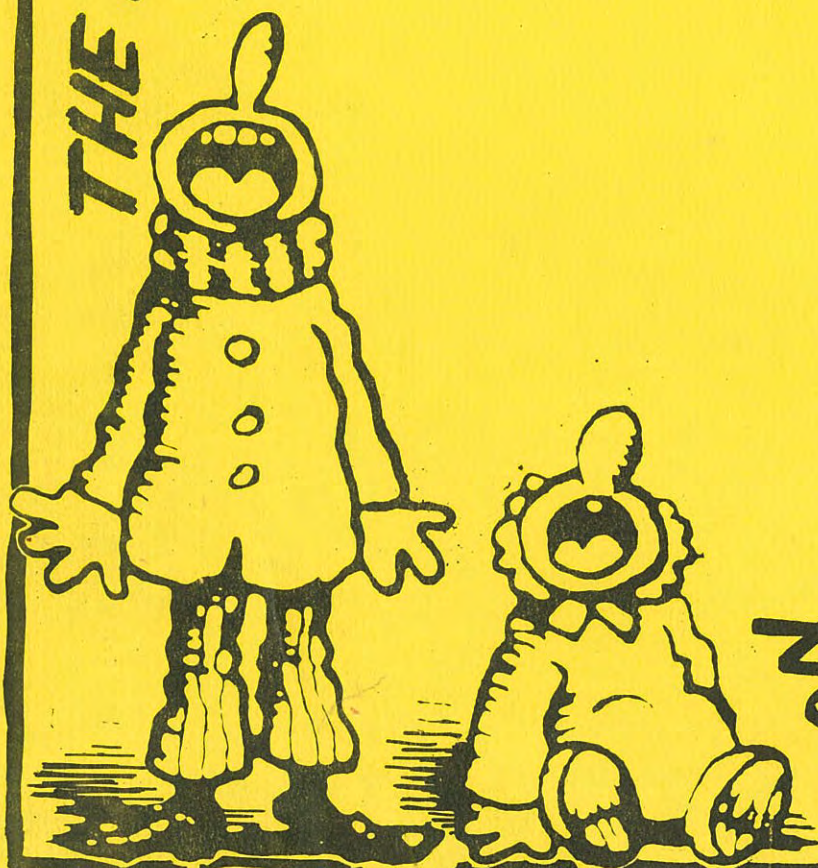


THE NEWSLETTER OF

THE AUSTRALIAN INTER-
-VARSITY CHORAL SOCIETIES



ASSOCIATION
FEB '76

ERATO 20

EDITORIAL February 16th, 1976.

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

Well here it is again - this time The Orientation Edition of Erato. Welcome to all new readers, may your days in Choral Society circles be happy+long and may your vocal chords vibrate to many a good tune. To those of you who have been around for a while, welcome back and have a good year.

Mary Nettle has commitments in Western Australia at the moment, so I am "doing" this Erato. I hope it is acceptable. I wrote something profound but it didn't make sense even to me, so I left it out, thus evading any editorial duty which might be mine. Still, I always say, "If you can't say nothing well, don't say it at all", so I didn't.

However, I must thank all those who helped get this issue together - Mary Nettle, Mary and Sue who typed on while the building was pulled down over their heads, Paul for cover design and printing, and the FUCS people who collated and stapled yet another edition.

Andy Pearce xxx

on behalf of Mary Nettle
Erato Editor.

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FLINDERS UNI CHORAL SOCIETY

How does one start to write an article for erato? This is the first time I've done it, and the responsibility leaves me void of inspiration.... But once there's some writing on the page it's not nearly so difficult, so here we go.

FUCS finished off 1975 with much singing of carols both to old folks in various homes and to shoppers at the Marion Shopping Centre. The oldest and youngest sections of the population seemed to enjoy this most, everyone else acting as though it was just a trifle old hat - however no one had any complaints about our beautiful voices, or precise technique. Colin Telfer conducted us on these occasions, which we enlivened with the odd madrigal from our last concert. The Madrigal Dinner Concert was repeated in full in the Festival Centre Amphitheatre on Community Theatre day in November. A small but valiant group of FUCS marched from Victoria Square to Festival Theatre as part of a long and glorious procession of costumed and in many cases, percussing, theatre groups, waving our "FUCS" banner, arranged in fucs t-shirts and singing vainly against the wind, traffic and rival groups. We did have a large and appreciative audience when we finally arrived and sang madrigals.

But to get back to Christmas events, a FAUCS Christmas Party was held at Vera Green's place on the 23rd, where, in between swimming in the pool and playing pool, we rocked around the clock to the golden oldies.

Moving right along into 1976, a motion on which we were unable to speak (there was a move to make it unconstitutional, on the grounds of infringement of personal liberty) we find circulating a vicious truth that FUCS is doing a Concert of Opera Choruses by Famous Composers (and others). Some of these are Gluck: Act at the gates of Hell from Orpheus and Verdi: Anvil Chorus and Miserere from Travatore and Wagner: Pilgrims Chorus from Tannhauser, Britten: Canon from Peter Grimes, Honegger: Joan d'Arc. The concert is on April 24th in Union Church in the City. A rehearsal camp will be had at Cooranga, Aldinga Beach, on the weekend 19th - 21st March, so that we will be fantastic when April comes.

The very talented Alan Crooks will conduct this music spectacular, and indeed everything else we do this year. Alan is an ex-AUC who sang the tenor solo in our Hayden and Bach concert last year. He is also chorus-master of the Gilbert and Sullivan Society.

Other events for first term are a concert during Orientation Week with the aim of impressing potential members with our diversity, talent (well, we try hard) and friendliness. On the social side, a FUCS vs. AUCS Cricket Match in February, a FAUCS Ides of March party and ALSO the celebration of FUCS 10th Anniversary which will be held on Saturday 27th March and to which everyone is hereby most cordially invited. We plan to have a huge reunion of all ex FUCS and FUMS and interested people with revelry and debauchery abounding. Accommodation will be available for interstate visitors and something fascinating for Saturday afternoon will be invented and assembled.

Anyway, that's all for now from the Sunny South, Cultural Centre for Australia,

Love from all of us in Adelaide. XXXXX

GREAT IV TRADITIONS

No. 2 - Sogball

In 1894 a certain M. G. Crane of Newton, Massachusetts, devised the game of "pushball", which called for an inflated leather-covered ball 72 inches in diameter and about 50 pounds in weight, and which was to be played by two teams of 11 men on a field 140 yards long. The goal consisted of two upright posts with a crossbar seven feet above the ground; a ball under the crossbar scored five points, while one over the bar counted eight points. This game was played in a few places, notably Harvard University, but never really caught on as a national sport. Today there are no recognised rules for pushball, but the name is applied to any game using a very large ball in which opposing teams on foot or horseback try to advance the ball to their respective goals by continuous pushing, throwing, or batting, with no formal rules and few restrictions on the players (see ref.1.).

Now it used to be customary to hold a Football Match at some stage during the IV camp. This was inevitably a pretty ad hoc sort of affair, involving an arbitrary number of indistinguishable players, many unsure which side they were on, and often encompassing several codes simultaneously (rugby, soccer, Rules etc.). Not really the sort of stuff that reliable traditions are made of.

Then in May 1971 the "sogball" made its debut at Frensham School (the Canberra IV campsite) and was an instant success. It was conceived by Robert Kay, designed and constructed in collaboration with the celebrated Richard Hartley, specifically as a more picturesque alternative to the IV Football Match. For a form that would be both economical in materials and straightforward in constructions the icosahedron was chosen, having twenty identical faces, each an equilateral triangle. The basic idea was to make an outer skin of heavy vinyl, inside which would be inflated a latex meteorological balloon as a bladder; unfortunately, experience has shown that the life expectancy of such a balloon is only a few minutes, given the gentle attention of two or three hundred choristers. Attempts to use the sogball sans bladder have been somewhat disappointing, despite the sealing of all seams, because the vinyl itself is slightly porous, thus allowing the contained air to escape. Alternative filling seems to be out of the question, for the volume of your average 9 ft. diameter sogball is such that it would weigh about ten tons if filled with water, and over one ton even with cork or foam plastic!

What is the philosophy behind the game of sogball? Probably the "stupidest occupation possible for the greatest number", in which case the present manifestation of the game is admirable. The nature of the sogball itself (size, weight, resiliency, etc.) clearly indicates pushing as the means of projection (see ref.2.). But what about team size? The problem is that for such a tactile sport everybody wants to join in, leading inevitably to a melee where everyone shoves or gets trampled and the ball goes nowhere. Yet if the aim of the game really lies in attempting to control the movements of the ball toward some achievable goal, as is the aim for most ball-oriented sports, then a much smaller team size is indicated. This, coupled with limited playing time, could make sogball an exciting spectator sport and so retain the general level of involvement.

The optimum number of teams is more difficult to determine. There seems no reason to limit it to the traditional two teams of football, cricket, billiards, etc. In theory, you could have N teams playing on an N-sided polygonal field; in practice, large values of N will lead to chaos. Best is probably four teams of about eight players each, pushing the sogball towards their respective sides (goals) of a largish square field. With a maximum playing time of, say, five minutes, a knockout competition could be established, perhaps along society lines, and there would be sufficient brevity to it all that people would be interested to watch.

The present brown and orange sogball has made appearances in varying circumstances at each of the past five IV Festivals, though nowhere more dramatically than its emergence from the balcony at the climax of the Puntracontal Prom (Brisbane, 1972). Its useful life will be limited, however, due to damage and the general leakage of air, and consideration should be given in the near future to having a new sogball custom-made (perhaps some sort of giant beach-ball). But in any case, and however the rules may be restructured, sogball is firmly established as an eccentric and colourful tradition of IV.

References

1. "Handbook of active games" D.A.Hindman (Prentice-Hall, New York, 1951) p.369.
2. "The book of the ball" A.E.Crawley (Methuen, London, 1913) p.38.

Lindsay MacDonald.

27TH INTERVARSITY CHORAL FESTIVAL, TASMANIA, MAY, 1976;

otherwise known as

IV '76

Two short months, folks, that's all there is till you arrive in Tassie for the experience of 1976. The 27th Intervarsity Choral Festival, which is the long way of saying "IV", as any of you freshers can find out by asking some of those in your society who are a bit longer in the vocal chords, is really going to happen from May 8, which is a Saturday, to May 23, which is a Sunday. These dates are inclusive - because of problems with suitable venues in Hobart we must have the second concert on a Sunday afternoon - so if you intend to take part in the second week it may be necessary for you to remain in Hobart until Monday 24, although you could fly out in the evening should you so desire. But perhaps I should backtrack somewhat and explain in more detail.

The camp will be held from Saturday 8, to Thursday 13 at Deloraine which is in the north-west of Tasmania somewhat inland from Devonport. Ansett are our official carriers and will be arranging a special plane from Melbourne to Launceston on the Saturday a.m. All you have to do is get to Melbourne. If you are rich, Ansett will see that other plane connections are possible; if you are like the rest of us, it is up to individual groups or individuals to get themselves to Melbourne before 11 a.m. We will be meeting this plane at Launceston and providing transport to Deloraine. If you are coming over by ferry we will need to be told in advance if you need help to get to Deloraine from Devonport.

Anyone who brings a car over with them on the ferry will be welcomed with open arms, as will any who decides to hire a car over here - we are in the midst of negotiating special terms for hire cars at the moment and will let you know of any arrangements shortly. If you intend to cross Bass Strait by any other means, such as waterwings, hang gliding or skate board, you will need to get yourself to Deloraine. We will ONLY be meeting the special plane and maybe the ferry.

Five days will be spent in Deloraine doing an intensive study of Australian choral music under composers Donald Hollander and Ian Cugley. Works by these composers and also by Nigel Butterly and Keith Wilson will be performed on the following Sunday, the 16th, in Hobart's St. David's Cathedral. You will by then have had a leisurely and maybe educational bus trip for the 250 km. from Deloraine to Hobart on the Thursday and a period rehearsing in Hobart for this Australian concert. Thus endeth the first week.

The second week will almost be like a fresh start and it will be possible to register simply for this week on the afternoon of Sunday 16. During this week contemporary Australian music will be abandoned for the depths of Victoriana, culminating in a concert on Sunday 23 of Rossini's Messe Solenne conducted by John Lanchbery, the Musical Director of the Australian Ballet and a conductor of international renown who, incidentally, wrote the music for the Beatrix Potter film. Soloists will be Marilyn Richardson, James Christiansen and George Hegan. We have engaged a staging advisor who will be attempting to convert the performance into a full Victoriana happening, so the whole affair should be a real hoot.

During all this period in Hobart you will be billeted in private (more or less) homes. Camp fees for the Deloraine period have not been finalised yet but will probably be in the vicinity of \$30, including necessary transport. Realising as we do the high cost of getting to Tasmania (or in our case, of getting out of the place) we will try to cut costs to a minimum. You will need to bring with you sleeping bags and lots of warm undies. For once scarves and stocking caps will be more than ornamental - it is only fair to warn you that Tasmania can be rather cool in May: in fact we are negotiating for a drop of snow on Mt. Wellington whilst you are here in case some of you have never had the misfortune to come across the stuff before.

With any luck that has answered some of your immediate questions. A bullsheet will be appearing shortly which should answer more but if you have specific and urgent enquiries please write as follows:

27th. IVCF.,
P.O. Box 418,
Sandy Bay,
TASMANIA, 7005.

The normal extortionate rate of postage will suffice! We realise that the high cost of getting to Tasmania is somewhat prohibitive, but this will be the best IV yet, so everyone has to save their threepences and things very hard and we can promise it will be worth it. Looking forward to seeing hordes of you in May,

Chris(topher) Thomas.

HELPFUL HINTS ON HOW TO WORK FOR AN HONOURS DEGREE IN MUSIC WITHOUT

HEARING ANY MUSIC

1. Make sure you possess or have easy access to D. J. Grout's Short History of Opera and History of Western Music, and Bukofzer's Music in the Baroque Era, for without these volumes no serious study can take place.
2. There's no need to read them through. The index will tell you the bits you need to write out.
3. When you have found the passage relevant to the essay you have to write (or even the music you were innocently asked to study), don't attempt to paraphrase too much - it's terribly easy to give the impression that you haven't understood what you have read; it's much safer to use the author's actual words, but occasional departure from them in the more obscure passages may cause confusion, and so relieve the boredom of whoever may be reading what you have written.
4. On no account illustrate with music examples other than those to be found in these history tomes. If you allowed yourself to look at or play through some of that wealth of superb music which lies in wait on library shelves for the embryonic music lover in you, in order to find your own illustrations, you might become enthusiastic about the sound of music and allow yourself to hear more. Besides the examples in the history books often relate to the text.
5. Given the alternatives: attending a music workshop on a piece of music, or finding out what Grout, Bukofzer, Young, Lang or Fiske (that probably covers them all) says about it, always choose the latter (there's not the slightest need to do both); after all, it saves you thinking, and why should you think in this age of computers, superfluity of unread books, etc.?
6. If the very worst happens, i.e. you are given a set work about which there is no book or article (impossibly horrid eventuality), then in the last resort you would not be wrong to play or sing it or hear it on record, but only once, or you might get to like it.
7. In carrying out the above hints, you will need help in finding articles to supplement the books; there are indices in most libraries, but there's no need to bother with them; there are lecturers to tell you where and how to find anything (including music, imagining you will follow it up - can you believe it?)
8. The old style B.Mus Degree (London) was a cup of tea; learn the rules and bring your bit of MS paper to teacher every week, and sooner or later you were bound to pass; and music didn't come into it. Lovely! But the new Degree is even better: no MS paper needed after Prelim, and J. Grout, M. Bukofzer, P. Young, P. Lang and Uncle Tom Cobley and all have done it for you.

From Erato archives.

26TH INTERVARSITY CHORAL FESTIVAL - SYDNEY, AUGUST 17 - 30. 1975

CONVENOR'S REPORT

INTRODUCTION

There is no doubt that the 26th Intervarsity Choral Festival was a great success musically, socially and financially, and one that will provide me at least with fond memories for years to come. All the indicators predicted a 'big' Sydney IV, but it was certainly a shock to find out what we'd let ourselves in for as people started arriving. Inevitably the Festival was over much too quickly, with reactions generally favourable to the way everything was organised - most gratifying. Due to my own commitments since August this Report is very much in retrospect. I would however like to think that it achieves its purpose of assessing the planning and implementation of the 26th IVCF, hopefully providing some interesting reading as well.

THE CONCERT

The concert was certainly the musical success we were aiming for, and the high point of the Festival. John Nickson's Festival Jubilate fully justified the commission by being enjoyable to sing, and its Premiere reception was most rewarding. There was never any doubt that the performance of Verdi's Requiem, under Peter Seymour's direction would be a very memorable occasion. Peter has long been associated with University choirs, and was the obvious choice for conductor. The performance was heightened by the excellent playing of the Australian Youth Orchestra, brought together especially for this occasion, and our fine quartet of soloists: Nance Grant (replacing Pearl Berridge at 2 days notice), Lauris Elms, Raymond McDonald, and Grant Dickson.

Organising the concert and final rehearsals at the Opera House was a major strategic exercise, and we must thank all 430 who performed in the concert for being so considerate of the difficulties involved in rehearsing, moving, parking and providing refreshments - and for doing as they were asked. Credit for the organisation goes to Concert Manager Ian Callander, who was entirely responsible for the smooth running of the concert, and rose admirably to the demands made of him.

MUSIC ROSTRUM AUSTRALIA

The decision to be included in M.R.A's Sydney Subscription Series 'Rostrum '75' was a major positive step towards the success of the Festival. This not only gained much greater publicity for the intervarsity choral movement (quite apart from the Festival), but it also helped considerably with the 'large-scale' atmosphere of the Sydney IV, and created the 'good vibes' necessary to carry the Festival through to the final concert. As an organising body we retained complete autonomy for the Festival, including publicity for our own concert, and at all times we maintained a cordial working relationship with M.R.A. Two disappointments were: firstly, despite the magnanimous gesture to appoint Roger Woodward as Patron to the Festival, his own commitments with M.R.A. prevented him from having any contact with the Festival, except for a very brief word before the concert itself. Secondly, the 26th IVCF originally planned to bring the Australian Youth Orchestra to Sydney for an orchestral concert on 27th August, the responsibility for which was assumed by Music Rostrum when we joined their subscription series. In view of the pitifully small audience attracted to their fine concert, it is a shame we did not retain entrepreneurial responsibility, and make the concert the financial success it should have been.

THE COMMITTEE

Planning was started in October 1972 with the formation of the Steering Committee, and although the full committee was elected in December 1973 it was not until after the Adelaide IV that all positions were filled. The final 13-person committee (including 2 transport and 2 billeting officers) stayed intact up to and including IV, the only change being the minutes secretary....twice (an essential job as difficult as any on the committee, and not to be considered lightly).

Apart from the 20-plus committee meetings, we organised a weekend work-camp 5 weeks before the start of IV at which the whole running of the Festival took its final form. This camp was most valuable for sorting out any outstanding problems and matters arising from application forms already received, and provided an excellent forum for discussing areas of common interest by committee members. IV for the committee became real that weekend, and the following weeks were predictably frantic, involving all-day and all-night sessions to organise the last minute essentials such as FIBS, samplebags, IV Songbooks, and anything that needed to be computerised.

In general the committee was older than might be expected for an IV Festival, and had only 4 full-time students at the time of IV. Few had attended more than one IV, but what we lacked in IV experience we certainly gained in know-how, and I was extremely pleased to have a committee with such a high degree of overall competence.

THE PARTICIPANTS

Our 'revised estimated maximum' attendance of 300 was shattered by receiving over 390 applications, and singing with a choir of 340. There were 19 participating societies, and we were extremely pleased with the successful initiation of the New Zealand contingent into the world of IV.

Our committee included a Liaison Officer who was responsible for all contacts with societies, and the preparation and distribution of 'bullsheets' and application forms. An attempt was made to encourage each society to nominate a liaison person through whom all information could be channelled - an exercise which worked extremely well with some societies, but not at all with others. The response to initial application forms was poor, and we were criticised for not giving comprehensive information sooner than we did. We had however planned to 'hit' future participants with the 'complete' 8-page application form, which was extremely successful in providing us with the information we wanted, despite the fact that this did not always coincide with the information applicants wanted to give. The main purpose of the Liaison Officer was to prepare everybody for IV before leaving home, this being extremely well accomplished by our Rosie.

FINANCE

This was potentially our biggest problem, but due to a tremendous effort by the Sydney societies which raised \$1,5000 and the coincidental timing of our concert with Music Rostrum's subscription series, we were able to meet all our bills and end up with a large profit on the concert.

Early plans to raise money from firms only resulted in \$100 from G.M.H. and two other sympathetic hearings. Ansett Airlines donated \$375 on the basis of the amount of business we could bring them, and gave most welcome but quite unexpected assistance on several other necessary expenses, including printing, postage, and name-tags. State and local government were not interested in the Festival, and although initial enquiries were made, the possibility of grants from local universities was not followed up. After an abortive attempt to obtain a grant of \$4,400 from the Australia Council to bring the A.Y.O. to Sydney we were successful in obtaining a direct grant of \$2,500 to cover the cost of professional services for the concert, rehearsals, and workshops. There is no doubt that finance from this necessary source was favourably influenced by the constitutional establishment of A.I.C.S.A.

We decided to raise working capital by the discreet issue of shares to cover the substantial outlay of funds before IV. Over \$1000 worth of \$5 shares were sold, and the net profit was such that each share returned 40¢. Selling shares is recommended as a very convenient method of raising funds which has the added advantage of stimulating personal involvement in the success of the venture.

WORKSHOPS

The concept of workshops was exploited fully by devoting the first 2½ days entirely to workshop sessions. The close programming enabled much greater continuity, with obvious benefits to those who attended all sessions. The organisation of the 13 workshops provided Ruthie with innumerable headaches, but the success of the venture is without doubt, and special mention should be made of the achievement of the Orff Schulwerk.

THE CAMP

Chevalier College, Bowral, was considered to provide an ideal camp site at a very early stage, and when plans for a January IV were thwarted necessitating the move to August the site was retained despite the clash with school dates. This meant holding the camp midweek from Wednesday August 20th-27th, and we were very pleased with the way this move from the convention of the first-week camp worked.

The sleeping arrangement worked... they had to! - when we advised Father Brady that it would be impossible to organise segregated dormitories we were politely informed that was our problem, and took it from there! Mixed showers and loos seemed to cause little hassle, and although we exceeded the number of beds available at the weekend nobody complained about having to share.

Special mention must be made of the emergence of BUMS (Bathrooms and Urinals Maintenance Society - the brainchild of Charles Addis), without which sanitary conditions would certainly have deteriorated. It is hoped this unique society in choral circles will be held in high regard by future IV's.

The only major criticism of the camp was something completely outside our control, the standard of the meals. This was part of the 'package' the college offered us, and I am certain the catering staff were unaware of any intentional deficiencies - meals did improve towards the end once representations had been made. Apart from that, nobody would doubt that the College had excellent facilities for everything we planned.

No camp would be complete without a camp mum, and it really was a pleasure to have Mrs. G. share the camp with us and willingly do everything from looking after the sick to typing bullsheets and picking flowers from the Town Hall gardens.

REHEARSALS

There were 9 Verdi and 6 Nickson rehearsals at the Camp, averaging 3 rehearsals per day (excluding the weekend). This extremely intensive week took the expected toll on voices, and in the interests of the high musical standard at performance very little time was allocated for pub-song sessions and social sing-a-longs in the schedule. Both conductors worked the singers extremely hard to achieve the desired results, and the concert testified to the validity of their demands. Rehearsals were generally well attended, and the implementation of roll-calls proved most effective in ensuring attendance particularly at the vital final rehearsals at the Opera House.

ENTERTAINMENTS

One of the most significant factors contributing to the success of the Festival was the draft activities schedule drawn up by Entertainments Officer Lindsay MacDonald in March 1974 which was subsequently used as a reference for the overall planning of IV. Much thought went into the timing of particular activities with regard to the rehearsal schedule versus the anticipated state of fatigue of the participants, and as was to be predicted, all entertainments worked well.

The Deplorable Party in Bad Taste was really deplorable, and the following evening was ideal for the Harbour Cruise even if the electric piano playing wasn't. The Academic Dinner was a highlight of the Festival, quite apart from the fact that I was called upon to tell a joke. The weekend proved to be one long social activity, and a welcome break from rehearsals. Sogball rules were changed to suit local conditions - as in previous years nobody actually won, and the Sogball definitely lost. The Camp Revue suffered in the final planning, but went well after initial teething problems. The whole concert was recorded on video-tape, which should cause mirth at some future IV function. Adelaide's advice to rigidly enforce time limits was regrettably not taken, and TUMS might have finally got the message about being put last....who knows what will happen in May! The Boat-races followed immediately after the Revue, which proved to be extremely good programming, and Clarke Gerber's noble attempt to reach the finals of the Mens Fours single-mouthed should go down in history.

The Gilbert Memorial Joke Prize was not as well subscribed to as in previous years. One hopes this is a temporary phenomenon caused solely by unsuitable joke-telling meal arrangements with long meal queues and the L-shaped refectory. Most jokes were told at the Academic Dinner and the final Ball, and the ultimate award was made with the full approval of the Convenor.

All other activities were well attended, including the Pressies Pyjamas in Centennial Park, and Professor Frederick May's dissertation 'Sounds and Words' at the IV Public Lecture (it was with deep regret that we learned Professor May had passed away recently - his will be a significant loss to the Arts in Australia, and he will long be remembered for his renditions of poems as given at the Lecture).

PUBLICITY

The near-capacity audience was a great tribute to the publicity campaign devised and implemented by Mal Middleton, which encompassed almost every form of media advertising, falling only just short of IV matchboxes. The vast quantities of the striking posters and handbills made a significant impact on Sydney's music-going public, and the press was well presented at all of the publicity stunts and events. A sizeable budget was allocated to publicity quite apart from the coverage expected through Music Rostrum, and the size of our audience compared with other audiences in the Rostrum series fully justified this expenditure. We invited the Press to the A.I.C.S.A./26th IVCF reception, but they still didn't come.

INDIVIDUAL ITEMS CONCERT

Societies were invited to participate in the I.I. concert well in advance, and were encouraged to bring works fully prepared in anticipation of minimal rehearsal time at the camp. The venue was Clubbe Hall Frensham, one of the finest concert halls in N.S.W., and we even attracted an audience of 150 locals. The Individual Items Concert is a very important part of the Festival, and societies should always be encouraged to give of their best on this occasion.

BILLETING

Members of the Sydney Societies did not respond as well as expected to requests for providing accommodation, and the billeting officers are to be congratulated on their persistence and ingenuity in creating enough beds for the enlarged number of interstaters. Several billetors were not related with the Festival at all, and further complications were caused by the split stay in Sydney, and transport difficulties around the metropolitan area. Nevertheless there were very few complaints and incompatibilities, and Cheryl and Neil should have been extremely pleased with the results of their labours.

TRANSPORT

Few people experienced difficulties in getting to Sydney, although it is regrettable that not more of those who flew travelled Ansett as suggested in view of the excellent help they were giving us. Ella and Viv organised welcome parties for everybody who had given prior notice of arrival and were always available themselves if anybody was stranded. Transport to and from Bowral proved to be very complex, and most people are to be thanked for co-operating fully with the requests of the Transport Officers. The FAUCS and BAZZA's bus were invaluable, although possibly not used as much as expected.

MUSIC

Everybody who wanted to buy a Verdi score bought one, and societies were extremely co-operative in making their own scores available for loan. The professional printing of 'Festival Jubilate' was certainly worth the expense, and a fitting tribute to the work.

CONCLUSION

I trust it would not be too forward of me to say that the Festival worked well because that was the way it was planned, and as the 26th Intervarsity Choral Festival slowly sinks into the A.I.C.S.A. archives I can only hope

I can only hope that it will be remembered as one of considerable enjoyment and achievement, both musical and otherwise, and that it was well worthy of all of you who attended.

Much love & fond thoughts,

David Goodwin.
Convenor, 26th I.V.C.F.

MONASH UNIVERSITY CHORAL SOCIETY 1975 & 6

The first word which comes to mind describing the year 1975 for Monash University Choral Society is "ambitious" - beyond that there is little agreement about a consistent characteristic of our musical year. In first term, with a large proportion of first year members, we performed Monteverdi's 1610 Vespers. Our ambition was to perform as closely as possible to the original instrumentation while still doing justice to the work. I doubt whether we achieved this aim, for such a beautiful and enduring work demands more dedication and sacrifice than even the most gifted part-time musician could give. As for the idea of performing with original instruments, despite the last minute quarantining of the crumhorn section due to suspected foot and mouth disease combined with a severe attack of scurvy, dropsy and everything else which makes a crumhorn sound like a sick cow, we presented a work of endearing charm in a way which held a fair quota of interest for the audience.

The Bruckner Mass in C. Minor constituted the bulk of our second project in 1975 and, in combination with Melbourne University Choral Society, a solid and gruelling second term's work culminated in an equally solid and gruelling, yet admirably presentable, performance in St. Paul's Cathedral. As if the fatigue by then had not reached huge proportions, MonUCS embarked upon the first Australian choreographed performance of Stravinsky's Les Noces, a ballet undertaken in conjunction with Monash Modern Dance Group and with the Australian Percussion Ensemble. The heights for which we reached in third term surpassed all prior attempts, both musically and financially. The performance itself was co-ordinated well enough and performed to a standard sufficient to raise many eyebrows and cause just a little self-satisfaction. The Stravinsky concert was beyond all doubt the largest budget ever undertaken by MonUCS and would have been inconceivable without help from the University, the Victorian Council for the Arts, and the Australia Council to all of whom we are indebted. We just failed to break even on this concert but, and this surprised those who had been involved in the pre-planning for 1975, Monash University Choral Society made a small profit for the year. On perspective, then, we came nowhere near the ethereal height to which our imaginations aspired, but it is true to say that 1975 got progressively better as it matured and, speaking on a very basic level, was in most ways amply rewarding.

To be sure, then, while 1975 could aptly be described in terms of reaching to the heavens, 1976 will see MonUCS confined to, if not quite the terrestrial haunts, then at least the only slightly lofty lower atmosphere. First term will see us performing a large variety of madrigals, folk songs, short and traditional pieces, and the generally less worn of

small scale choral works. Audiences will be mainly on campus or at hospitals, charitable institutions, etc. and they will witness an attempt at revitalising performance/appreciation of all those potentially beautiful pieces which suffer so much through the scale and nature of IV's (e.g. song-book items). In second term Melbourne will witness the second Australian performance of Scarlatti's St. Cecilia Mass (we know because we gave the first Australian performance in 1971). It is a work, I understand, which does not deserve this musical oblivion. It is not easy to perform, but just as it requires a vigour of appreciation and tenderness of care, so also does it reward in effect. With the Scarlatti we will once again do the poignantly moving Holst Psalm 86, along with another piece yet to be chosen. Christmas 1976 will again be heralded by the now traditional MonUCS Christmas Concert which always proves to be popular and well received, made more so this year because the event was rested in 1975 for the Stravinsky. We look forward to this year if only because it will allow at least a small respite from the storm which was 1975.

To all our friends, both new and old, in the other University Choral Societies throughout Australia we in MonUCS wish a most satisfying and rewarding year.

Love MonUCS.

Peter Janssen

P.S. In our spare time, at the instigation and due to the inspiration of Chris Griffith and Peter Chou with Chris Taylor, many of us will be found in the rugged wilds of Victoria camping and bushwalking. On our last expedition, which was in the Grampians, ten of us 'roughed it' for three days and came back remarkably refreshed, if somewhat over-fed. Being inexperienced in the ways of the wild and having each been instructed to bring enough food for three days, we all with little exception brought enough food for ourselves and the nine others besides. However our culinary instincts, having pampered by the wonderful cooking of Peter Chou and the overwhleming kindness of Jacky James in providing porridge-in-bed for those of us not brave enough to face the morning chill, adequately compensated for what we lacked in bushcraft. The Grampians will never be the same! I think MonUCS has found a secondary diversion, and it is one which will undoubtedly strengthen the ties of friendship within the society.

P.J.

Perth University Choral Society

"Apart from the Fairy Queen (for the Festival of Perth) PUCS is going to present a concert of excerpts from Jabberwocky at the Perth Concert Hall on February 4th. It probably will consist of the main choruses (also the Bandersnatch Song) interspersed with readings".

Thanks to Marian Birtwhistle for extracts from her letter.

PUCS, 1971-1975:
FIVE YEAR PLAN OR NINE DAY WONDER?

Founded within the University Department of Music in 1959, by 1971 PUCS (then known as Undergrads) hung on somewhat tenuously to its epithet of "student training choir". It was still included in the Department's recommended list, rehearsed at Tuart House (on Thursdays), and was conducted by David Myers, then a lecturer in music. Musically, the choir then had one or two advantages over now. Rehearsing in the Guild has never, to my mind, been terribly conducive to good singing, and the lecture-hall at Tuart House, though often uncongenial, proved to be a more satisfactory venue; also, we had Stephanie Boys as accompanist, and in that regard were, in my opinion, better off than we have been at any stage since. A competent and regular accompanist can be a great asset to any choir. However, I am afraid that apart from these points, PUCS' music was nothing to write home about. There was a basic dissatisfaction with the sole work studied (Liszt's Missa Choralis) and also communication problems with our conductor. The ultimate result was a performance at a University Music Society recital which the "West Australian" could describe only as "satisfactory"; it was not even that, I regret to say, in spite of some good soloists drawn from the choir. The problem over the conductor was one which worried the committee, under President, Steve Brand; communication between him and the choir was poor, and to remedy this, at the AGM representatives of each section of the choir were elected (eventually becoming one Musical Advisor).

PUCS' attitude to its music at the time is somewhat puzzling, but probably due to lack of push. There were good facilities and keen members - a number of whom such as Wendy Dall and Roger Gillison were very musical, and yet the society was never geared towards choral performance. A clear illustration of this was PUCS camps (as many as now) at which no rehearsal took place and the conductor was not even present. What did we do? Walked, talked, pubbed, ate, had fun and sang Ilkla Moor type songs as we didn't have the songbooks that we do (now). Socially Rotto, coffee evenings (many and long) and the Annual Dinner were all evident at that time, as now. Carol singing was one area which possibly evoked greater enthusiasm than recently (four rehearsals for old favourites like Hark the Herald.)

As I've stated earlier, the Music Department, and not the Guild was the centre of PUCS activity. It was thus somewhat kept apart from other student activities, and this applied also in the context of IV. We'd never heard of AIVCC (Australian Intervarsity Choral Council) and had never seen a copy of Erato. Nevertheless, five of us read the blurb and went to Canberra IV (and enjoyed it a lot, though we were a bit cliquey); from this emerged the commitment to host 1973 IVCF in Perth (with a sucker like me to convene it!).

So, PUCS in 1971 was smaller (30 people), more closely-knit, keen, but largely social in emphasis. This was sadly taken to extremes in 1972 (though I should point out that we all had a great time and only mild regret at our lack of success). David Myers resigned as conductor halfway through the year at which stage PUCS had done little except join with A Capella choir in Commencement Evening singing and sending - wonder of wonders - fifteen people to Brisbane IV (mostly freshers, urged on by thoughts of Perth IV '73). Erik Kowarski filled the conductor's role and we sang some rounds at St. George's College chapel but Rottnest came with works such as Purcell Te Deum, Williamson Procession of Palms, Gabrieli Signor le tue man sante and Josquin Ave Maria started, but never performed. The latter

two were rehearsed for many hours. Meanwhile, we flourished socially under our President, David Young.

Some qualification must follow, and I should mention that in 1971 and 1972 the Choral Rock happened. These concerts, with Timepeace, included extracts from Hair (1971) and Superstar (1972), and had mass appeal, filling the Octagon. These were something unique to PUCS among Uni choral societies, and of lasting impact. I am sure that PUCS' recent success formula has been light, attractive music early in the year with the heavier stuff saved for later.

1973 was, as President Liz de Kluyver (later Marg Herley) continually stressed, an IV year. This meant hard work, early elections, the emergence of Associate Professor Tunley to revive the choir and an expanded membership of 70. IV's story is PUCS' story (though organisationally and financially distinct) and that story need not be told here. Suffice it to say that PUCS sang a Bach cantata Num Komm der Heiden Heiland under Dr. Tunley in the II concert and participated in the main performance of Beethoven's Mass in C and Mount of Olives under George Tintner. Following IVCF there was regrettably a dramatic slump in numbers. We had a new President (yours truly) by the time a select group performed various songs from Shakespeare at St, George's and in the Guild Courtyard (the start of the move back onto campus). The year ended of course with glorious Rottneest - summed up by Rottneest Blues and John Macpherson's nostalgic guitar.

At this stage we enter modern times with: Guild influence, less contact with Music Department, Bob Kay as chorus-master, Songs of Middle Earth (a more intellectual entertainment than choral rock), Jabberwocky (the phenomenal SUMS musical put on in the Octagon, and breaking box-office records, plus recording), a large group at IV and serious rehearsal camps. These have continued on in 1975, as has the Choral Prom, PUCS' first attempt at entrepeneuring major concerts. At the same time PUCS 'went national', with Erato and AICSA (our national association) both operating from Perth.

In 1975, with a large contingent singing in the Sydney Opera House, a commercial made, a home-made musical planned, Festival of Perth participation, a major orchestral concert and a pioneer Carolfest to come, PUCS is certainly rather different from the society of 1971/2. We have gained in numbers, experience, confidence and fame (?). What have we lost? A little bonhomie perhaps; rising numbers make for more fringe members. This problem is easily soluble with a little more effort on the part of the committee members and others. We haven't lost anything socially, though our social activities are obviously different in 1975 from those of 1971 (has PUCS lost its virginity?) Rottneest at least remains firmly traditional, and rightly so; it should never become just another rehearsal camp.

What then of our future? This year could well be the crossroads. PUCS of the mid-sixties rose to a level of competence which enabled it to perform at ABC concerts; it then fell; it has now risen again from the ashes. If our concerts are successful, we can raise our number (or at least keep them steady) and our standards, and can remain as enthused as we are now. I can see no reason why PUCS should not become a major choral force, not only on campus, but in the State. On the other hand, it would be easy to allow a lull to again occur, lose interest in IVCF and influence with Guild, together with that essential dynamism which is so vital to us. Let us hope this won't occur, for the sake of the next five years.

Tim Mason

MOPPING UP AFTER A TIDAL WAVE AND EARTHQUACK - ADELAIDE UNIVERSITY CHORAL SOCIETY

On January 19th, 1976, Adelaide was not stuck by a great Tidal Wave and shattered by an earthquake. But AUCS had adjourned for Christmas anyway, so by the time practices resumed, all the water would have been mopped up, the holes filled in, and Major Stretton flown home.

The non-disaster is behind us, and the committee is going through its usual convulsions of how to attract (con and seduce) freshers to our society. We have to work at it a bit, so this year we have arranged a more virile and alive strategy than ever for Orientation Week activities.

On the first day, we plan (so to speak) to hit them with Missa Luba, which we sang about 7 times last year. It was very popular, so it should fool some people into joining. Immediately afterwards (same place) will be a join-AUCS-party during which some will con people into joining, while others will sing madrigals. We also plan to sing to the bookshop wall, sing some Jabberwocky songs, sing in the Uni bar, perform a toy piano concerto, sing chopsticks for 4 voices, and perform a revised version of Robin Hood and the Gnu. Etcetera.

So much for all that. In first term we will put on a concert in St. Francis Xavier's Cathedral just before Easter. This is to be a "Festival"-type concert, and the programme will be varied indeed. This is all due to inspiration on the part of Ann Hoban, our concert manager. Some of the music will be Tchaikowsky: Crown of Roses, M. Haydn's Tenebrae, Hosannah from J.C. Superstar, and Gaudete (Steeleye Span version). There may also be a "moral play", poetry reading, mime, and other visual, spatial, and sound effects.

In second term we will be performing a modern oratorio Peccata Mundi by Tristram Carey, an English composer now in Adelaide.

Social-wise, we are having a non-freshers camp (it really is for freshers too) at the end of Orientation Week on the weekend 5th-6th-7th of March. This is at Kursa campsite, near Aldinga (South of Adelaide), and any interstater who is foolish (?) enough to want to come is cordially invited. There will be a film and a revue at the camp.

If anybody considers the long haul to Adelaide worthwhile in March, there is an "Idles of March" party, a FUCS-AUCS party. It's at Barbara Rennison's, 5 Alpha Street, Kensington Park, Adelaide, S.A., on the 15th of March. There is one condition: that one attempts to wear something Roman (you see, Idles of March has got something to do with Julius Caesar). You could wear the complete Score of "Catulli Carmina"; so fashionable, you could come as a 20 foot column, so chic; you could dress as a temple (but piety is not in fashion this season).

If you feel like some culture, you might pop over to Adelaide in March for the Festival of ARTS. Spike Milligan himself will appear in Adelaide during the festival, so will John Cage, the famous modern American Contemporary Composer, and Tennessee Williams, the Amercian playwright.

Anthony Thorogood.

Australian National University Choral Society

Hello everybody and choristers,

Last night SCUNA had our first rehearsal for the year. It was marvellous to see all those lovely shining faces once again, (I confess to having missed choral activities over the last month) all 10 sops, 3 altos, 1 tenor (actually a couple of other tenors did arrive later, I'd better be kind to them or they might get frightened away ..) and n basses (n being a large number between alumpety and 99).

So SCUNA, (or part thereof, the bit that doesn't go home to its Mummys and Daddys in other places over the summer) is back preparing for our 'O' Week concert which will be held in the Union on Wednesday 25th February at lunchtime. Also planned for 'O' Week is a radio program with Radio ANU. This is part of the new improved SCUNA recruiting campaign. The program is to be made up of interviews with beautiful people, like Brian and other "grass root" members of the society plus of course our beautiful singing. This has been strategically programmed to go to air the evening before our lunchtime concert. Here's hoping it all has some results.

Our first term concert arrangements have not been finalised however, we hope to present it on Friday or Saturday 24th April in University House. We will be having a rehearsal camp somewhere on the 10-11th April. Where it will be is still a big surprise ('cause I haven't thought of anywhere yet, 'cause Sturt Island isn't available ... the pub at Major's Creek is still in the running.)

I expect you have all heard about THE news ... Yes I.V. 77 is on in Sunny Canberra, so there you are folks, for those of you like me who don't remember sunny Frensham and those balmy days of I.V. 71 in Canberra, please annotate your diaries now. At this stage I'm not at liberty to divulge whether you should annotate them for May or August but I think I can say with some safety that it won't be January. Canberra suffers a bit too much from summer drought and lethargy (but then 'praps a good dose of I.V. spirit is what is required).

Enough of the future and now something of past activities that are now just fond memories:-

like New Years Eve Party at Richard Dixon's with the pool, need I say more (I'd better not seeing I wasn't there),

- a Post I.V. Party at which the only non local post iver for most of the time was Bazza from Melbourne until he was joined by a carload of Adelaidians ... which reminds me, was there an Erato put out after I.V.? .., there you go neglecting us poor inlanders again.

Several members journied to Armidale to take part in the University of New England's Summer school but Helene Phillips has written more of that elsewhere. Sundry others strayed to foreign parts and took part in several other Society's carol festivals ... speaking personally, Otford was lots of fun, and at least it got me out of Canberra on election night!

For the first time we put on a Carol Festival of our own which was tremendous fun. So there we all were on a typical hot summer evening in stuffy University House, stripped of our gowns, we valiently dripped our way, without major mishap through a short concert of less well known carols before we adjourned with our audience for supper and further carol singing in Fellows garden outside.

The evening was definitely a success and should definitely be repeated. Some notes for would be carol festival organisers...

Do make sure that the candles get out to the garden before herding ones audience out in the pitch dark which you have forgotten about because it was light when you started singing ...

Do remind the Treasurer to bring the cash box and change to the concert, and

President's Mummys make very good cash box holders when everyone else is too busy to look after it.

Classified Advertisement:

Wanted - one large garden for Presidents garden party. Suitable gardens should have a hard wearing surface and considerable versatility. Applications should be forwarded to P.O. Box 4, The Union, ANU, enclosing dimensions, attributes and if possible a colour photo ...

See you in Hobart if my Department is still giving leave then,

Love, Alison Whish.

p.s. I have given up being general factotum and mummy to 250 odd students at Garran Hall and have moved to Flat 45 Gidleigh, 114-116 Blamey Crescent, Campbell, 2601, ACT and am eminently visitable as are various other SCUNA households. So to all you itinerent choristers, Canberra is bound to be on the way to where ever your going!!

A New South Welsh Music School

And now for something completely different ...

Well, not completely, but who am I to spoil a good title?

What all this is leading up to is a very brief look at the Residential Music School held at the University of New England at Armidale early in January. Run by that University's Department of Continuing Education, it catered for four groups:

- . Choral
- . Chamber Music
- . Recorders
- . Renaissance Instruments

Thus, it covered quite a broad spectrum, the only major groups omitted being brass and percussion. For purposes of the School, horns were classified as wind instruments, and so were included.

The choral group comprised of about 40 bods (being slightly unbalanced with a noticeable shortage of men and Tenors). This austere clan had Charles Colman as its fearless (most of the time) leader; he was aided by Brian Hingerty who in turn had the faithful support of his canine beasties Moriarty and Jim. (Also, for some strange reason SCUNA was well represented at the School making up approximately 10% of the choir!)

The program was very solid. In ten days, the major works rehearsed and performed were Bach's Komm, Jesu, Komm, Mozart's Solemn Vespers, Rober Fayrfax's Mass and Britten's A Boy was Born. Added to these were sundry madrigals (performed by smaller groups,) parts of works such as Carrissimi's Jephte and motets such as Monteverdi's Christe adoramus te.

The choir was really very different from an I.V. choir. Apart from the size, ages ranged from approximately 17-65, with the average age being closer to 40 than 30. This lead to a quite marked split when it came to social activities, though of course with a certain amount of overlays (as it were!)

In many ways the School was a fuller musical experience than I.V. in that there was a terrific amount of "exposure" to instrumental music with concerts every night, and, dare I say it, we actually found ourselves living and mixing with these instrumentalists, and not only socially! The Mozart was performed with a string orchestra who received their hand-written-out parts for the first time at 2 p.m. on the day of the performance - well after all you couldn't leave the groups together for too long - you never know what might happen!

Having been subjected to listening to these instrumentalists in concerts, I for one, now appreciate chamber music more, having heard how well (and how badly) it can be performed. But the diversity of talent was not only prevalent amongst the instrumentalists. Although there were several excellent musicians in the choir, it also had its fair share of hooting altos, church choir sopranos, squeaky tenors and booming bases. But the biggest handicap was the number of slow or completely non-existent sight-readers. Having such a full program to be completed in less than 10 days, left no room for the handicapped if the performances were to be more than "just notes".

So, if you're finding it hard to live from one I.V. to the next, and can stand the thought of 10 days in a quite comfortable University college site in magnificent surroundings, with the chance of meeting another set of people who share at least some of your interests, why not try Armidale in January, 1977?

I am in no way suggesting that AICSA adopt this format for its Festivals as they would lose their "choral" emphasis and identity, but many of those who attend I.V. may wish to combine some singing activities with the broader musical experience at another time during the year.

Helene Phillips.

Another Article; Announcement.

I wish to make known the fact that I disassociate myself from any central or influential position in the "Tenor Power" movement (common name). I find no further use for liberationism as such, and am willing to be associated with the said movement by name only.

The reason for this action is simple, and known already to those at Rottneest 75. Too many of the common rabble are realising that Irish jokes may be (shudder!) applied to Tenors. I was asked "Did you hear about the Tenor parachutist?" at least 20 times on 15.11.1975, and it became positively embarrassing. So its all your fault, you inconsiderate lot!

Peter Mikula (UNCS)

HOW FUCS FITS INTO THE ORGANIZATION AT FLINDERS UNI: adapted from a

FUCS clubs and Societies Association Report by Mary Nettle.

This may be of interest to other choral societies. I hope it will provoke similar articles from them; it would be interesting to find how different universities operate with respect to their choral societies.

As a constituent member of the Clubs and Societies Association, FUCS contributes one delegate to the Clubs and Societies Association Council, which is the ultimate decision-making body of the Clubs and Societies Association. The Council meets monthly, and is composed of one delegate from each of the affiliated clubs - 34 members altogether. FUCS delegate has been Mary Nettle, who is also the President of the Association. The Council elects an Executive annually, for the daily running of the Association; last year, Sue Lower, FUCS Alternative Delegate was also on the executive, giving FUCS two representative there.

The Clubs and Societies Association is one of the four independent Student Bodies on campus, the others being the Union, the Sports Association and the Students Association. These four bodies are the recipients of the \$93 Student Services Fee - the proportion that the Clubs and Societies Association receives is about \$6 per student.

Every member of each of the 34 clubs on campus is also a member of the Clubs and Societies Association. People who are already students and have paid their \$93 are members automatically, while anyone who hasn't paid the Student Services Fee (such as Staff) must join the Clubs and Societies Association at a cost of \$6 before becoming members of any Club or Society on campus.

The Clubs and Societies Association contributes in various vital ways to FUCS; it provides an annual grant to help with the running of the Club (1975, \$450), plus stationery, a meeting room, printing and office facilities to mention a few. The full-time Administrative Secretary, Mary Mortimer and the part-time assistant, Sue Booth have typed this, and the previous two Eratos.

Andy Pearce.

UNIVERSITY OF NEW SOUTH WALES CHORAL SOCIETY

Dear Expectant Multitudes,

Well, it's happened, 1975 has ended for UNCS thruout Australia. And what happened then? It became 1976!! (Sorry I've now found somebody's feet, so here we go).

1975 ended with UNCS entertaining the milling multitudes at the Queen Street Fair with a choice selection of pub and songbook songs (over-ripe in my opinion). And then singing madrigals at the Union's Madrigal Dinner (a vast success, under musical director Edmund Perrin) at which all were had by a good time (us travellers still aren't sure what we missed).

Over the hols UNCS scattered far and wide. A sighting of the David Goodwin was reported from Adelaide; the Redfern-to-Rottnest travellers did (many thanks to PUCS for the great time). Our Morals Officer,

Helen D., is said to have spent two weeks meditating in search of truth. We await with bated breath - has she learned what a moral is? Will great knowledge be revealed?...UNCS is desperately searching for morals. Surely someone must know:

1. what they look like
2. where they are to be found.

Contrast those two weeks with the pair spent by Mike, the Vice, sitting on the rain in a tent (?) on the South Coast - so he says with great expression. Ken and Mary Cooke (married) went bushwalking in the Alps; ex-conductor Peter Foster, hero of the Dreaded Foster Sandwich, got married; our present conductor, Carl Crossin, is about to do the same. Is there no end? Is it infectious? Can you get a vaccination?

Jenny Coward (IPP) is living in Darwin (brave girl). Shaun D. is just back from the States, and I must confess to having been seen at Leonora (don't mention it).

El Presidente has strained through post-Rottneest Blues to catalogue all the UNCS library into submission, and filled it all nicely aw-(what's this score doing here, Peter?)

And now, UNCS is preparing fresh assaults on Sydney's ears. Some of us are helping SUMS with Princess Ida. We are preparing an O-Week concert of Songs with a Difference: Wed. 25 Feb, 6p.m. in the Coffee Lounge. This includes some beaut songs done by the King's Singers, and some Pentangle material (Lyke-wake Dirge.).

After that? Probably something in April....Tasmania in May - we have to conquer the last outposts sooner or later. We're a-coming again!

UNCle Peter and PUNClette Judith.

Note Any correspondence, write to UNCS,
Box 16, The Union,
University of N.S.W.,
Kensington, N.S.W. 2033.

University of Reading
WINDSOR CHORAL
SCHOLARSHIP
1976-77

Any persons are invited for the Windsor Choral Scholarship to be awarded by the Windsor Choral Society. The Scholarship is open to persons in connection with the University. Candidates should either hold a first degree or have completed a first degree course in music and have a keen voice. The holder of the Scholarship will be expected to carry out a programme of work in connection with the Windsor Choral Society during the course of the year.

The Scholarship is tenable for a maximum period of three years and is renewable for a further year. The value of the Scholarship is £1,000 per annum, together with the payment of the Commonwealth Students' Union Fees and certain accommodation provided by the Dean and Canons.

Further particulars and application forms may be obtained from the Senior Registrar, Room 104, Whiteknights, Reading, RG6 2AH. All applications and copies must be received not later than March 1, 1976.

University of Reading
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The Times, Thurs. Jan. 22, 1976.

Sydney University Musical Society

Dear People,

By the time you read this SUMS will be on the verge of performing one of its major undertakings for the year - Gilbert and Sullivan's Princess Ida. We have been rehearsing since the beginning of January, under the directorship of David Ellyard and the musical directorship of Tod Piekos. The female soloists are all SUMSwomen - Anne Stevens is singing the title role - while the men (three lead tenors!) are a mixture of SUMS and diverse other people. We're putting on four performances, on the 10th, 11th, 12th and 13th March. This means that members joining at the beginning of term will miss out on the production side of Ida. So to keep everybody happy, we are providing alternate amusement on Wednesday nights in the guise of rehearsals for Elijah (written by the same fellow who wrote The Violin Concerto), while Ida rehearsals continue on Sunday. We will be doing Elijah (is that the correct expression?) in second term (July 9th) with organ accompaniment and, hopefully, BIG NAME soloists. All in all, it should be a hectic half year.

So much for now,

Love and kisses,

Rosie Vines SUMS

p.s. Just for the records:-

SUMS Committee 1976 (reigning until December 31st, 1976).

President	:	Rosie Vines
Vice President	:	Anne Stevens
Treasurer	:	Bruce Phillips
Secretary	:	Marge Hertzberg
Ass. Secretary	:	Peter Munro
Publicity Officer	:	Tony Souter
Ass. Publicity Officer	:	Robert Watts
Librarian	:	Margaret Craig
Ass. Librarian	:	Janet Klimpsch
Concert Manager	:	?
Immediate Past President	:	Kathie Gibson
Conductor	:	Theodore Piekos.

All Society mail should be sent to:

The Secretary,
Box 32 The Old Union,
Sydney University,
SYDNEY, 2006.

A SKETCH OF THE RENAISSANCE MOTET

The title "Motet" has during different periods of music history meant different things. The Harvard Dictionary of Music defines it as the most important form of early polyphonic music, especially during the Middle Ages and Renaissance. It goes on to say: "Since it underwent numerous changes during the more than five centuries of its existence (c.1220-1750), it is impossible to formulate a general definition that covers all phases of its development. As a rule, a motet is an un-accompanied choral composition based on a Latin sacred text and designed to be performed in the Roman Catholic service, chiefly at Vespers."

The continuity of the Motet form from the earliest polyphony onwards is as obvious as the continuity of the Catholic church, for whose services the form was devised. As long as there has been call for musical settings of sacred texts these have been written, in the style of the times. To quote Westrup: (1)

"Styles are the ways in which individuality, or it may be the general feeling of a period, finds expression. Hence we are conscious of music as a language with changes both in time and in place (in the form of regional varieties and dialects). To these methods of expression we should add the purpose for which the music is designed....."

There have been settings of sacred texts written in the vernacular for Protestant services, and to suggest that, because of a change of language, an Anthem or suchlike is not a Motet is a rather narrow viewpoint, especially after allowing such exceptions as the secular motets of 13th Century France or motets for soloists or with orchestral accompaniment, as does the Harvard Dictionary. However, for the purposes of this article, the most useful definition of the Motet as a form leads to a restriction of discussion to settings of sacred texts for use in church services.

The history of musical style can be regarded from one point of view as a continual contest between the contrapuntal and harmonic principles, that is, between independence of melodic lines on one hand and unity of harmonic effect on the other. (2) In this respect, there was, from the earliest development of the Motet up to the High Renaissance and indeed, to the Baroque and Classical periods, a continuing trend towards the Harmonic end of the scale. 13th Century style was contrapuntal almost in the extreme, justified by the composer Franco of Cologne's rule that "he who shall wish to construct a quadruplum...ought to have in mind the melodies already written, so that if it be discordant with one it will be in concord with the others". At the other end of the scale, the close of the Baroque marks the end of the Motet according to the Harvard Dictionary because of the complete subjection of counterpoint to the regimentation of harmony. However, the degree of beauty in the setting of the text must surely be the major criterion in judging the motet as a form, since the Church, for whom the music was written, was obviously interested in music principally as a vehicle for conveying the religious message, not for the music's sake.

There is a distinct advantage for the Motet over the Mass when it comes to musical settings. The words of the Mass, repeated week after week in services would lose their impact through repetition, and therefore would not present the freshness of text nor uniqueness of musical possibilities to the composer. Quite frequently one finds a Mass setting

of the Renaissance period using the musical ideas of a Motet as a cantus firmus or unifying melodic idea. In the motet, one could find a greater variety of style than one could find in a Mass by the same composer, possibly because of the comparative brevity of text in a motet compared with the need to link musically the several sections into which the Ordinary of the Mass is divided.

Josquin des Prez (c.1440-1521) represented the culmination of the Netherlanders' hundred-year domination of European music commenced by the Burgundian School. Josquin was the master of the new form of polyphony where voices were of equal importance. No longer the domination of the Tenor; "henceforth every voice becomes a part of a musical organism which relies on smooth functioning through mutual dependence and deference. This is not the absolute polyphonic independence of the Gothic nor the accompanied polyphony of the late Gothic; it is something new, a resuscitated, perfectly balanced, thoroughly organised, contourless, mystical Neo-Gothic." (3) The cantus firmus (main melody) was no longer the prerogative of the tenor, it would appear in other voices, linking the work into a continuous event. Jan van Ockeghem (c.1425-1495), extremely influential teacher of Josquin, established the style of continuous movement sans contour which marks Josquin's work, though Josquin and his generation (Obrecht, Isaac, Finck) put their own marks on it. Two examples of motets by Josquin are settings of the hymn Ave Maria for four parts unaccompanied. The first motet (MofM) is to be found in Masterpieces of Music Before 1750 (Parrish and Ohl; London: Faber 1952) and the second (SUMS) in the SUMS Songbook. Despite textual differences, there are very strong parallels in word setting between the two motets. On an overall view, each is divided into three sections, the first and last being in binary metre, the central being in triple metre. A description of the shorter motet (MofM) fits very well the second, and indicates the attitudes of composers of the period; the technical skill in contrapuntal writing, giving rise to devices like canonic inversion and retrogression, and more importantly, continuous imitation of parts.

"In this piece (MofM) the essentials of the mature sixteenth-century technique of motet composition are clearly present, in spite of differences of detail. Each phrase of the text is treated separately, usually in imitation, but at times in a homophonic style, or a mixture of the two types. The beginning of a new phrase in one voice overlaps the end of the previous phrase in other voices, so that the texture is continuous. Important points of articulation are marked by full cadences, but the composer, by overlapping voices, insures that there shall be no break even at these points, unless for a special change in style, as at bar 42 (bar 94 in SUMS), where the section in triple time begins. Particularly characteristic of Josquin are the passages where the voices are presented in pairs. The absence of the third from the final chord at the most important cadences should also be noted, and especially the manner in which, at the end of the composition, the voice which at first has the third, abandons it". (4) It is interesting to find in bar 11 of the MofM motet the persistence of the Landini cadence (a 14th Century device) in church music, though it was present still in the secular music of the day, notably in that of Ludwig Senfl (see the QUMS Songbook). At this point in time religious music was using newer ideas and abandoning more old ones than secular music.

The time of Josquin was also the time of Martin Luther. In assessing the effects of this man upon the church music, one must consider both Luther the Reformer and Luther the Musician. As Lang states: "the ultimate fate of German Protestant music depended upon this man..." (5) However, while Luther and Walter were selecting, collating and composing for the Reformed Church in such a way as to maintain the best standards and to leave room for further artistic development, the followers of Calvinism were busy destroying all that pertained to "Popish Polyphony". Reform in England, Switzerland and parts of Germany was violent and destructive of musical form.

The positive results from Luther's Reformation were Hymns for the people. Music of the past as well as newly-composed hymns were produced and published, arranged for congregational use. The language of the service became in part German. Despite this, there was little stylistic difference between the Catholic and Protestant music of the time; the distinction was yet to grow.

Carrying on from where Josquin and his contemporaries left off, Palestrina in Italy, Victoria in Spain, Lassus in the Netherlands (both later in Italy) and Byrd in England brought the polyphonic style to its zenith. At the same time came the rise of the Madrigalists, first in Italy, then in the Netherlands, whose style of word painting became inextricably linked with the motet styles of these composers. In England, Byrd and his teacher, Tallis, worked at a time of great religious upheaval as the Tudor monarchs argued, reconciled and argued again with the Pope. Both Tallis and Byrd were practising Catholics, and remained so throughout their lives.

When Waltham Abbey was dissolved in 1540, Tallis had been organist there for several years, and it was there he wrote some of his finest music. Henry VIII, previously a frequent visitor to the Abbey, must have been familiar with Tallis' work, because the composer became a Gentleman of His Majesty's Chapels Royal almost immediately after the Abbey's dissolution. Tallis remained in this position until his death in 1585, despite the changes of State religion under Mary and Elizabeth, though his output of composition for the Protestant faith was small. No discussion of Tallis, however brief, is satisfactory without mention being made of his unique motet in forty parts, Spem in alium. This work, unlike the twenty-four or thirty-six part motets of Josquin or Obrecht which are in fact canonic in structure, has forty real parts divided into eight similar five-part choirs, SATBB.

William Byrd (1543-1623) was appointed organist at Lincoln Cathedral at the age of twenty in a time when anti-Catholic iconoclasm was at its height. The destruction of church music, particularly at Lincoln, that occurred at that time was to occur to his own music even in his lifetime. He lived to see on a national scale the systematic obliteration of the universal Latin rite. His courage must have been enormous for, despite his acceptance at Elizabeth's court and the privileges he received (such as, with Tallis, receiving special licence for the printing of all music books and manuscript paper for twenty-one years), the degree of intolerance by the State and Church of England of "papistical books" of music led to arrests and suppression. Byrd was equally at home writing secular or religious music, although his greatest works, the Masses in Three, Four and Five Parts, were for the outlawed Catholic rite. Byrd has been described as the "Palestrina of English Music" - a misleading term, since there is a complete difference of musical personality between the two masters. Byrd's style in his

sacred works, in common with that of Victoria, has a degree of emotional intensity which Palestrina lacks, or rather replaces with a disembodied serenity.

The effect, and indeed the effectiveness of Byrd's writing is due to his extension of the essentially English style of Taverner (c.1494-1545), Tye (c.1500-1572) and Tallis. Here now was a difference between the output for the new liturgy of the Anglican church and the Latin rite of the Catholic. None of the above four wrote what can be regarded as their best music for the Anglican service; indeed Taverner, after his conversion to the English church, became extremely anti-music. Byrd of the four, was the only one to rise to the challenge of producing excellent Anglican music, in particular his Great Service, though Tallis and Tye both contributed to lesser degrees. The essence of the Anglican style was syllabic settings in the vernacular. Examples of "anthems", the equivalent of the motet, show very clearly the change of style from the florid polyphony of Josquin and the Netherlanders in general, whose style was not unfamiliar to the English. Rejoice in the Lord Alway (SCUNA Book), attributed to John Redford (1485-1545) indicates this. The text is divided into verses and, although each verse is set in part in polyphonic style, there is a statement of most of the text in a homophonic manner. The contrapuntal sections are short and much more thinly textured, relying on strong imitation in order to produce a clarity of sound suitable for the conveyance to the congregation of the text. Also, typical of the English style is the strong rhythm permeating the work. All in all, the music of the period was tending towards a simpler, though no less effective style, enhanced by a far greater awareness of the possibilities of echoing the meaning of the text in the music. The heights of Anglican church music would not be reached until the next generation after Byrd - that of Orlando Gibbons.

Byrd's latin motets, published through his special license from Queen Elizabeth, consist of three books of Cantiones Sacrae, the first with Tallis in 1575, the others in his own right in 1589 and 1591, and later, the more specifically Catholic books of Gradualia in 1605 and 1607. The possession of the latter two was certainly a dangerous thing in Protestant England, though they did much to enhance Byrd's reputation abroad. These Motets represent the peak of English music at the time. Byrd's style is marked by his unconventional use of dissonance and extended vocal range, used to remarkable effect to enhance, but never interrupt the rhythmically vital flow of his lines. His setting of Ave verum corpus (SCUNA Book) shows his genius in the use of the cross-relation and in conveying the feeling of the words. The section "O dulcis, O pie. O Jesu Fili Mariae; miserere mei" has a beautiful delicacy of tone produced by the range of vocal line, comfortably low in each register, and the continual cross-relation between the B-flat of the treble and the B-natural of the tenor and alto. At two points in the "miserere mei" a tenor F-sharp and a bass F-natural occur simultaneously. The pattern of entries on "O Jesu Fili" is astounding in its effect: treble and bass move up to mid-range, to be echoed on the next beat by a similar upward movement of the alto, but there is a full measure break before the tenor caps it, oh so superbly! in full high range. Here is the climax, before the return to the low range for the penitential "miserere mei" and the final uplift of hope in the coda "Amen".

In Italy, where the effects of the Renaissance were longest and most vital, the culmination of the high Renaissance polyphony in Palestrina was a result of the blending of the Italian style with the mature

Netherlanders' school exemplified by Lassus (di Lasso). . . A preference for five or more voices was a spin-off from the Italian madrigalists, but the Counter Reformation produced a very different style for sacred music. It was the religious conviction of composers Jacobus de Kerle (c.1531-1591) and Palestrina (1525-1594) that led to a simplification of polyphonic setting to a style acceptable to the Church in the spirit of Catholic Reform and its originators, the Council of Trent (1545-1563). This new style aimed at a smoothly curved, prevailingly stepwise melodic line, comparative regularity of rhythm diatonic harmony, and clarity of text.

The basis of Palestrina's style was the Netherlands imitative counterpoint with equally important voices flowing in continuous rhythm, and a new melodic idea for each phrase of text. To this he added not the progressive characteristic such as chromaticism that would mark the beginning of the seventeenth century as a turning point in style - the Baroque - but the conservative aims of the church, taking to a considerable degree his musical themes from Gregorian chant. Much of his music was written for four voice parts, another dated style. Sicut cervus (SCUNA Songbook) shows all of the above characteristics: although the imitation in the alto part breaks down momentarily at "desiderat" the pattern of imitative entries is strongly established. The melodic lines flow smoothly, with the occasional leap of a fourth or fifth serving as a springboard for an upward movement of melody. Always the musical rhythm is the natural stress of the words and phrases. Palestrina on a number of occasions (examples: bars 13-15, 24-25) crosses the inner parts in order to allow the rise and fall of the melodic phrases. There is no use of musica ficta (accidentals) or other chromatic devices in the motet.

Lassus, as well as representing the mature Netherlands style, was soundly versed in the other principal styles of the high Renaissance - Italian, French, Venetian - and combined them in his works. He, unlike Palestrina, was at home in both secular and sacred fields, and had published both madrigals and motets which ranked with the best. His style is hard to pin down in terms of personal idiosyncracies because of its cosmopolitan nature, but, where Palestrina is solemn and introspective, Lassus is energetic and emotional. He indicates the direction that music was taking at that time, as Palestrina never would.

If the "ideal" sound of the Renaissance had been that of four or more vocal lines of similar character and equal importance in a homogenous tone colour, (6) the trend of the late sixteenth century was marking the beginnings of the Baroque. Venice undoubtedly led the field - it had been one of the major artistic centres throughout the Renaissance - and its music centred around the Cathedral of St. Mark. The features peculiar to this building, the civic as well as religious ceremonies held there, the high standards of music associated with its organists and choir-masters, were the influences which affected musicians of later generations markedly. Important composers associated with St. Marks include Adriaan Willaert (c.1500-1562), Claudio Merulo, the Gabriellis, Andrea and his nephew Giovanni (c.1557-1612) and Claudio Monteverdi. Willaert, a Netherlander, is considered to have been instrumental in the introduction of extensive chromaticism and in the use of multiple choirs (cori spezzati), the latter taking advantage of the two organs and choirlofts of St. Marks. This polychoral style, at the hand of Giovanni Gabrieli was to reach great heights of sonority.

The antiphonal nature of polychoral settings required a different approach to texture than adopted by earlier, or even contemporary, composers. Instead of contrasting individual, or pairs of, voices as for instance in the motets of Josquin, the different combinations of the various choirs are compared. Also the spatial separation would be a particular effect to be exploited. Naturally, highly florid polyphony would lose its effect when these circumstances are coupled with the massive reverberation of the Cathedral, so the trend was towards a more homophonic style, still sectionalised to permit switching from choir to choir at cadences. Gabrieli produces remarkable fanfare-like effects from very simple melodic ideas based very strongly on a homophonic, chordal texture. This approach was taken up by Monteverdi in his Vespers of 1610, but his overall style is distinctly Baroque and therefore outside the scope of this article.

At this point mention must be made of the place of instruments in church music. The growing importance of instruments for accompaniment to voices was to mark one of the important differences between the Renaissance and the Baroque. Instruments had certainly been used a great deal in church music up to the time of the Gabrieli, as evidenced by pictures in music books, paintings and eyewitness accounts of church musicians, but apart from the organ, only as replacements or augmentation of the human voice. The totally unaccompanied choir existed only where singing resources were excellent, as in Rome. "Whenever we refer to the Renaissance as "the a cappella period" we unwittingly apply a Baroque term with questionable implications". (7) The style was further developed by Monteverdi, whose effect upon the form of the Motet (as upon all forms that he took to himself) drew it firmly into the Baroque.

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