND, 1603
- (6) from "This saith my Cloris bright" - WILBYE, 1598
- (7) from "Fair Phyllis" - FARMER, 1599
- (8) from A New Comedy in English in Manner of an Enterlude - JOHN RASTELL

Also to bee plaide or sung at the companies pleasure, are these easie songs of a sundrie nature:-

He That Hath a Pleasant Face - HATTON
Sing We and Chant It - MORLEY, 1595
Now is the month of maying - MORLEY, 1595

and certain roundes illustrating a fulness of partes and harmonic invention.

Planned by the company at some time in the future are occasions of a seasonal festive nature, whereat carols in more or less foure partes will bee sung for the Arts Society for the Handicapped and the Royal Adelaide Hospital and at Olde Folk's homes. Festive social functions are also planned: to include a celebration of the 205th anniversarie of Beethoven's birth at a gathering to which all knaves and FAUCS are invited. This will bee held at the abode of Ann Hoban, 29 Rosetta Street, Collinswood, on the 16th day of December. Ye traditional knaves and FAUCS festive Christmas gathering will be held at the abode (complete with dabbling pond) of Vera Green, 3 Hilltop Avenue, Felixtowe, on the 22nd day of December, to which all are most welcome; and we take delight in wishing everie success to accompany the pleasure of your usuall Recreations.

To all a sweet adieu

Julie Claridge.

Message for Erato.

Party at 15 Clyde Street, Parkside, in the evening of November 22nd, to celebrate Sue and Gwilym's Wedding, all welcome.

GREAT IV TRADITIONS

This is the first in a series of three articles; subsequent articles will deal with the Boatraces and the President's Pyjamas Race.

1. THE GILBERT MEMORIAL JOKE PRIZE.

This prize is awarded to the person adjudged by popular acclaim to have told the best joke during IV. The tradition emerged from the 1969 Festival in Adelaide, where the esteemed (sic) Bob Gilbert related a joke so appalling that some form of recognition more permanent than mere physical revulsion seemed eminently deserved.

Joke telling during meals had long been customary, of course, heralded by the merry banging of cutlery and chanted invocation. The more polished raconteurs would be called upon each year for their own special tale, and some of these jokes almost became traditions in their own right. Bryan Dowling, for instance, attained great notoriety in the mid-60's for his perennial "Blue Boils on the Bum".

Gilbert's actual memorial joke will not be recounted here - suffice it to say that it implicated Rosa, a lady of dubious lineage but spectacular corpulence, and a young gentleman seeking the Perfect Death.....and the punchline consisted of a vigorously tragic sluicing sort of noise. The trophy itself attempts to capture that sound, embodying a large rubber-suction drain cleaner mounted upon an upturned caketin.

Winners of the GMJ Prize to date have been:

1970	Chas Rowe	"Behold Al Fletcher's acid grass"
1971	Robert Kay	"The man flying from London to Johannesburg"
1972	Matthew Mitchell	"The Excrutiating Pains in the Balls"
1973	Tim Mason	"The professors of Wordsworth and Shakespeare"
1974	Graham Dudley	"The Desert Brigade"
1975	David Goodwin	"There's no 'fuck' in chocolate ice-cream"

It is no coincidence that five of the six have been society presidents at some time (three indeed have been IV convenors) and the sixth a conductor. For by the very manner in which it is awarded, the prize is more a tribute to the recipient's personal charisma and popularity than a measure of the particular joke. And there can be no doubt that each of the above has contributed a great deal more to the successes of many IV Festivals than just one joke.

Lindsay MacDonald.

VAN DIEMEN' LAND'S CONTRIBUTION

Woops, missed the deadline. Here's hoping this gets in on time.

TUMS (or if you take our original name - VDLUMS), has just had a concert. Yes that's right - 3 concerts in one year.

Programme:

BIZET: The Pearl Fishers (excerpts)

DEBUSSY: The Blessed Damosel

PDQ BACH: The Seasonings (Remember the II Concert at IV!)

BRAHMS: Hungarian waltzes and dances played on the piano!

Publicity went wild - we had daily notices in the Bullsheet for weeks reminding TUMS to attend rehearsals. Also posters and things were dotted all around Hobart Town. Notices of our progress were posted in the Bullsheet, and still we only had an audience of 7. I have been assured that this does not necessarily constitute a financial flop. I told a lie - the audience numbered 170. Yes folks, another enjoyable, worthwhile concert, with yet another post concert party. TUMS outdid itself this time, however, by rewarding itself with 2 parties.

Reminder for Dress Rehearsal read: Dress Rehearsal (you don't usually have to dress, but B.Y.O.V. etc.) at 7.30 in Town Hall B.Y.O.T.H.

That obtrusive paragraph was put in because it leads conveniently into the next paragraph (for those who are getting lost, that means this Paragraph which says: 'the concert was held in the Town Hall').

Did you know that Tas Uni must be the only uni in Australia which doesn't have a union theatre of some description?

Just read the bullsheet. Someone wants a male student:- to share a flat, \$8.70 a week at 12 Wentworth Street, South Hobart, after 6 p.m. and on weekends. Well, can anyone oblige?....

TUMS is still going strong and its well into 3rd term. We are now rehearsing some madrigals and those jolly songbook numbers to build up a repertoire. The idea is to sing at unexpected places when no-one is looking (eg pub) and startle people into awareness of a bubbling, fresh group of young singers.

TUMS is going to have a lamington stall at Salamanca Market (i.e. a mini Victoria Mkt.) and this will be a great opportunity to launch ourselves on society.

Isn't this exciting.

N.B. Dogs are not allowed in the union building unless they are on a leash. It's about the PDQ: was well recieved except for 2 people who shall remain nameless, faceless, fingerless and will probably die in obscurity unless they have their arms ripped off in the meantime. (Actually they probably remembered an urgent appointment and there is nothing sinister in it at all.)

Well; for those of you who have not been introduced, PDQ is a figment of the imagination, who composed among other things a peculiar thing; The Seasonings. The work is all about virtuous tarragon, onions and randy soloists with thyme on their hands but no money; so there we all were, accompanied by gazoos, coughing, sniffing, and assorted toilet noises @ 2½d a bag. (In letters that reads; tuppence ha'penny). To cap it off, we were under the baton, pardon, the feather duster of a real live conductor - one Bruce Lamington Cornelius.

Have a nice third term wont you. Lots of love

From Foss and Tums.

HISTORICAL SUPPLEMENT

Editor's Introductory Remarks:

The following pages contain some articles which I discovered buried in the Erato Archives, and which are now being printed for the first time. But first some background:

Many months prior to the 25th IV in Adelaide 1974, it was decided by the Adelaide IV Committee that it would be A Good Thing to produce an Anniversary Magazine to coincide with that IV since it was the Silver Anniversary of Intervarsity Choral Festivals. Matthew Mitchell, Convenor of 25th IV, tried valiantly to find people who could write histories of their respective Societies and/or contribute to a History of Festivals, but unfortunately only seven articles were received.

The plan for an Anniversary Magazine was scrapped, and Matthew sent the articles to the then Erato Editor, Robert Kay, for safekeeping, until such time as they should prove useful.

Robert printed one short article, The History of AUCS, in Erato No. 15, and saved the rest.

So the decision as to the fate of six historical masterpieces has been passed on to me: 26th IV didn't use them, 27th IV is unable to do so, and I am unwilling to leave them moulding in their archival resting-place until the 50th IV.

Therefore I include them here for your enjoyment. The first is a letter from a participant of the first Festival, written to Matthew and printed verbatim; then follow histories of MUCS, TUMS, SCUNA, PUCS and MonUCS, *

Happy reading;

Mary.

* from their foundation to 1974.

TAUMARUNUI, N.Z.

Dear Matthew,

Sorry for the delay, but the life of a chopper pilot is rather nomadic. I have been away for six weeks now.

As I have retained only a few photographs and kodachromes and a mind full of great memories, I guess you will have to rely upon others for the printed matter.

The era you speak of was one in which the normal student body was bolstered by the return of a large number of ex servicemen, whose maturity and leadership encouraged the younger students to greater achievements.

Fest 1 at Otford was one of the highlights of the year when membership of SUMS was about 250 or more, rising later to a peak of about 350.

Otford was a good choice of venue, combining some of Sydney's most beautiful beaches with National Park's best bushland.

With such a large number of members, many small groups grew. Recorders were at the height of their boom, and I recall Bill Elliott pumping away with his bass recorder. Madrigals were popular, and several groups performed.

There was even a small orchestra. Dido & Aeneas seemed like an enormous project but proved to be very successful. Penny's small Melbourne contingent - eleven I think, were tremendous, and Adelaide's Ishbel Foote, as your one and only representative left an enormous impression. She still corresponds with many of us. Enough! or I'll write all day.

Fest 11

By this time I had joined the R.A.A.F. as a trainee pilot, so I did all I could, short of going AWOL to attend. The weather at Pt. Lonsdale was frightful, but Frankston made up for it with many fine days.

This fest introduced the St. Lucia continent, and what characters they were! Their music was lighter, brighter and younger than ours. It was interesting to compare the styles of the different Unis.

Since I only caught a few weekends and two performances, I'm not able to analyse this fest, but it was obviously another smash hit for the participants.

The Brisbane fest, I missed altogether, due again to R.A.A.F. service, but I still maintained contact with my pre-service friends, and later, while on leave, I made a trip to Brisbane, and Hal Davis and his merry crew treated me like a king, as did the Melbourne crew who feted me on trips to the Dandenongs etc., whenever I was free. In both cases, their generosity and hospitality knew no bounds.

By the time Fest IV came along, I was out of the Air Force, so I managed to get to Yarramundee for most of the time. Interest was still at a high level at this time, and although many great personalities had passed from the student ranks, a great number were still present, their experience and skills forming the nuclei of many small groups. Dozens of names come to mind but it may be unfair to mention some and not others. I have not mentioned conductors, accompanists, soloists, etc., but you will easily find these through other people, programmes, etc.

There were innumerable activities occurring throughout this period, such as entering Eisteddfods just for fun or maybe for the prize money - singing at weddings of unknown people - just for kicks - picking on odd Churches, known to have a good organ, and turning on a Bach motet or cantata as a Sunday surprise.

Although I have mentioned mainly the serious type of music, we had music for any occasion, from Leider to Gershwin and the most recent.

Many prominent members of SUMS were also members of extra-mural groups all over Sydney, some being instrumentalists in orchestras, some at Conservatorium, some in groups such as Musica Viva and Pro Musica Societies and others.

I have included a few kodachromes and black and whites - pretty bad quality.

It was fairly soon after this that I finally made a decision to fly rather than float around Sydney enjoying the music I loved so much. New Zealand was offering, so I accepted and reluctantly tolerated my divorce from music.

Faithfully,

Otto Gram.

History of the Melbourne University Choral Society

The Melbourne University Choral Society (MUCS) was founded in 1938, when a group of young women wanting to sing, joined forces with the existing all-male choir. The male choir, which had been in existence for many years, had been struggling to survive, and the women led by Marjorie Shaw, provided a new impetus for the men.

First conductor of the choir was Mr. Dan Hardy, a member of the Conservatorium of Music. Under Mr. Hardy the choir quickly began to flourish, and by 1945 there were over 100 members. During these years MUCS concentrated on J.S. Bach, giving first Melbourne Performances of several cantatas. From 1945 MUCS gave regular radio broadcasts for the ABC, mainly of madrigals and Christmas carols. Mr. Hardy resigned in 1948 with too many other commitments, but in the nine years he had taken MUCS from obscurity to one of Melbourne's better choirs.

During the following decade the choir advanced slowly under several conductors, including Dr. Percy Jones, Mr. Donald Britton and Mr. Harold Badger. Highlights of this period included singing in a massed choir at the 1956 Olympic Games, MUCS first television appearance, and singing for an ABC broadcast series entitled "Victoria's Famous Choirs".

The appointment of Mr. George Logie-Smith as conductor in 1959 marked the beginning of a new era for MUCS. Up to 1960 MUCS had been satisfied with one "Annual Concert" each year consisting usually of medium sized works and/or madrigals. However, in 1961 MUCS gave three concerts including Handel's Messiah and Brahms' Requiem. MUCS had finally reached the stage where they could perform almost any work in the choral repertoire, which they proceeded to do in the next few years. Under Mr. Logie-Smith and Mr. Bryan Dowling, MUCS concerts included J.S. Bach's Christmas Oratorio, Monteverdi's L'Orfeo, Carl Orff's Carmina Burana, three Gilbert and Sullivan operettas, Purcell's Dido and Aeneas and Beethoven Mass in C.

In 1964 Mr. Dowling conducted the Verdi Requiem at the Fifteenth Intervarsity Choral Festival making this festival one of the most successful musically of all the festivals.

From 1964 to this day MUCS has continued to give polished performances of the major choral works, together with less known works. Conductors in this time have been Michael Wentzell, Val Pyers, David Carolane, Bryan Dowling (encore), and Paul Coppens, the present conductor.

Over the years MUCS has changed considerably with a continuous turnover of membership and conductors. No conductor has been able to bear for long the strain of the new untrained members each year. On the other hand MUCS always has a fresh, enthusiastic approach to the music, and for this reason will often give a performance which the more mature, less amateur choirs cannot match.

History of Tasmania University Musical Society

TUMS as such is very new (born early in 1973) but in essence has existed for nearly twenty years under various guises. In 1955 (the earliest records we have), the Tasmanian University Glee Club sang lots of madrigals, even during a lecture (for demonstration purposes only!). In 1956, four enthusiasts went to Sydney IV. At about that time, the name was changed to Tasmania University Singers, and the group became the most active on campus, despite a limited membership of only 15-20 singers.

In 1962, Rex Hobcroft arrived as Lecturer in Music, and became conductor of the duly constituted Tasmania University Choral Society. Under his leadership TUCS was very active and influenced Hobart's musical life in several ways. 1962 was also the beginning of Minifests - MUCS and TUCS combined to present Britten's cantata St. Nicholas in Hobart in September.

The following year, TUCS staged Iolanthe, the first of four Gilbert and Sullivan seasons, the others being Patience in 1964, Trial by Jury and HMS Pinafore in 1965, and The Yeomen of the Guard in 1971. But it was 1964 that was the vintage year. TUCS became entrepreneurs, and brought the Deller Consort to Hobart in April, and followed this with several other Musica Viva groups over the next two or three years - the Amadeus, Borodin, and Hungarian Quartets, and the Vienna Octet - until our local chamber music sponsors The Friends of Music, decided that they could cope. It was also 1964 that saw what was probably the greatest Minifest concert of them all - the Verdi Requiem, with the Tasmanian Symphony Orchestra plus dozens of augments to launch the T.S.O. Provident Fund. (You see the cunning of it - a huge orchestra, all for free, and no concert to organise - just roll up and sing a marvellous work that we already knew from IV three months earlier!) That was the biggest splash so far, but there have been some very fine concerts since then, and TUCS members have learned lots of standard works, and some less well-known as well - Messiah, Dido and Aeneas, and Carmina Burana, plus Honegger's King David, Britten's Rejoice in the Lamb, and all the IV works for years and years. Tasmania has been represented at IV's ever since 1956, and in 1968 we got brave enough to host one in Hobart. It was a bit limiting in some ways - there's only one orchestra in the state, for example, which meant selling our souls to the ABC - but lots of people enjoyed it, what with snowfights on the mountain, boat races with best Cascade, and a simply splendiferous Post-Concert Party.

By this time, Rex Hobcroft had left to become Director of Sydney Conservatorium, much lamented by TUCS (particularly those who went to Brisbane IV in 1965 with him. Half the nightclubs in Surfer's seemed to be run by ex-students of his, and rehearsals interfered seriously with his introductions of these people to us).

In subsequent years, we've had almost more conductors than parties. 1972-73 saw a considerable revival. Towards the end of 1972 we were astounded but grateful to receive a grant from the Australian Council for the Arts to stage Donald Hollier's Christmas happening, In Dulci Jubilo, in St. David's Cathedral. This was important for two reasons. Firstly, although the TUCS musical contribution was minimal (it had a cast of thousands, mostly children), it established the Society as a competent organising group, and secondly it initiated a smooth working relationship with the staff of the Cathedral, which has become our main concert venue. In Dulci Jubilo was spectacular, and as an added bonus we met and worked with Dr. Hollier, whom we think is great. After that, a bit of inspired thinking by one of our members resulted in yet another name change, and TUMS came into being.

Theoretically, TUMS functions as an umbrella organisation for such diverse musical activities as folk, choral, recorders, and chamber groups, although it has tended to concentrate on choral music, which is probably understandable when the history of the society is considered. At the moment, the committee is working out a different administrative structure in order to facilitate its proper functioning. In the meantime, annual events such as Lloyd George (a marathon challenge singalong, with a barrel to the winning team) continue to flourish, and the latest looking-to-the-future development is the appointment of a steering committee for IV'76. See you there!

History of SCUNA

SCUNA, the Choral Society of the Australian National University, was formed in 1963, shortly after the establishment of the School of General Studies (the University's Undergraduate School). At that time the society consisted of eight members, including the conductor, Ian Allen (who incidentally gave the society its name, at Adelaide Intervarsity in 1963 - Societas Choralis Universitatis Nationalis Australiensis, or just ANU Choral Society backwards).

Despite its small size, the choir was then (as ever) musically ambitious, with Palestrina (Missa Brevis) and Mozart providing the works for SCUNA's 1963 concert. Several of the singers at that concert have gone on to become soloists; three of the founding members, Janet Allen, John Lander and Geoffrey Brennan, were soloists in Mozart's C Minor Mass at Intervarsity in Canberra in 1971.

In the years to 1968 SCUNA had a history of ups and downs musically. Numbers which were up to 50 on occasions, dropped as low as six at other times, and the society was maintained only by the enthusiasm and dedication of a few long-term members. The main problem during this period was, as might be expected, conductors. SCUNA struggled through 1964 into 1965, suffering at this stage from lack of members; after the then conductor, Graham Kerrison left in 1965 William Herbert of Canberra School of Music took his place. Orientation Week recruiting in 1966 was very successful, but numbers fell off so rapidly that the year's only concert (consisting of Faure's Requiem and Goehr's Virtutes) was only just possible. When the next year's attendance followed exactly the same pattern, William Herbert was dropped and the society continued without a conductor, with makeshift lunch-time concerts being the only public performances. About this time a small group of 3-4 SCUNA members and various ex-SCUNAE formed, under the name University Consort. This group had a fairly long and certainly illustrious career, and always drew all or most of its personnel from the current or past ranks of SCUNA.

In 1968 SCUNA passed through a renaissance. Chris Burrell, newly arrived from Sydney to do a PhD., agreed to conduct the society. Recruiting was good, and the level of attendance remained high. Composers performed by SCUNA in 1968 included Bach, Josquin, Schute, Isaac, Monteverdi and Kodaly - a far more adventurous list than had featured on SCUNA programmes up to that time. Ken Healey, now administrator and resident producer of Canberra Opera Society, was President at this stage and SCUNA was enlivened by the arrival of Bob Gilbert a veteran tenor from SUMS, during the year. Gilbert went on to become President in 1968-69, and later SCUNA's first life member.

1969 was again a vintage year for the Society. Recruiting was again good (61 sang in the second term concert - a SCUNA record) and musically the year was SCUNA's most successful to that time. First Term saw performances of music by two composers virtually unknown in Australia, Hugo Distler and Jean Berger, but the performance that sent audience and critics alike into raptures was a Monteverdi Mass, which was performed (along with the Distler) at Intervarsity in Adelaide in May. Second Term saw another successful concert, with the Vaughan Williams Mass In G Minor being the main work. Julian Brown succeeded Gilbert as President and a recorded carol concert rounded off the year (unlike some societies, SCUNA disbands over the summer break as so many of its members do not live in Canberra itself).

The following year saw a change of conductor. Chris Burrell resigned as conductor after another successful concert (Britten, Vivaldi, Poulenc and three splendid Psalms by Sweelinck), and was replaced by Ayis Ioannides, recently arrived from England. Ayis' first concert consisted of Bach and assorted English 16th and 17th century composers.

The newly formed SCUNA Small Group added a bracket of Debussy Chansons and English madrigals. This was our most successful concert financially at this stage; the usual concert venue, University House Great Hall, was packed. Brian Hingerty succeeded Julian Brown as President at the 1970 Annual General Meeting and Dinner, which by this stage was fast becoming the social event of the year, and attracting members of other University choirs to its festivities.

1971 was the year of Intervarsity for Canberra. The music was Mozart's Great Mass in C Minor, and the Brazilian Psalm of American composer Jean Berger. Ayis Tonnides was the conductor (although the Mozart was conducted in the concert by Ernest Llewellyn, conductor of the Canberra Symphony Orchestra, which provided the orchestral support). The first week of the festival was spent rehearsing at Frensham School, Mittagong, and the second week in Canberra rehearsing for the two performances of the main concert, and for the individual items concert. All three performances were well received and the Festival was acclaimed a great musical success. It was, however, not just a musical success. Both in Mittagong and in Canberra the ancillary activities associated with Festivals went on without a break and it is hard to conceive of anyone leaving the Festival at its finish, dissatisfied, either with the music or with the social scene.

Brian Hingerty resigned as President to convene the Festival and Sue Baldwin took over the Presidency. This position was confirmed for a further year at the 1971 Annual General Meeting, shortly after SCUNA's major concert for the year, consisting of works by Schute, Palestrina, Rubbra and Bach.

At this time Ayis was conductor of Canberra Choral Society and found that two choirs and a PhD thesis were just too much work, so he was forced to resign as conductor. SCUNA's last performance under Ayis was of Byrd's four-part mass in late 1971. In 1972 Brian Hingerty, who joined the society's bass line in 1969 and became President in 1970 and convenor of Intervarsity in 1971, took on the job of conductor. SCUNA's association with Brian has been a fruitful one. The first term concert in 1972 was an ambitious one - a Bach cantata, a Monteverdi Magnificat, Palestrina's Missa Papae Marcelli and short works by Ravel, Rubbra and Janequin but apart from a few minor lapses, it was a decided success. Second term 1972 saw SCUNA performing Purcell's King Arthur with supporting works by Josquin and Britten - again a successful concert, and then the A.G.M. was again upon us. This AGM, as well as electing Richard Dixon (Tricky to his friends) President, provided an appropriate occasion to farewell the outgoing President, Sue Baldwin, who was off shortly afterwards to the Australian Embassy in Phnom Penh.

SCUNA and Canberra Children's Choir (also conducted by Brian) combined in Third Term in a concert of assorted works (Marchant to Martinu) performed at Canberra's National Jewish Centre. The concert was (for a change) well attended, mostly by mums and dads of the kids, even if the music lacked a little polish at times.

1973 was something of a mixed year for the society. On the credit side there was the appearance of a new SCUNA chamber group and some very good performances; on the debit side, we had a large fall-off in numbers during first term, and a mix-up over conductors later in the year. The problems in first term stemmed probably from the difficulty of the music, which was enough to discourage all but the most enthusiastic recruit. Poulenc's Mass in G is regarded as the most difficult music ever attempted by SCUNA - an excellent work, but very testing. Supporting features consisted of other French music, by Janequin (his sound-effects work La Guerre, Passereau, Costeley, Debussy and Messiaen. The concert had to be postponed until June when two performances were given. The audience size was disappointing.

After the concert of French music we were approached by Patrick Flynn, musical director of Jesus Christ Superstar and composer of numerous rock operas. Patrick asked to take SCUNA for a concert in October 1973 and after a long search, came up with Bach's double-choir motet Singet dem Hewn and Britten's eight-part work A Boy was Born as the works to be performed. Unfortunately, Patrick (who was flying to Canberra each weekend for rehearsals) came up against personal problems, and had to drop the project in early September, leaving us in a fairly sorry state. Brian took over, and, deciding the Britten work was too difficult, came up with a concert of German music, consisting of the Bach, plus music by Schutz, Hassler, Brahms, Buxtehude and Isaac. Unfortunately the time was not sufficient and the concert was distinctly under-rehearsed, and the audience was again disappointingly small. By this stage Keith Currie had replaced Richard as President.

In 1974, SCUNA has triumphed, musically and otherwise. The roll-up in first term was consistently above 50 at each rehearsal, owing to the powerful appeal of the main work, Kodaly's Missa Brevis, a long work (38 minutes) which amply repays the work spent on it. The supporting works were motets by Byrd and Victoria, and a Psalm by Monteverdi, with brackets of Richard Rodney Bennett and Martinu being added by the 10 voice chamber group. This group had performed at both concerts in 1973, but on an ad hoc basis; in 1974 it established itself as a permanent fixture, specialising in 20th century music. The concert was a brilliant success, and University House Great Hall was packed, owing to the committee's hard work and the efforts of all those in the choir to sell tickets.

With the numbers swollen into the 50's, Brian (fresh from conducting FUCIM in Tasmania) decided that Britten's A Boy was Born was now a possibility, and that and Bach's Jesu Meine Freude constitute the programme for the concert in October. The chamber group will add a group of as yet unspecified works - music in preparation at present for various occasions includes, works by Samuel Barker, Hugo Distler, Kodaly, Richard Rodney Bennett, Martinu and Monteverdi.

Like all University Choral Societies, SCUNA has always been more than just a choir. There has been from the start a sense of identity, and this has produced an active social life outside rehearsal time. There have been the usual number of marriages (and other liaisons) made within SCUNA's membership (Janet Healey, a founding member, claims a record in having met both her husbands in SCUNA), and there have been large numbers of members who have maintained their association with the society long after their connection with the university has disappeared. There is a small group of expatriates in England at present who have been competing in (and winning) eisteddfods under the name "Cantores ex SCUNA". In its short life SCUNA has managed to establish a remarkable number of traditions - a First Term Camp at Sturt Island each year; concerts in University House; an all day rehearsal-cum-barbecue in Second Term; a generously endowed morals officer each year; an Annual General Meeting-cum-Dinner-cum-Musical of orgiastic proportions; and so on. But what SCUNA is, has always been, and hopes to remain known for is a high standard of musical performance, of works that are both demanding and musically worthwhile.

The Progress of PUCS

Apparently a notice appeared one day on the noticeboard of the University Music Department inviting those undergraduates interested in forming a new choir. The perpetrator of this idea was David Tunley, now Associate Professor of Music, and at the rehearsal which followed the first song learnt was Ford's Since First I Saw Your Face. That Professor Tunley conducted PUCS in 1963 and that Since First I Saw Your Face remains a firm favourite show that we

are a basically conservative group, but this has not prevented a recent change in emphasis within the society.

As a group of undergraduates who enjoy singing for singing's sake, the University of W.A. Undergraduate Choral Society (known as PUCS) is notably a true choral society, as opposed to merely a choir; this stems principally from the existence at the University of W.A. of a larger choir, which, although its relationship with the University is somewhat vague, bears the name of the University Choral Society. This "big Choral Society", performing each year the Messiah and St. Matthew Passion, has naturally tended to overshadow PUCS. Nevertheless, we have kept a fairly steady membership over our first decade, averaging forty members, but fluctuating from seventy to twenty-five. In common with other societies, numbers tend to fall after first term, and the largest contingent of new members are always freshers.

PUCS' basic conservatism was especially apparent during the sixties, and it is really only in the last couple of years that, perhaps spurred on through greater contact with other AIVCC affiliates, there have been indications that the wind might be blowing the other way, such as the club's newsletter "Dischord", which has been subjected to a radical change in format recently. Our relationship with the Music Department has been generally very good. Both Professors Tunley and Callaway have been strong supporters; both have also conducted the society, the latter during 1965/6. It was in 1964 that PUCS first became associated with the IV Choral Festival movement, with mascot Mr. Cecill Duck. In 1966, lured on by the adventure of a transcontinental trip and the mysteries of the west, eastern-staters came to a Perth IV for the first time. The 300 singers present remains a record; the principal work was Haydn's Nelson Mass, the principal memory: a trip to Rottnest Island the morning after the post-concert party! PUCS responded a year later by sending a large group to Sydney, however over the following few years three or four was the average PUCS contingent, and there was little contact with the east.

On the home front, Dr. Geoff Hadley conducted PUCS during 1969/70, following on from Fr. Hart; the former's direction of Vivaldi's Gloria is remembered fondly by older members of the society. In 1971, PUCS produced a successful choral rock concert with local band "Timepeace", which attracted a large student audience to listen to selections from "Hair" etc. Our conductor that year was Mr. David Myers, and Liszt's Missa Choralis was performed at a Music Society concert (PUCS do not seem to have managed their own classical concert at any time). In 1972, with an IVCF ahead, fifteen members went to Brisbane, however David Myers resigned as conductor in mid-year, and this resulted in a most unproductive year, although a second choral rock took place, featuring selections from Jesus Christ Superstar (this incidentally narrowly avoiding disaster owing to an equipment failure).

1973 had a boost because it was the year of Perth's second IV Choral Festival. Numbers were less than in 1966, but the occasion was a success musically, financially and also socially. Mr. Georg Tintner gained a place in the ranks of great IV conductors, with his interpretation of Beethoven's Christ on the Mount of Olives and Mass in C. Meanwhile Associate Professor Tunley, back as conductor, was found to be eminently suited to the choir and well liked by all. Thus the year was a much better one, though numbers thinned a little after the May festival.

In this year of '74, a revival of the Nelson Mass is planned under Mr. Michael Dudman; also a season of SUMS' 'adult pantomime', Jabberwocky - and who knows what else? That is one of the pleasures of PUCS; one never quite knows what will happen next!

Socially, PUCS has always been in its element. Its weekend camps have often been devoid of formal rehearsal, and, at the post-exam week on Rottnest, relaxation is the only permitted occupation: word has reached the east and brings singers from all parts to "Rotto". Naturally, parties are very much more common than General Meetings! Successive committees (especially Treasurers) have had to strive against the odds.

PUCS is as strong now as it has ever been, in its striking black windcheater with gold dancing duck, and has hopes of equalling SUMS' age one day. We congratulate the IV Choral Festival movement on its 25th anniversary, and are proud to be part of it. We look forward to joining with other societies in membership of the forthcoming Australian Intervarsity Choral Societies' Association, in the hope that it will ensure the preservation of not only the performance of choral music in Australian Universities, but also the future of societies like PUCS.

Tim Mason.

President PUCS, 1974.

Chronological Reminiscences of MonUCS Archives Officer

Monash University Choral Society was formed in 1963, yet another addition to the great and all-embracing UCS empire. MonUCS began its weekly existence in the Hargrave Cafeteria, that stronghold of the Science and Engineering fraternity, but later, perceiving at last its true destiny, took up residence in the circular lecture theatres, and has been round there ever since. You must take it on faith that the infant MonUCS survived its first traumatic years with the dignity appropriate to the species, for this chronicler takes up the story in mid-1968.

Back in those mists of antiquity, MonUCS had the audacity to audition potential conductors, and so it came to pass one evening that John McCaughey sought and obtained that prestigious(?) and lucrative(?) position, assisted no doubt by the ever docile and compliant MonUCS choristers. About the same time, Keith Keen took over from John Rowe as President, and the year concluded with a memorable (which can, after all, mean almost anything) performance of Come, Come ye Sons of Art, and the first ever MonUCS Chrissy Carols Camp at Sorrento House, not to mention the first ever MonUCS Chrissy Carols Concert at beautiful downtown Monash.

The new year saw us hard at work learning a Monteverdi mass and Bach's Christ Lay in Death's Dark Prison (haven't I heard that somewhere else lately?) duly performed with the help of the Monash Scratch Orchestra (MSO for short - it took up less room on the programme that way).

Third term brought with it a new President, cleverly disguised as Gerri Savage, and also the first performance of The Ill-Chambered Naughtiness, written specially for MonUCS, and dedicated to us even, by Jean Charles Francois. MonUCS under John McCaughey took an active part in promoting contemporary music, and this first experience provided a rather dramatic contrast of style for both choir and audience. "I told you to swallow that carrot before you tried to whistle."

Time trundled on, and yet another year turned up, right on schedule just after Chrissy Carols, which were already becoming something of a traditional UCS event (after only one year?) But this was not to be just any year, for in 1970 I.V. came to Melbourne, and thus were unearthed in darkest Queenscliff the Vue Grande Guest House and the Esplanade Pub, and even so was their fate determined.

And so, amidst the despairing wheezes of the Festival Tram, and other typically choral sounds, carefully handed down since time immemorial, were performed the Alto Rhapsody and Brahms German Requiem. The latter contained, according to one disgruntled critic, "...all those boring choruses, labouring painfully upward, only to collapse like punctured tyres." He was referring to the score, not our performance of it, of which he thoroughly approved.

That was also the year of Beethoven's Missa Solemnis, performed with the Astra Choir in Dallas Brookes Hall - a great experience and a financial success (well, almost), although this time the newspapers were deafeningly indifferent. MonUCS Upheld Its Image with another contemporary work, this time Ian Bonighton's Music for Sleep, and with David Batterham now bubbling at the helm, the year drew to a well-earned close and, of course, Chrissy Carols at the same Sorrento House we all know and love at.

Early in 1971, John announced that he would be leaving in mid-year to continue his studies in Germany, and so a special Farewell Concert was organised. It was to include the first Australian performance of Scarlatti's Saint Cecilia Mass, a brilliant and vivacious work which is still unfortunately little known, and all the surviving Monteverdi masses, except the one we performed in 1969, as well as items for orchestra and organ. It was a great success, and the St. Kilda Town Hall looked almost full - surely one of our best concerts ever.

With Evan now presiding (what do you mean, Evan who?), MonUCS began to prepare Verdi's Requiem, with Simon Campian conducting and our trusty accompanist Kim Bastin trustily accompanying in his usual spectacular style. Simon was a priest, and I'm afraid he never did quite understand us. Rehearsal camp at Mornington was interesting, to say the least, what with rehearsals in the nearby Franciscan Monastery, and being removed very suddenly from the local pub (well, how were we to know that the local Army Camp Inmates wouldn't like our political songs?) The Requiem was performed with Astra under George Logie-Smith, and that made two highly successful concerts in one year. Rolling through conductors now at a great rate we presented our Carols Concert under Dindy McConchie, and then faced the new year with organist Douglas Lawrence conducting.

First term camp was at an incredibly grotty place near Tecoma in the Dandenong Ranges. It was on the side of a steep slope and the floors sloped alarmingly, so that chairs on castors were decidedly hazardous. My window wouldn't shut, and there was a monstrous tree-fern just outside - at least it was outside until rain in the night made it droop. The main lesson learned at that concert was that a MonUCS audience looks terribly lonely in the Robert Blackwood Hall. It was about this time that Tom Healey took over as accompanist, and has been playing with MonUCS even to this very day. Everyone must know Tom - he's the Minifest orchestra.

The new and Improved Minifest greeted us in August, and the peaceful hibernation of Queenscliff was shattered, Vue Grande, Esplanade and all, by a multitude of New and Improved Choristers, warbling in typically dulcet tones Haydn's Nelson Mass, Vaughan Williams' Five Mystical Songs, and some strangely contorted Gabrielli motets. And so, with the voice of God thundering in our ears, we returned triumphantly to assail St. Pauls Cathedral and the People of Melbourne with our God-forgiven Gift of Song.

A highlight of third term (on account of it was the only thing we did in third term, except of course the usual Chrissy Carols Camp and Concert), was a performance of part of Rossini's Little Solemn Mass, in the Melbourne Arts Centre. The full work runs for about an hour and a half, and it is about as solemn as it is little. The remarkable thing was that the whole concert was prepared in just two weeks, including ten full rehearsals, and yet attained a standard which we have been trying to recover ever since.

We launched into 1973 with Peter Chau as President and yet another Conductor, this time Ron Nagorcka, who was intensely interested in contemporary music. Unfortunately the interest of the Average MonUC in this field was not as great, and this was a very mixed year. The first term concert was cancelled after the dress rehearsal, amidst much wailing and disappointment, and the first major local event of the year was Minifest (I.V. in Perth could hardly be called local). I'm not sure what to say about Minifest '73, and you probably know it all anyway, so I won't.

Christmas time brought with it a momentous event - the Social Renaissance of MonUCS. I cannot attempt to describe here the details and complexities of this extraordinary happening, as even now only six months later, it all merges into one continuous well, anyhow. This may be remedied soon by the publication of the epic "Letters to a Chorister Abroad", subject to the approval, or coercion if necessary, of those concerned.

This year, under the expert leadership and example of our reigning (that's rein as in hoarse, not rain as in drip) Presidente Jillie Fisher, MonUCS has thrown itself enthusiastically into a succession of typically choral events. The music has been pretty good, too. Our Conductor now is Bevan Leviston, already acquainted with the world of UCS, and apparently resigned, sort of, to our shortcomings. So far this year we have concentrated on the Seven Deadly Sins, presenting three lunchtime concerts each about two or three Sins, and an evening concert made up of highlights of all seven. That was an enjoyable occasion for all concerned, although the audience did seem a little surprised at first. And so we arrive at the present day, and here, therefore must this story cease, for a little while.

AUSTRALIAN UNIVERSITY TERM DATES 1976

Set out below are the term dates for Australian universities in 1976. The common breaks recommended by the AVCC are in the weeks beginning 10 May, 5 July (optional), 23 August 1976.

University	First Term	Second Term	Third Term	Exams Begin
Adelaide	1 March - 8 May	7 June - 7 August	30 August - 30 October	8 November
Flinders	1 March - 8 May	7 June - 7 August	6 September - 6 November	8 November
James Cook	1 March - 23 April	17 May - 20 August	6 September - 29 October	8 November
La Trobe	8 March - 8 May	31 May - 7 August	30 August - 16 October	1 November
Melbourne	8 March - 8 May	31 May - 7 August	30 August - 16 October	25 October
Monash	8 March - 8 May	31 May - 7 August	30 August - 16 October	22 October
Newcastle	1 March - 8 May	31 May - 7/14 August	30 August - 30 October *6 September	30 October
Sydney	23 February - 8 May	31 May - 31 July	30 August - 30 October	8 November
Tasmania	1 March - 7 May	31 May - 30 July	30 August - 29 October	8 November
West. Aust.	1 March - 8 May	31 May - 7 August	30 August - 16 October	1 November

* Alternative dates - not yet decided

University	Semester or Session 1	Exams	Semester or Session 2	Exams
A.N.U.	1 Mar - 30 Apr; 24 May - 18 June	19 June	5 July - 13 Aug; 6 Sept - 22 Oct	1 Nov
Griffith	23 Feb - 8 May; 17 May - 18 June		19 July - 21 Aug; 30 Aug - 12 Nov	
Macquarie	1 Mar - 1 May; 24 May - 26 June	28 June	26 July - 21 Aug; 13 Sept - 12 Nov	17 Nov
Murdoch	Not yet available			
New England	28 Feb - 30 Apr; 24 May - 2 July	5 July	19 July - 20 Aug; 13 Sept - 5 Nov	11 Nov
N.S.W.*	1 March - 9 May; 17 May - 13 June		19 July - 22 Aug; 30 Aug - 31 Oct	8 Nov
Queensland	23 Feb - 8 May; 17 May - 5 June	15 June	26 July - 14 Aug; 30 Aug - 6 Nov	15 Nov
Wollongong	1 Mar - 9 May; 24 May - 20 June	28 June	19 July - 22 Aug; 30 Aug - 31 Oct	8 Nov

* Medical Faculty - 4th year: 27 Jan - 19 Mar; 29 Mar - 5 June; 14 June - 7 Aug; 13 Sept - 20 Nov; 5th and 6th years: 12 Jan - 19 Mar; 29 Mar - 5 June; 21 June - 28 Aug; 13 Sept - 20 Nov.

Extract from LUMEN: The University of Adelaide Newsletter.
(contributed by Dave Boehm).

CHRISTMAS SPECIAL: CHRONOLOGICAL CHRONICLE OF

COMING CHORAL EVENTS:

31st. Oct.	FUCS	Madrigal Dinner
12th - 19th Nov.	PUCS	Rottneest camp
15th Nov.	SCUNA	Post-IV Party
22nd. Nov.	FUCS	Sue and Gwilym's wedding
26th - 30th Nov.	AUCS	Recouperation Camp
27th - 30th Nov.	MonUCS	Combined MonUCS/MMD Camp
4th Dec.	MonUCS	Annual Dinner
6th & 13th Dec.	UNCS	Carolsinging at hospitals
12th & 13th Dec.	MonUCS	Concerts with MMD
16th Dec.	FAUCS	Beethoven's 205th Birthday Party
22nd. Dec	PUCS	Festival of Carols
22nd. Dec	FAUCS	Christmas Party
16th - 26th Jan.	Adelaide	Summer School of Music