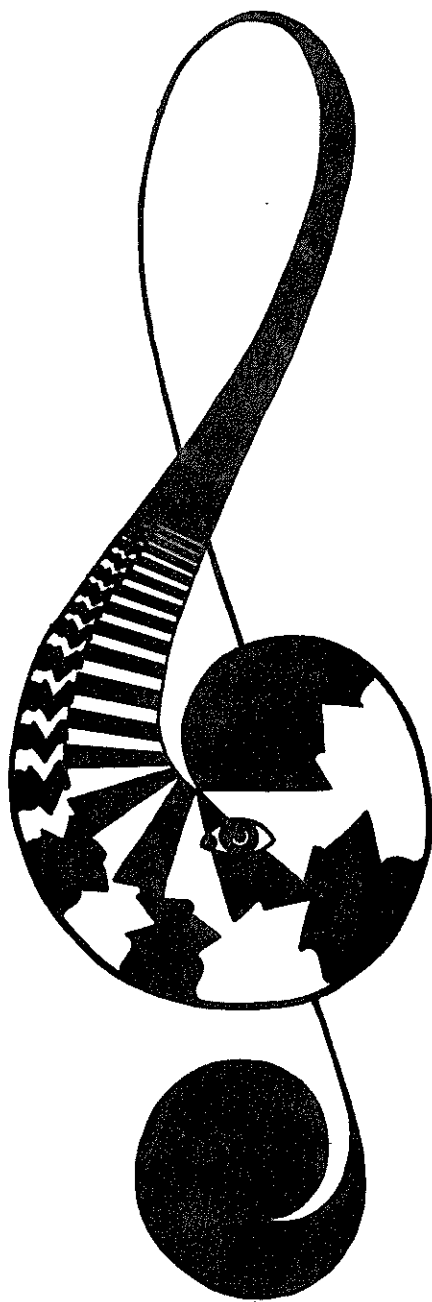


ERATO 22



October 1976

The Newsletter of the Australian Intersociety Choral Societies

EDITORIAL

Greetings everybody and welcome back to Erato. Erato is cautiously emerging from a long dormancy induced by lack of financial nourishment. Spring has finally come however and so have the next years' funds - hence this blossoming forth of Erato 22. Much of this issue consists of sagas of what has been happening during the winter, e.g. IV, AICSA, SPAM, second term concerts and the birth of new committees, though there is some mention of Christmas activities ahead. This is the last Erato for 1976, but there should be another out in time for orientation week 1977. Please feel encouraged to send in lots of choral society interesting articles, to make this next series of Eratos as lively as Marys. (i.e. Eratos edited by Mary). Lots of luck with concerts and exams, merry Christmas and a Happy New Year.

VERA GREEN,
ERATO EDITOR.

Many thanks to Rosemary who typed most of this, to Paul Radnor who printed it and to all those long-suffering AUCS and FUCS who collated it.

CONTENTS

Page

1. Editorial
2. AICSA President's Report for year ending August 31st, 1976
- Tim Mason
3. Important Information
4. AICSA Budget
5. FUCS - Andrew Hand
6. OTAGO - Ben Gray
7. AUCS - Julie Young
8. CARMINA BURANA AT SUMMER SCHOOL
9. MUCS - Phil O'Byrne
10. 27th IV convenors' report - Chris Thomas
12. 27th IV CHORAL FESTIVAL TOAST - John Lanchberry
13. SUMS - Rosie Vines
14. SAGA OF SPAM/UNCS - Peter Mihula, Phil Gissing
16. Eroticle Number 3 - Robert Taylor
18. SCUNA - Christine Kallir
19. TUMS - Jane Foster
20. AICSA Choral Competition
21. AICSA Choral Competition Entry Form

PRESIDENT'S REPORT FOR YEAR ENDING AUGUST 31ST, 1976

This was the second year of the Association's existence and, once again, a Perth executive was elected with Ben MacPherson remaining Treasurer and Linda Richards succeeding Marie Sermon as Secretary. (a point of interest is that I was PUCS President in 1973/74, Ben in 1974/75 and Linda is President-elect for 1977!).

Since the previous year had largely been taken up with establishment problems, we were concerned to give some thought to questions of policy and co-ordination, and the result had been several useful Executive meetings, enabling a number of propositions to be put forward and adopted at the AIVCC meeting held in Hobart in May.

To deal with some specifics: The Choral Catalogue had been reissued, under the capable guidance of Daryl Colquhoun; plans for a "Choral Composition Competition" have been put into effect (and details appear in the current edition of "Erato") - the winning entry to be published in "Erato" and hopefully there by improve the prestige and advertising potential of that publication; communication has been established on behalf of our member societies with all the States arts-funding bodies and the Association itself has sought comparative information from Arts bodies in New Zealand, Canada, the U.S.A. and the U.K. (while in the U.S.A. the Music Officer of the Australia Council has done some useful research on our behalf); 26th IVCF and AICSA have set up a joint fund to benefit future IV Choral Festivals as to the income thereof, releasing more subscription money to the projects fund of the Association.

One project to which thought was give - and towards which efforts to obtain sponsorship made - was the making of a film or videotape as a means of fostering increased interest on campuses in University choral and musical societies. I feel that a continuing enthusiasm both for the IV Choral Festival and for the more domestic choral activities is absolutely essential to our cause.

While "Erato" has been more polished and fuller than ever before (though unfortunately more expensive) and Mary Nettle is to be warmly congratulated, communication within AICSA generally has been a continuing disappointment. In a widespread organisation like ours, efficient communication is vital: while one expects delays, the months taken in some instances to return questionnaires or answer letters suggest total disinterest on the part of officers of member societies concerned. It is little wonder that AICSA is still little known to the bulk of its members, when even the elected leaders will not take advantage of the system which they are apart of. It frankly annoys me to hear condemnation of our lack of correspondence, justified though it may be, when one sees what we get back. Please remember that co-ordination (our main function) is a two way process. Only your increased participation can make AICSA a stronger body; it is then that we can unite to strive for increased financial capacity and greater and more widespread membership.

We have come a long way in a couple of years, but we still have a long way to go and the future is dependent not merely on the Executive, nor even on the office-bearers of our member societies, but on every individual member. I have gained a tremendous amount from my association with AIVCC and AICSA over the last five years and I hope that I will be able one day to regard it as an honour to

have been its first President.

I should like to thank all those who have assisted me especially Ben, Linda, Mary Nettle, Daryl Colquhoun, Lindsay Macdonald, and Rob Kay and to wish the new Executive the very best for the future.

T.R.D. MASON
President 1975-1976

AICSA COMMITTEE 1975-1976

from left to right

Ben Macpherson Treasurer
1974-76, Linda Richards
secretary 1975-76,
Tim Mason President 1974-76.



The AICSA COMMITTEE 1976-1977

President: Margo Tamblyn
Secretary: Andy Pearce
Treasurer: Cathy Cox
Librarian: Neil Mason
Archivist: Ross Davies
Erato Editor: Vera Green

IMPORTANT INFORMATION

Guide Hall flag

If anyone begged, borrowed and stole the Union Jack from the Guide Hall during Hobart IV could they please return it immediately. It is the Guides Golden Jubilee in November and apparently the flag is fifty years old and very special to them. This means you.

Nich Heyward.

SPAM TAPES

Tapes of the SPAM concert are available now from Cathy Cox, 54 Wainhouse Street, Torrensville. S.A. The price is \$7.00 and postage (40c) and the tape contains the Haydn Mass in F and the Scarlatti. Please be quick if you want to order one/two etc. Music is also available - all three scores for \$2.00.

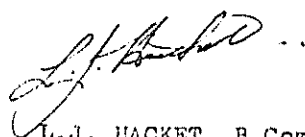
AUSTRALIAN INTERVARSITY CHORAL SOCIETIES ASSOCIATION

Statement of Income and Expenditure for the year ending August 31 1976.

INCOME:-	1974-75 Actual	1975-76 Budget	1975-76 Actual
Balance at 1.9.1975.	--	160.00	170.23
Membership Fees	363.50	350.00	367.50
Donation from 26th. IVCF	--	--	300.00
Balance of previous AIVCC a/c	184.49	--	--
Repayment of loan - 25th. IVCF	50.00	--	--
Interest (Bank of NSW)	10.10	10.00	16.22
	<u>608.17</u>	<u>520.00</u>	<u>853.95</u>
EXPENDITURE:-			
Erato	289.37	300.00	591.06
Printing	--	10.00	70.60
Postages	3.00	20.00	27.25
Receipt Books	--	--	25.30
STD phone calls	--	--	9.80
Librarian	1.20	20.00	8.54
Archivist	--	10.00	2.36
Stamp duty (cheques)	--	--	1.10
Loan to 27th. IVCF	100.00	--	--
Handbook	42.37	30.00	--
Chequebook (duty)	2.00	--	--
Contingencies	--	20.00	--
	<u>437.94</u>	<u>410.00</u>	<u>736.01</u>
<u>SURPLUS (carried forward):-</u>	<u>170.23</u>	<u>110.00</u>	<u>117.94</u>
Balance at September 1st. 1976 :		117.94	
Membership Fees for 1976/77 :		<u>652.00</u>	
<u>BALANCE REMITTED FROM PERTH TO ADELAIDE :</u>		<u>\$ 769.94.</u>	

AUDITOR'S REPORT TO THE MEMBERS OF A.I.C.S.A.

I have completed an audit of the accounts and vouchers together with explanations as requested of the above society for a twelve-month period to the end of August 31st. 1976. In my opinion, the documents are accurate as presented.



L.J. HACKETT, B.Com., Prov. A.A.S.A.

FLINDERS UNIVERSITY CHORAL SOCIETY.

1976 - A Social Year

The first concert of the year was presented on June 26th at 8.15 p.m. in Pilgrim Church. It was a concert of Opera choruses conducted by Aran Crooks. Although the church wasn't overflowing with people the sound produced by the choir and soloists was enjoyed by those present.

The very next weekend it was off to Loxton to present the same concert to an even smaller but appreciative audience. We arrived on Friday night and prepared our vocal cords with soothing oils or was ales, at the local pub?

On Saturday morning we were up nice and early to sing to the populus as they bought their provisions at the several general stores which Loxton offers. We were quite well received, even though the spirits were dampened by some rain. Our spirits were revived by a visit to the Loxton winery where stocks were bought for the barbeque to follow, the post concert party, and if any was left, cellars at home.

The Habels entertained us in typical country fashion on their farm just out of Loxton. There was more than enough to eat and drink - too much to be comfortable at the rehearsal that afternoon.

The evening concert was quite successful and the party to follow was quite a formal affair with entertainment being provided by our soloists, who just happened to have this or that Aria with them!

On Sunday morning we sang to a full St. Peters Lutheran Church. Oh but that the congregation would have all been at the concert! Never mind.

So this was our short-lived but successful country tour.

Our next event was a Madrigal Concert given in the Purple Lounge of the Union on August 11th, with Alan conducted. Mead and cider was served before the concert began to get people in the mood. This proved to be a great success. Having learned a few new madrigals for the concert, the Madrigal Dinner promises to be most enjoyable for all concerned.

On September 2nd, FUCS held its AGM this took the form of a dinner held at the home of Gwilym Henry-Edwards' parents. Sue was gourmet cook for the evening and did a fine job. The port-wine jelly had a remarkable effect on some of our members. The following people were elected to the various positions.

President: Vera Green
Secretary: Deb Tranter
Treasurer: Gwilym Henry-Edwards
Social Minutes Secretary: Philip Habel
Publicity: Chris Bell
Concert Manager: Andrew Hand
Librarian: Colin Telfer
Ass. Lib: Nichy Beran
S.C.A.E. rep: Michelle Hein.
Morals Officer: Cathy Cox
FUCS Mummy: Andrew Hand (I'm pushing for a Mother's Day present)

As well as these positions, two new ones were created, these being FUC Wit and Biggest Bore. To the first position Peter Hopkins was elected, while Daryl Colquhoun had the dubious honour of being elected to the second position. His speech on being elected showed just why he was voted in.

For the future, FUCS is working hard with AUCS for the corn bincl concert on December 3rd. As well as this we have extra rehearsals organised for the annual Madrigal Dinner, to be held on October 29th. We will be singing again at Marian Shopping Centre this year and singing carols to old folk in the area of Belair.

As the year draws to an end we become busier and busier. It's off to yet another rehearsal. So, bye for now, love,

Andrew Hand

Otago University
Dunedin

Dear Erato,

AICSA, Choral Festivals and all our Australian friends are slipping into the past. Our trip is turning into a dream in my memory. It has so turned out that attendance is something of a once only event at Australian Choral Festivals, in other words it will be unlikely for you to see us more often than every three years or so. I do hope however we keep in touch. This will be the last article I will write for Erato as I will be moving on, generally away from musical circles and towards medical ones.

Events in the music department may have a modifying effect on the form that Music Union will take. We were happy to welcome a new professor, John Drummond who came at the beginning of this year to replace Peter Platt who is now in Sydney. As Prof Platt had been in the department for eighteen years that in itself is a major change. We are finally getting some instrumental tutors. Up until this year the only tutors attached to the university were in singing and piano. A new 'cello tutor has just arrived in town and he will be followed shortly by a violinist. Having string tutors may make a big difference to our orchestra. At present virtually all the best (orchestral) instrumentalists are students with departments other than the department of music. Consequently our reliance on Music students for players and support in general at the present is fairly small and I think is likely to increase significantly in the future.

We finished our active year with a concert at the end of second term; Mendelssohn's Piano Concerto No.1. The choir unfortunately was unable to take part in this concert due to severe lack of support. We had very enjoyable practices until the end of second term but barely had a quorum each week and few people attended regularly. Internal assessment is generally labeled as the culprit. This is probably one of the factors but I think something that is just as important is the reluctance of people to commit themselves to something totally. Our biggest trouble was trying to put together a performable program when the people in the choir changed from week to week.

I gather that our songbooks got through to a few of you at SPAM thanks very much Bazza. If anyone wants anymore and Bazza runs out do write we have many more.

I will be leaving Dunedin after May next year but Chris Masters will be returning to the Music Union Committee again next year so if anyone wants to know anything about us, wants Song Books, is coming to NZ and wants contacts or if you just want a New Zealand pen friend feel free to write to Chris. I have vague plans for coming to I V in 1978 so I might see you then

Chris Masters
4 Melrose Street
Dunedin N.Z.
Ph 65542

Ben Gray

Ben Gray
51 Harbour Tce
Dunedin N.Z.
Ph 80888

ADELAIDE UNIVERSITY CHORAL SOCIETY

Well, I got this letter, see, from Very Green, and I thought she sounded a bit.....well , pushy, almost as if she whated me to write my Eraticle. Ho, Ho, I said to myself; Ho... Oh, well, I'd better write one in case...

(After that BRILLIANT, WITTY, NOVEL, DREADFUL prelude.) My last letter (and you didn't even answer it!) was just after AUCS' Easter concert. At the end of first term, we were asked to sing at a service to consecrate St. Mark's Church, Maylands, where we had performed 'Missa Luba', and later a Christmas concert, last year. They gave us a fantastic supper afterwards, as they always do (which proves it's not-wot-U-no-it's-hoo-U-no...) Luvly people.

Then Hobart, then second term. This was our Big Bang (as they say..) for the year. We performed 'Peccata Mundi' by Tristram Cary, in Bonython Hall at Uni. 'Peccata Mundi' is a fantastic, eye-opening, and somewhat spine-chilling work, depicting the end of all life on Earth through human folly and greed. It is all quite believable, following very smoothly from today's attitudes and "progress", which is what makes it so frightening. Tristram, by the way, is Joyce Cary's son; I guess he had to inherit some of that talent from somewhere! We performed it with the Elder Con. Orchestra, who also provided half of the first part of the concert, and Malcolm (the sly one-UGH!) Fox conducted it. 'P.M.' has a spokesman who comments on the events as they occur, and Don Dunstan (I think he's a politician or something) filled the part admirably. We also had a full house, y'know...

Our contribution to the first half of the concert was a revival of the Bach cantata: 'Gottes Zeit...' which we had performed at Easter, and was conducted by Robyn Holmes.

Then followed SPAM - need I say more? MAPS was marvellous too, speaking as one who went, but AUCS had its head down finishing long-overdue essays etc. after P.M., and many of them didn't show up.

We have recently paid a price for our large membership by having quorum trouble at our A.G.M. We need to change our constitution to include a number requirement as well as a "proportion of full members" requirement. A fairly large number of our active members are off-campus (associate) members, and many of our full members music students, and tend to take more interest in the music than in the social life or the running of AUCS.

Next in line for us is a Progressive Dinner, followed at the end of term by a concert (FAUCS) and a recuperation camp. AUCS and FUCS joined forces at a camp last weekend to rehearse for the concert.

And that's about it, really. As the sun sinks slowly behind the exam timetable, and freshers all over the world mourn the passing of all those parties and concerts when they didn't REALISE how much work they had neglected; I leave you with next year's committee list as it now stands:

Julie Young.

All interstate and international UCS and UMS are cordially invited to come to Adelaide from January 21st - 31st for Summer School. The director of 1977 school will be Patrich Brislan from the Elder Conservatorium, Dean Patterson will be vocal tutor and Robyn Holmes (AUCS conductor) will be Chorus Mistress.

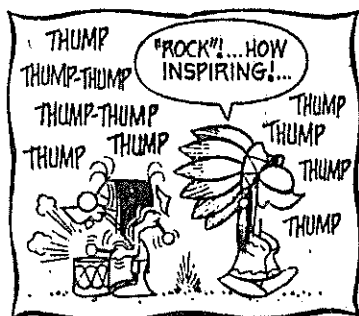
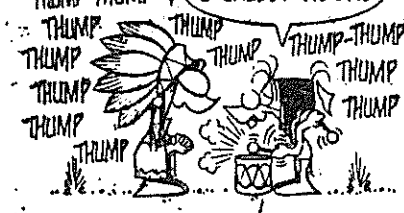
AUCS and FUCS will billet any one who tells us they are coming, so, if you are, write to

Brochures giving full details of the school are available from

TUMBLEWEEDS

LIMPID LIZARD, DEAR BOY, WHATEVER
IS THAT UNUSUAL BEAT YOU'VE BEEN
PLAYING FOR WHAT SEEMS EONS?

THUMP-THUMP ✓ 'S CALLED ROCK!



MELBOURNE UNIVERSITY CHORAL SOCIETY.

This may be an Eraticle - it has the ambition to be one, and it may get the opportunity but whether it will make the grade remains to be seen. So here goes something - ping!

This is from MUCS, for everyone. People are busting to know what MUCS have done/are doing/will do, in the past/present/future. (Delete whichever.) Actually, I can't remember what was said in the last edition of Erato, so forgive me if I repeat anything. (Cut the crap, Phil!)

Well, MUCS (incorporating the Faculty of Music Choir) put on an extremely successful performance of Elgar's 'Dream of Gerontius' on July 10th (a memorable day!), with the magnificent voices of Lauris Elms, Ronald Dowd and Robert Allman as soloists, and the equally magnificent 80 piece Elizabethan Trust Orchestra, all under the direction of Professor Peter Dennison. We even made a profit, which we blew on a second, second term concert - Brockner's 'Te Deum' and an orchestral piece. Never mind - we live, sing and learn!!

We held an amiable AGM (for once) late July - election results were:

President: Phil O'Byrne (i.e. me!)
Vice Pres: Cordana Kanacki (alias Nicki)
Secretary: Geoff Head
Treasurer: James Braithwaite
Librarian: Tony Stratford
Ass. Lib: Marty Lowenstein
Social Sec: Mary Jurus
Camp Officer: Ken Anderson
Concert Manager: Barry Gratton
Ass. Sec: David Nash
Publicity Officer: Phil Nicholls

We had a tremendous Annual Dinner at a Greek restaurant on Wednesday September 15th - 75 people turned out which was really great to see and a credit to Sue Moffat's organization (threw her weight around a bit). We even danced lika da Zorba (tried anyway!). Lovely night - photos to prove it!

Presently, MUCS is working industriously on a Christmas concert of carols - plus Vaughan Williams' 'Fantasia on Christmas Carols', 2 Handel Anthems, and a couple of Gabrielli motets. To be performed December 10th in St. Paul's Cathedral. Prehearsal camp December 3rd to 5th. Come if you can/dare!
Futurely - well, Professor Dennison will continue with us next year - which is a very good thing for the musical standards of MUCS. We have a good, keen committee, and the combination will do great things! Planning is already underway for next year's programme - first term will hopefully be Handel's 'Saul' Oratorio in the Dallas Brooks Hall in May, again with top soloists. That's all I can say. So there! (Thats quite enough) Piss off Telfer!

In conclusion, with an end to beat all ends, May I just write - don't forget Melbourne IV in 1978. Viva la MUC! Peacefully,

Phil.

27TH. INTERVARSITY CHORAL FESTIVAL, HOBART.

OR

ALL THOSE THINGS THAT YOU HAVE FORGOTTEN ABOUT AND NEED REMINDING OF!

It has occurred to me (via promptings from Vera) that there are almost exactly 160 or so of you spread about the countryside who probably feel entitled to the odd post-IV comment, particularly in relation to the various and sundry post-IV impedimenta (that's Di O'Toole's phrase, and most apt I think it is too) that are hanging around our necks like the poor chap with the albatross in the poem (can't remember what flavour albatross it was).

So to business; yes, on the whole I thought IV was lovely although I still think it was a shame that a few more people than just us could not have enjoyed the concerts - especially that Friday lunchtime one for ANZAAS where ANZAAS forgot to come, or something. I feel fairly strongly that we were right to split it all into two separate weeks with two separate concerts; a substantial turn-over happened after the first concert because of the fact that some people had to get back to term 2 (each concert had 120 singers, so you can work out the maths), besides which, I think most of you would feel as I did that working on the Australiana concert for two weeks, while it might have prevented the misfortunes in the Cugley and Butterley, might also have been a fraction tiresome. I also have wondering moments about the whole concept of that first concert: it certainly put a musical strain on us at Deloraine but I hope it didn't put too many people off ever again performing contemporary music. As an experiment I think it was undoubtedly of great value, but I would rather not have to actually say whether or not it was a good idea per se. Anyway, I'm sure it helped us enjoy the Rossini concert just a little bit more. We were conscious all along of needing to find some means of following the rather impressive act Sydney put on in 1975 and for that reason felt the usual sort of straight concert would not do. It doesn't much affect me any more, but other societies put into similar positions might be interested in any comments from people who came to Hobart as to how successfully they feel we got around that situation. When you don't have an Opera House and a cast of thousands a little imagination seems to be necessary.

Musical things aside, I felt that our most important achievements were in the social field: the fact that there was something on every evening was I thought a major advantage, and just goes to show that everyone needs a Louise Phillips (apart from her brilliant meal-producing abilities). I was delighted with the success of our two major innovations: the Festival Queen Ball, and the Academic Dinner being held as a final event. The latter would not be easy to repeat as it depended on the concert being in the afternoon, but the Ball I felt was worthy of becoming a IV tradition, even if Bazza didn't get his 20 cents deposit back on his glass (well, there are the quick and the dead you know). It was pity that the trip up Mt. Wellington had to happen on almost the only cloudy day there was, but most of you will probably never know how lucky you were that it didn't pour with rain most of the time. Somebody up there was very good to us, especially in Deloraine (after all, what's a bit of cold? At least it killed, apparently, most of the usual IV lurgy-type germs). Be-

sides, most of you must have been warm some of the time, otherwise how come we got a bill for heating in Anglican Big for over \$70.00!

Which brings me to a financial observation. Until things like records have been cleared up we obviously won't know the financial outcome of the whole business - maybe I'll be able to say at the AICSA meeting in Canberra, - but at the moment, despite my gloom on this score at the time, there is a pretty reasonable chance of our breaking even or maybe even producing some sort of profit. Not in the Sydney class, of course, but still, a profit is a profit. Anyway, Nick Heyward's not been sent to Debtors Prison yet.

But to all that impedimenta that you need reminding of. We do, of course, intend producing a record, but as we still have not heard from all the soloists as to whether or not they will let us record them, I can't tell you what exactly will be on it or what it will cost. BUT if you didn't fill in a form saying you want a record, drop us a line (P.O. Box 418 Sandy Bay Tas. 7005) with a non-refundable \$2.00 deposit and you'll be added to the list. Those of you who were at SPAM will probably have seen the IV photo - the dark surroundings of the Theatre Royal meant to be a b & w photo was no good, so it had to be colour. They are \$13 retail, but I beat the little man about the head and he promised to charge only \$4.00 each if we got 40 orders. IV liaison officers will be written to, but if you want a copy urge them to collect a list of names and \$4.00s to reach us by the end of October. You can write individually for one, but add 50c. for postage and packing. We also still have programmes, posters and lots of scores which you can still order. Rossini scores (Choral parts only) particularly are available - again send us your name and address and \$2.00 (to cover the score and postage, packing etc.). Programmes and posters you can have for a self-addressed envelope with sufficient postage.

If you want photos, programmes or posters, let us know this month; information about records we will get to you as soon as we have more idea ourselves. Please write: it's been very lonely since everyone left and it still seems ages till Canberra - except I expect, for the Canberra committee who are only just discovering how quickly it all happens - good luck folks!

Chris Thomas,
Convener.

Splendid end to festival

By "Pleiades"

WITH Rossini's Messe Solennelle, conducted by John Lanchbery and with Marilyn Richardson, Eleanor Houston, Gerald Stern, and James Christiansen as the soloists, the 27th Intervarsity Choral Festival had a splendid end at Hobart's Theatre Royal yesterday afternoon.

The choir, composed of members of the choral societies of 10 Australian universities, sang with the degree of polish and technical competence required by a work of such proportions as is the Messe Solennelle, and it was worthy of the efforts of four great soloists.

The performance had been prepared and rehearsed by Mr Lanchbery with loving care, and he showed his form as a great conductor by extracting every bit of color from a highly colored score.

The Messe makes excellent listening as a concert

piece, but it could be difficult to use it for the purpose indicated by its title.

After all, Rossini's life work was the opera bouffe, and although he held back in the Messe, it contains much that would be quite suitable for the operatic stage if the words were changed.

A good example was the Domine Deus.

Inspiring

Scored for two pianos (Jennifer Chilcott and James Cotterell) and harmonium (Noel Ancell), the Kyrie opened on a strong, sustained beat which persisted throughout and required piano work of the highest order.

From the Kyrie until the highly elaborate Amen, Mr

Lanchbery was able to present music that inspired and also was moving when one remembered that it was presented by students who sang because they loved music.

It was regrettable that the audience was small.

Undoubtedly, the festival fulfilled the task it set itself. At its first concert, it presented works of contemporary Australian composers, and yesterday's Messe brought a composition which is not heard frequently to Hobart.

The performance concluded with the Gaudeamus Igitur, the old student song, which traditionally is sung between the fifth and 10th glass of beer. It sounded all right, even without the brew.

"To be or not to be" — oh no! that's wrong,
I'm not the God of Drama, but of Song:
MUSIC AM I, with power that never wavers
From down in my breves up to my semiquavers.
I am the food of love, served up by maestros
In concerts, theatres, cafés, clubs and bistros — er,
baestros.

I'm told I've charms to soothe the savage breast
(One day I'd love to put THAT to the test).
I have been served by Mahler, Bach, Ravel
Beethoven, Schönberg, hundreds more as well.
Performers also gather in their lines
To offer homage to me; Bernard Heinz,
The Beatles, Paderewski, Tiny Tim;
(I've sometimes thought I wouldn't mind losing HIM)
The young Yehudi Menuhin still in napkins
And others rather older, like John Hapkins;
The great and small from golden-penned Rossini
Down to an I.V. student in his "beanie";
Orchestras, choirs, Monus, Mucs and Sums,
The F. U. C. S. and the Tum-tee Tums;
Quartets and quintets, trios, soloists all,
I hold the lot in my melodic thrall;
All come to offer me sincere tributes
With trumpets, voices, organs, strings and flutes:
In Hobart today I've even had some bum
Offer his services on the harmonium!
But of all my tributes I will treasure most
THE 27TH I.V. CHORAL FESTIVAL'S TOAST.

SYDNEY UNIVERSITY MUSICAL SOCIETY

Dear Peeble,

As there was no Sums article in the last Erato, there is much news to be caught up on. Second term was devoted to preparing and performing 'Elijah' (by Mendelssohn). The work takes more than 2 hours and is about 70% choral: 30% solo, so we had a tight rehearsal schedule. Despite the size of the task, the standard we achieved was higher than most SUMS concerts of the last few years, and there was a welcome feeling of confidence at the camp two weeks before the concert. We performed the work twice on consecutive nights, which was quite a test of endurance, using an organ and piano arrangement (by Tod Piekos, our conductor) and Tony Sauter (our accompanist) with soloist Pearl Berridge, Lois Bogg, Dick Barnard and Ray Myers.

After all this (and SPAM too) third term has been a bit of a come down. We've had to cancel a proposed October concert, due to poor rehearsal attendance and so the next thing on our programme is Carolfest. Margot McLaughlin (ex-UNC) will be conducting us as Tod will be overseas. If you're in Sydney in December and want to sing in Carolfest, we'll welcome you with open arms, but there will be minimum rehearsal requirements, and they are:
all the camp: 11th - 12th (at Otford).
all the rehearsals
following the camp: 15th (Bosch Theatre), 16th (Great Hall)
Carolfest itself is on: 17th December, 8 p.m. Great Hall.

If you are sure that you will be able to sing in the concert, please write to our librarian, c/- Box 32, The Union, Sydney University, sending a \$2.50 deposit (50 cents postage) and she will send you the music. Of course, Margot has the final say on whether you can sing so it's advisable to get the music before you come to Sydney.

I almost forgot: election time has come and gone again, leaving a trail of withered hopes and the following results.

President: Peter Munro
Vice Pres: Marge Hertzberg
Secretary: Colin McKerlie
Ass. Sect: Jann Rigley
Treasurer: Richard Dardman
Concert Managers: Joyce Glenville/Lynn Lovelock
Publicity Team: Anne Stevens/Robert Watts
Librarian: Janet Klimpsch
Ass Lib: Jenni Sheperd
Immediate Post President: Declared Vacant. *

This committee gains power on January 1st, 1977.

* In an unprecedented and unwarranted attack on the hereditary nature of election for I.P.P., Mark Kotowig stood against the only just and true contender (yours truly). However, in a show of devout apathy SUMS members refused to be bulldozed by the usurper, and declared the position vacant. The vice-president's complicity in supporting Kotowig has been noted.

That's all for now or I'll have have Vera cutting this finely wrought article. Love and kisses,

Rosie Vier.

THE SAGA OF SPAM (WITH APOLOGIES TO EVERYONE)

While Don was riding Pachyderms at Sydney's great big zoo,
Some choristers assembled in his home
For a week's intensive training -
And volleyball when it wasn't raining -
The pride of UNCS was also there on view.

Lost Stolen or Strayed,
One SPAM,
Last seen eating Camp Pie
While the basses rumbled down below
Like a squadron of B52s.
The pitch was always a bit low.
Why? -Too much volleyball, we muse.
Volleyball in rehearsal, volleyball at tea,
Volleyball in the dorms, volleyball for thou and thee:
And for you, and ye: and he, and she,
But never! oh never! a one for me!

Ahem!Pardon me interrupting this poem...
But does anyone want a third hand tea-bag?
(It's been pre-owned, I believe.)

Our poor conductor said we were too lex,
and tried his best to make us save our strength
To which one nit from SUMS replied at length,
"If we give up the volleyball can we keep the sex?"

Oh! What superb verse! What fantastic writings! What beauty!....

What rubbish.

Creativity being at an all-time tow, let's get back to the safety of prose.

Back in Smogsney, UNCS has been forging ahead in creaks and groans.
We lost no time in setting an unassailable speed record in our "This Concert has Nothing to Do With Fish" Concert: the event took but 45 minutes. One audience (David Goodwin) even arrived after the deed was done.

Next: The Union abandoned us and we had no rehearsal place or piano.
Oh! So bleak! So grim, and dark.... I went to see an old friend of mine Rupert (disguised as the Vice-Chancellor) and lo! Not only did we get a piano, we got a palace (disguised as Clancy Auditorium) to rehearse in! That'll learn 'em! Among other things the stage of Clancy is very good for doing 'Swan Lake' on. Own interpretations mind you, but you never know what it might lead to.

Following a peaceful, spacious music camp at Otford, UNCS geared up for another happening - "A Baroque Bouquet Garni"- a mixed concert on Friday, August 13th. Dawned a beautiful day ... but ohhhhhh no! Two hours before the start the powers that be decided not to let us get away with it, and this savage rainstorm blew into town, blasting everything in sight. What it took the girls an hour to do (hair) took hurricane Zelda but a moment to re-do. Nethertheless, the audience was most encouraging, and UNCS gave its best performance in recent memory! Accompanied by the "Royal Kensington P.D.Q. Bach

Festival Makeshift Orchestra" we opened with works by Gibbons, Handel, and Purcell, and then 'The Seasonings' by P.D.Q. Bach (1807-1742)? P.D.Q. lived an exceptionally pointless life which is mirrored with amazing fidelity in his compositions...

A crazy work and aided by slide-whistles, kazoos, windbreakers, shower hose..., we polished it off (RIP) under the baton of Carl Crossin. The foghorn really blew everyone's minds. (The fact that we were singing in D and the foghorn was in E didn't seem to matter) And the lovely crunch (G, E#, F#, A, Bb, B, C#, E) which sort of happens in the middle of the stylistic Bach introduction. It was great to be able to muck around rather than follow the conventional rules for concert presentation. Talking on stage, wearing "a single article of loud clothing", interrupting people, fugueing around, and tons of spontaneity. Beautiful.

MAPSPAM followed. Be it known, folks, that UNCS did participate in the revue (shudder!) at this festival. Another rare occurrence which could lead anywhere.

That would seem to wrap it all up. Our AGM is coming, then we'll be Carolling till Christmas, polishing off several more tunes.

Much love from Phil, Pete, Esmeralda and the Hamsta crowd.
See you soon!

University choirs in superb ensemble

Composers of the 17th and 18th centuries provided the four works performed by the combined University choirs' Adelaide Manifest last night.

Johannes Roose conducted this ambitious undertaking with distinction.

In Scarlatti's "St. Cecilia" Mass (1720), the choir opened auspiciously with a keyed-up "Kyrie Eleison" and maintained a round flowing tone.

Diction was very good in "Gloria in Excelsis," taken at a brisk tempo. Other excellent choruses

were the Laudiam and Amen and a grief-laden "Agnus Dei."

Soprano Cathy Weber gave a beautiful lead in "Domine" and the other soloists (Genty Stevens, Norma Hunter, Neville Hicks and Noel Robbins) were also first-class.

The Sinfonia of Adelaide added some crisp violin playing and the general ensemble with the

five-part chorus was magnificent.

Gregorio Allegri's "Miserere" (1629) sung in English, which opened the programme, received refined treatment with Cathy Weber singing the boy soprano part radiantly.

Bach's "Coffee" cantata made a bright contrast with tenor-narrator Lazlo Flto and Noel Robbins

AT ADELAIDE TOWN HALL: Combined University Choirs. Conducted by Johannes Roose, with Sinfonia of Adelaide. One performance.

combining well with Miss Webber.

An early Haydn work, "Missa Brevis in F" (1750) featured Sue Edwards and Gillian Howard in the decorative lines for two soprano soloists.

Harold Tidemann



EROTICLE NUMBER THREE, FROM R.K.L.T.

Dear Choristers and other Miscellaneous Maddies,

From the depths of a Canberra winter (6 the other night!) comes an old and familiar (?) voice. Yes - it is indeed SCUNA'S ex-Erato Correspondent, namely Robert Taylor. This being my first eroticle since my exposés of SCUNA corruption in Erato 19, I bid you welcome. I thought it was about time I once again put pen to paper and produced various verbages and wearisome words - in short, an article. So without further delay...

The following is a historical resumé of the Australian Universities' Choral Societies. It is based loosely on recent Eratos, the AICSA 1974-1975 Handbook and word of mouth. If I've missed anything important, well, it's too late now!

- 1878 Sydney University Musical Society founded (SUMS).
- 1912 Queensland University Musical Society founded (QUMS).
- 1939 Melbourne University Choral Society founded (MUCS).
- 1949 1st Inter-Varsity Choral Festival (IVCF) in Sydney. MUCS & SUMS.
- 1950 2nd IVCF in Melbourne. QUMS, SUMS and MUCS.
- 1951 3rd IVCF in Brisbane.
- 1952 4th IVCF in Melbourne.
- 1953 5th IVCF in Sydney.
- 1955 7th IVCF in Brisbane.
Tasmania University Glee Club formed.
- 1956 Tasmania University Glee Club becomes Tasmania University singers (TUCS).
- 1957 Not much really, but I was born.....
- 1959 University of W.A. Undergraduate Choral Society founded (PUCS).
- 1960 University of N.S.W. Choral Society founded (UNCS).
Adelaide University Choral Society (AUCS) founded.
11th IVCF held with 13 participating societies (including La Trobe, New England, and James Cook).
Meetings of Society Presidents organised.
- 1961 1st Minifest held in Hobart. TUCS and MUCS.
1st QUMS Carolfest.
- 1963 Australian National University Choral Society founded (SCUNA).
Monash University Choral Society founded (MonUCS).
14th IVCF in Adelaide.
- 1964 3rd Minifest in Hobart.
Pub sessions at IV become regular (Long live! Long live!).
Newcastle University Musical Society founded (NUMS).
15th IVCF in Melbourne.
- 1965 16th IVCF in Brisbane.

- 1966 17th IVCF in Perth.
- 1967 18th IVCF in Sydney.
Flinders University Choral Society founded (FUCS).
SUMS songbook created.
Official Boatraces (sculling) at IV begun.
- 1968 1st MonUCS Carolfest.
19th IVCF in Hobart.
- 1969 Inauguration of the Gilbert Memorial Joke Prize.
20th IVCF in Adelaide.
- 1970 21st IVCF in Melbourne.
Erato started.
- 1971 22nd IVCF in Canberra.
'Sogball' inaugurated.
SCUNA/UNCS songbook created.
First official individual boatraces.
- 1972 23rd IVCF in Brisbane.
- 1973 TUCS becomes Tasmania University Musical Society (TUMS).
24th IVCF in Perth.
AICSA is to planned to replace AIVCC.
Minifest in Melbourne.
- 1974 25th IVCF in Adelaide.
AICSA founded.
FUCIM in Hobart (minifest).
Macquarie Music Makers (MMMs) founded (?).
- 1975 Ex-University Choral Singers formed (EXUCS).
1st SCUNA Carolfest.
Mayhem in Canberra (minifest).
Tenor's Liberation formed.
UNICHANT (University of N.S.W. founded (?)).
26th IVCF in Sydney at the Opera House.
*19 participating societies (including 4 New Zealand groups)
*340 in choir - largest ever!
Otago University Music Union, Auckland University Singers,
Canterbury University Musical Society and Victoria University
Musical Society at 26th IVCF.
Robert K.L. Taylor joins SCUNA (an important date!)
27th IVCF in Hobart.
SPAM in Adelaide (minifest).

That brings us up to date, so what does the future hold? Will the 28th IVCF be in Canberra? Will the 29th be in Melbourne? Where will the minifests be? Does Brisbane really exist? And if it does, will QUMS host the 30th IV? What of New Zealand? What of that question? What of what question? What of what?

Much Luv,

Robert 'Liberato' Taylor.

Did you hear about the tenor who fired an arrow into the air?
He missed.

P.S. I'm now singing tenor! I take all those tenor jokes back!
TENOR LIBERATION FOREVER!!!!!!!

AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY

Dear Everybody,

Since there has been a long gap between Eratos there is much to catch up on. So here goes.

Concerts - Last term we successfully staged a Vaughan Williams concert at University house, consisting of 'Three Elizabethan Part Songs', the 'Mass in G Minor' and the 'Five Mystical Songs' in which the soloist was Geoffery Brenan, with Marie van Hove at the piano.

This term promises to be more exciting. October 31st (Sunday) is the date for our first concert in the new School of Music. The music is Britten's 'St. Nicholas' and 'Hymn to St. Cecelia' as well as a work for the small group. This promises to be an important event on our calender, so we hope some of you can be there.

A Carolfest similar in format to last year, is planned for December.

Preparation for the School of Music concert has been extremely hectic and has included a camp at Sturt Island on September 17th, 18th and 19th.

Perhaps more important however was our AGM which was on Saturday, September 11th. All sorts of interesting things happened including the election of next years executive, which is:

President: Sue Baldwin
Secretary: Gillian Currie
Treasurer: Robert Taylor
Publicity: Richard Barrett
Librarian: Colin Loughhead
Non-execs: Camilla Webster & John Collis

An extremely successful musicale followed the meeting and dinner. Shock waves resounded the next day however. Just when everyone had given up any ideas that it would ever happen, Kathy Warth and Mark Penman were married. It was an extremely well kept secret until after the event. Congratulations to both of you.

For those of you who may be passing through during the summer vacation, the people who will be here for sure are:

Alison Whish: ph. 475170 (H) 653076 (W). 45 Gidleigh, 114-116
Blamey Cresent, Campbell, A.C.T.

The Penmans: ph. Mark 730415 (W). 34 Brigalow Street, Lynham, A.C.T.

Alison & Gillian Currie: ph. Alison 469289 (W) 822817 (H). 3 Brent
Place, Garran, A.C.T.

Elsewhere in this issue you should find an article about IV which, incidentally is be held in Canberra from August 20th to September 3rd. However I'll leave the details to someone else.

Looking forward to seeing as many of you as possible, lots of love,

Christine Kallir,
Your friendly SCUNA Erato Correspondent.

TASMANIA UNIVERSITY MUSICAL SOCIETY.

Dear Reader,

A long time ago, just after IV in a quiet hour of sadness, I tried to reach all IVERS and choristers around Australia and New Zealand by writing to everyone through the medium of this magazine.

However the Erato article ensuing from that time is now so hopelessly out of date that I must ask Vera to exclude it from this issue.

TUMS has suffered some survival problems since IV. There was a short period around mid-second term when TUMS seemed to have a chill of death. Numbers dwindled to a skeleton crew. The core of people still trucking along to rehearsal on Mondays stayed because of inspiration and drive from people like Paul Orley and Gillian van Bertouch. We lost a conductor but Chris Thomas faithfully took up the flag and now in third term TUMS consists of a stalwart of about 15 regular singers who are madly ripping through Vivaldi's 'Magnificat' and Mozart's 'Mass in C'.

In mid-October we are holding a concert in the Westby Church Hall. Everyone welcome! Socially TUMS would find it difficult to fade away. During second term when people had drifted off and most freshers had been lost, TUMS still retained a small group who often came to 16 Nelson Road (familiar address to many!) for a few ales and a sing.

We held a camp at Conningham during second term which involved very little singing but introduced a few new people into TUMS. It was a very happy weekend for those who stayed. We had lots of visitors dropping in all the time - very jolly.

For a while, the bad times for TUMS are over. We have recovered with vigour, to a warm, family atmosphere borne out by the TUMS' annual dinner; an occasion of the greatest togetherness we have felt for a long time. The nicest dinner I have attended. The ref ladies joined in which was excellent value because they were just as drunk as us.

The annual general meeting held before the dinner was pretty jolly. We elected a new committee consisting of:

President: Anna Viney
Vice Pres: Natalie Crane
Treasurer: Jennifer Parkes
Secretary: Anni Large
Publicity: The Goose of Rockliff
Gen. Reps: Fiona Dennis
 Gillian van Bertouch
 Marcie

With that I resign my commission as Erato writer to Miss Anni Large.
Love,

Foss.

P.S. Very best wishes and flagons and flagons even magnums of love to Mr Denman and Kathy.

From all of TUMS.

THE AICSA PRIZE FOR CHORAL COMPOSITION 1976/1977.

This year AICSA is sponsoring a competition for the composition of a piece of choral music, in accordance with the conditions set out below. There will be a total prize money of \$100 to be awarded to the best entry or entries (but so that the winning piece receives at least \$50.00). The judges have not yet been finalized, but will be leaders in the field of choral performance and composition in this country. The results, together with a supplement containing the complete winning entry, will be published in the March, 1977 edition of "Erato."

CONDITIONS OF ENTRY.

1. Entry is restricted to persons who financial members of Constituent or Associate member societies of AICSA, being under the age of 30 and who, in the opinion of the judges have not received any regular or substantial income from the composition of music.
2. The closing date for the receipt of entries is JANUARY 31st, 1977 (at midnight). Entries must be sent to: The Secretary, AICSA, 32 Locness Avenue, Torrens Park, South Australia - together with an entry fee of \$2.00 per work submitted - on the entry form which appears below (and of which extra copies may be obtained from the above address).
3. Entries must be in triplicate on good quality paper of at least quarto size, written in ink (with words perferably typewritten). The original and two good photostatic copies will be accepted.
4. Only original, never previously published entries will be accepted. although lyrics need not be original. Only three entries per person will be accepted.
5. Works must be of a predominantly choral nature with minimal accompaniment, and of 5 to 15 minutes duration (including repeats).
6. Unsuccessful entries will be returned if a stamped self addressed envelope is included. The judges' decision is final and no correspondence will be entered into.

THE AICSA PRIZE FOR CHORAL COMPOSITION 1976/1977.

NAME: _____

DATE OF BIRTH: _____

ADDRESS: _____

NAME OF SOCIETY: _____

I enclose herewith _____ entries in the above competition, together with a cheque/P.O. for _____ (\$2.00 per piece).

I have read and agree to abide by the conditions of entry.

I declare that I have not received any regular or substantial income from the composition of music, and that all entries submitted are my own original and previously unpublished work.

I hereby agree that AICSA shall have rights of publication in the first instance of any of my entries without payment of a royalty fee, and that winning entries will be retained, although I will retain copyright therein.

SIGNED: _____

DATE: _____

FOR OFFICE USE ONLY:

NO. WORKS: _____

FEE: _____

ACTION: _____

RESULT: _____

NOTIFIED: _____

RETURNED: _____

