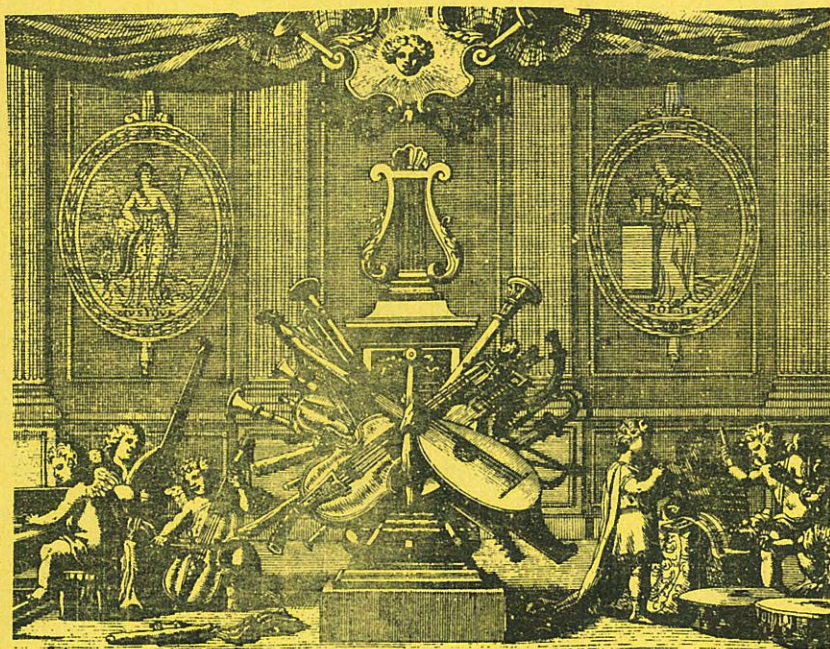


erato

number twenty six

published by AICSA



the newsletter of the

australian intervarsity choral societies

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LATE NEWS!

CANBERRA PRODUCTION OF BELLS ARE RINGING
 FEATURES A SINGING DENTIST. ANDREW KAY (WHO
 IS A DENTIST WHEN HE'S NOT AT IV'S) GOT
 THE PART!!

At my desk



I'm afraid that if any of you lovely people expected a terrible ERATO, then I must disappoint you. About three-quarters of my pleas for Eraticles were answered (if a little late) and no editor can go too far wrong with a host of thousands of angelic correspondents backing him or her up. Then again... read it?

I asked everyone for memories of IV. Here are some of mine. Let's see.... Vera and Mary telling me I had joined an exclusive group - the ranks of the ERATO editors. It certainly is that. Mary Nettle, Vera Green and the lovely Mr Kay and Ms Philcox..... and me. Heavy.

Nicky from Adelaide boasting to one of my more quiet friends that she almost had a FUCs Party for her 21st. He almost died on the spot. ("and she seemed such a nice girl..") Chris from Perth going berserk when it snowed on Sunday morning in Canberra... ("its *%*%! incredible!")

The concert - which I loved, though the first half was not as good as the second - but see the reviews on pages 8 and 9.

On ERATO. This edition has something on every member society. This is something that doesn't happen very often and only happened this time because I 'created' two articles from some rudimentary knowledge left flying about. Do the AICSA members want me to write all the articles myself? And to prove I'm not biased, here is a quote from Elaine Ramsey!

And of Things Social...

The AGM Musicale was fantastic this year. This was of first class standard, considering the amount of alcohol we had consumed! This was true of everyone, with the possible exception of Robert Taylor, who sang torturously sharp a version of Some Enchanted Evening - groan.

Love and Kisses, RKL T xxxxx

AICSA Australian Intersarsity Choral Societies' Association

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PRESIDENT'S REPORT, 1976-77, as presented to AIVCC meeting, 27/8/77

The year 1976-77 saw the AICSA Executive based in Adelaide and the transfer of administration, being the first in AICSA's existence, brought its share of problems. It is inevitable, I feel, that newly-elected officers of an organisation such as ours should take a while to find their feet. Some of the reasons will be obvious later, but in this regard a one-year term seems insufficient and perhaps we should consider a regular two-year term. This would provide its own problems and dangers, however, and should be thought about very carefully.

The Executive this year met on a regular monthly basis and we found this most satisfactory. Some useful discussions have also occurred with other AICSA office-bearers and IV Committee personnel during interstate travels. Some of AICSA's potential as an advice centre and a trouble-shooter has been realised in this way.

I mentioned problems of transfer. Letters are not a totally satisfactory form of communication and a little confusion occurred during the transfer period as we tried to establish exactly what the Perth Executive had done in one or two areas. As they were still to finalise some of the projects they had commenced, this is understandable. It is inevitable that some overlapping will occur and I am extremely grateful for their good work, but, in future changes of office, I would suggest that we try very hard to transfer all projects, even those partly finished, as promptly as possible. It may seem like throwing people in at the deep end but, in the long run, I now think it is more satisfactory. For one thing, involving them in something specific immediately would get them into gear more quickly.

The AICSA Trust Fund has been set up now and a full report will be provided by David Goodwin who is a Trustee. The other is Tim Mason and I do thank them both for the work they have done in setting up this source of future funding. With the cut in funds, the Australia Council has been unable to assist the 28th IVCF and probably won't assist the 29th. Consequently private companies have been approached for funding and will have to be much more in the future.

On a light note, the Revue Trophy was awarded for the first time. Congratulations to Neil Mason and Cathy Cox and thanks to the 1975-76 Executive in Perth, who created the trophy.

The obvious expense involved in the previously suggested videotape is forbidding and we are suggesting, instead, a brochure to be discussed later in this meeting. We feel this is a more useful medium for communications AICSA's aims and needs. It will be cheaper and sponsorship easier to obtain. I believe the proposed tour of Australia by the Stuttgart choir is an opportunity to show our funding bodies what a student choir can do if supported and I believe we can use the tour to help promote student choral music in Australia. We will be looking

...../2

AICSA Australian Intersarsity Choral Societies' Association

President's Report continued -3-

for Society help in this.

Archive storage remains a problem that we must overcome. I see value in well-kept archives but so far there has been little point in pushing host societies to send in their material as there has been nowhere to store it.

"Erato" expenses are still of great concern although some measures have been taken this year to cut costs down such as using paper covers and reducing numbers produced. To cut wastage Societies were asked to notify Vera of the exact numbers they required. Inevitably there have been some distant rumbles when numbers were reduced, from the Societies who never replied. This brings me to my next point - a point Tim made repeatedly. Prompt replies are not always possible (especially with so much industrial strife in certain Mail Exchanges) and I have been guilty of tardiness myself sometimes, but the 4-5 month delays we have experienced in getting return communication are difficult to comprehend and hamper us considerably. Some of the questionnaires sent out by the Perth Executive took a year to get back. Hence it has been impossible to reprint the Handbook until recently. By now Societies will have received this and the changes are obvious. Printing costs are high and the idea of reprinting the entire handbook each year appalls us. Therefore we have produced a Handbook that can be kept for some time. An annual Supplement containing new committee lists, Constitutional changes etc will be supplied to Society Secretaries and the onus will then be on them to keep it up-to-date. To achieve this I would ask Societies to let us know of any changes in committee as they occur.


I must thank Vera Green, Ross Davies and Neil Mason, retiring "Erato" Editor, Archivist and Librarian respectively for their work and wish all the best to the incoming office-bearers. I also thank Cathy and Andy, who have fulfilled their tasks so well and look forward to another year working with them. Finally thank you members for your support. Ultimately the strength of AICSA depends on you.

M.L. Tambllyn
President, 1976-77

CHORAL COMPOSITION COMPETITION

We had hoped to arrange for a performance of the winning work in the first Competition. Unfortunately we didn't have the results until late in IV and so this was not possible, but we were able to announce the result at IV and Robert Kay was able to take his prize away for the work Quicksands. Congratulations Robert! I would like to thank the people who entered the competition and hope all works can be performed. I know one is currently being rehearsed for recording. Conditions of entry and an entry form for the 1977-78 Competition are in this Erato, so start composing people!

M.T.

- 
- Leaving Canberra's snow covered slopes and wending our way back to the land of XXXX and peanuts wasn't quite the way to complete a very social IV - 4am at Warwick is not conducive to any thought - except the nearest bed.

Several things stand out in our memories of Canberra IV - those trips between Rosnel and the Pub; that midnight trek to see those mysterious glowworms; Me and My Shadow; QUMS bad luck at the boat races; those goings on in a certain room after the boat races - the people involved know how good it was! I think everyone will vote the Woolshed Dance (once we got there) a night to remember. And also Elaine's party - I wonder who enjoyed it most - the people paying, or the people collecting the toll in the hallway!

See you all in Melbourne - Long Live IV.

Love,

Cathie and the QUMS Contingent

Queensland University Musical Society

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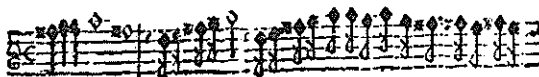
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Archivist/Asst Sec: Andrew Wells

1/8 Booth St., Toowong, 4066

New Member Rep: Noel Wilmott

415 Squford Rd, Gaythorne, 4051. 3555070





ADELAIDE UNIVERSITY CHORAL SOCIETY

UNION BUILDINGS, UNIVERSITY OF ADELAIDE, S.A. 5000

Little lam, little lam, little innocent lamington

(or: I'm-a-gonna make them 'til I die)

AUCS decided to have a lamington drive to supplement our puny I.V. travel grant (\$48.00 total) and raise general music-buying funds. Each participant in the baking and selling who went to I.V. is to receive $\frac{\$R}{p+1}$ where R = total revenue,

p = no. of participants. The rest (which is swelled by non-ivers) will go to general funds. This formula was arrived at after long and heated discussion - it amazes me that people can't give up the idea that a certain amount of work deserves a certain amount of reward. Some people persist in the opinion that since they've been attending and supporting AUCS for n years, they deserve a travel grant. Not so, although AUCS should encourage I.V. participation.

In practice, there may not be much profit - we ran out of ingredients sooner than expected and had to buy more which is expensive on a Sunday. The major production bottleneck was dipping and coating the lamingtons. I advise at least 5 sets of dippers and coaters, 2 sets of sauce-makers, and thin sauce. We made about 225 dozen and could have sold twice that amount (\$1.40 per doz.).

Moving backwards, the week before was our A.G.M. and dinner. Due to a Constitutional amendment forcing the major Committee positions to be held by University Union members (this brings approval from the Clubs and Societies Council), our new committee is more youthful:

President - Mary O'Connor, Vice-pres - Marjolijn van der Wilk, Secretary - Natalie Gultjaeff, Treasurer - Tim Muecke, Concert Manager - Rob Elliot, Assistant Sec-social - Trevor Keane, Publicity - Neil Piggott, Assistant Publicity-newsletter - Andy Pearce, Librarian - unfilled, Morals Officer - Sue Tonkin. These take office at 1/1/77 except the last who starts at once.

Our post-i.v.-welcome-back-Sue-Tonkin party was well attended. Ross Worrall brought the Canberra film (he's a fast developer) and we also viewed Matthew Mitchell's mini-film with sound including part of a rehearsal in the Canberra School of Arts. SUMS, MUCS and SCUNAS were represented (and of course AUCS and FUCS) and food and drink were abundant.

We're preparing for a concert on December 10th, full of American music from both continents. One piece, by Vila Lobos, is in Portuguese; a Norman Luboff arrangement of "Yellow Bird" requires a thick lip style; there are Negro Spirituals as well; and the major work is a jazz Brubeck-style piece called The Creation. This all requires much mouth agility, and all comes of our conductor, Jon Draper, being a much-travelled person.

I'm off to oil my buttocks and knees in preparation for the bike hike to Aldinga. Best wishes to everyone.

Cathy Cox.
AUCS President.

● PERTH UNIVERSITY CHORAL SOCIETY (PUCS)

a pucticle.....

Despite post I.V. skiing/tobogganing in the snowfields, most PUCS seem to have returned to the nest relatively unscathed. The more affluent flew home whilst we poor children of the earth struggled back across the Nullabor; the Kay vehicle going via McLaren Vals (where they picked up vast quantities of wine, especially mead which we all covet) and the Bean/Rich/Johnson people's co-operative vehicle via the Brindabella Ranges to Tumut.

Despair was given a new and accentuated meaning when the latter w vehicle broke down 90 kilos into WA at 3am in the pouring rain and was immediately surrounded by blood-crazed wombats in a feeding frenzy. However, utilising the latest techniques in microsurgery the intrepid trio had the car in Perth that evening before closing time.

With IV over only 3 weeks remained before our coming concert, during which period a rehearsal camp was held. Despite late nights and many people's voices being effected by colds and strain, much progress was made and we all felt we knew the Brahms Requiem well enough to sing it on an equal footing with the Perth Oratorio Choir (with whom we combined on this occasion).

The rehearsals with the orchestra went smoothly but on the day of the concert news came that both our soloists were on doctor's orders not to sing. Consequently the soprano solo was played by the orchestra leader and the baritone solos were completely omitted. This did not detract from the quality however, as can be seen from the attached review (a totally unsolicited testimonial!), if the Erato editor has deigned to print it. (Ed note; I did!)

The concert was followed by a party for both choirs (PUCS and POC) and the Melville Symphony orchestra at which a large ammont - pardon me, ammount - of food and drink disappeared in an alarmingly short period of time. This ended at some non-existent time in the morning.

The next planned debauch is, of course, the famed Rottnest Island Camp, otherwise known as Rotto, or even as Blotto; this will be in a state of ongoing-ness from November 30th to December 6th and

promises to be the Rottnest Rottnest. (Those of you who have attended one will know what this means)

We have more concerts in the way between now and Christmas,

THE WEST AUSTRALIAN SATURDAY OCTOBER 1 1977

Orchestra, choirs in good form

By DEREK MOORE MORGAN

The University of Western Australia Undergraduate Choral Society (PUCS), the Perth Oratorio Choir and the Melville Symphony Orchestra presented a varied and ambitious programme at their concert in Winthrop Hall last night.

But the unusual programme was well within the group's capabilities.

A brilliant opening item from Monteverdi's *Vespers* highlighted the effectively-played trumpet parts while two unaccompanied Motets, "Locus iste" and "Ois justi" were sung with excellent control and clarity by the PUCS choir.

This youthful choral body went on to give the first performance in Perth of Nigel Butterly's "The True Samaritan" for unaccompanied choir, written in 1953.

These items were all conducted by Robert Kay, who guided the choir with skill, obtaining beautifully-rounded phrasing.

Faure's "Cantique de Jean Racine" introduced Peter Bandy, conductor of the Melville Symphony Orchestra and founder of the Perth Oratorio Choir.

He produced a sensitive reading of this short but expressive work.

He followed it with a powerful and emotional wide-ranging interpretation of the Brahms Requiem, in which all forces were combined to splendid effect. The high proportion of young singers added considerable freshness to the tone, which remained flexible even in the most exacting passages.

As always, highlights of the work were the choral fugue over a pedal note, No 3, the sombre funeral march, "All flesh doth perish," and the final portions of No 6.

These were all particularly well sung, and Peter Bandy's shaping of the climaxes was commendable.

It was most unfortunate that both soloists were unable to appear at the last moment, but the conductor avoided disaster by skilful editing.

This Choral Prom showed the fruits of great effort by many people. None of the young singers is likely to forget the experience.

including several minor ones and two large carol concerts in addition to our normal carol concert on December 22nd. We are singing a bracket of carols in a concert of christmas works performed by all the choirs associated with the WA university.

The carol concert will be the last PUCS concert conducted by Rob Kay and we are at present looking around for somebody to replace him; if anyone has a spare conductor or lying around could they please direct him/her to us? He/She will be well looked after.

Lots of Love,

Chris Johnson.

PUCS 1978 Committee

President Peter Rich,

48 Castle Rd, Woodlands, 6018.

Vice-President ; Meredith Lane

48 Kitchener Ave, Nedlands, 6009

Secretary; Jane Blanckensee

102 Matheson Rd, Applecross, 6153

Treasurer ; Sue Tonks

64 Grant St, Cottesloe, 6011

Social Sec; Bill Jones

Aloha Flats, Fairway, Nedlands, 6009

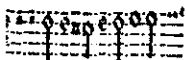
Concert Manager; Laurie Horner

28 Southport St, Leederville, 6007

Publicity; Marguerite Richards,

81 Valerie St, Dianella, 6062

and, Jim Elliott, Julie Roberts, Michael Hart.



28th Intervarsity Choral Festival

Monteverdi's Vespers of the Blessed Virgin, of 1610. 28th Intervarsity Choral Festival, conducted by Brian Hingerty, School of Music Auditorium, on Saturday.

By KEN HEALEY

At interval on Saturday night I was still looking for things to praise about this year's Intervarsity Choral Festival performance. Fortunately, by the end of the evening there had been enough moments of satisfying performance to warrant the encouraging remarks that I had come hoping to utter.

The annual festival, held in a different capital city each year, and preceded by a week's intensive rehearsal camp (this year at Burdanoon) is not comparable with any other musical event I know of.

Added to that uniqueness was Brian Hingerty's choice of the incomparable (in every sense) Monteverdi 'Vespers'.

A critic might as well, in face of that sort of singularity, have spent his time seeking a yardstick as listening for peaks of musical performance.

The justification for public performance at Intervarsity festivals is the need for the young singers to have a goal as they prepare their music. That music, in turn, is chosen with an eye to broadening the experience of the chorists as much as providing an audience with a night's entertainment.

It would be easy to single out all the dull choral singing in the first half, the fact that only one of the pair of tenor soloists and one of the two players of the 'D' trumpet was up to standard, and consequently to pronounce myself dissatisfied with what I heard.

But with a moment's thought, I find it far more to the point to remember the towering chorus 'Lauda Jerusalem Dominum' just before interval, and the exultant sound of the choir in full voice at the beginning and end of

the final 'Magnificat'. It's those moments that should stay with the singers as the high points of experiencing Monteverdi's genius. The girls had the purity of tone of trebles, the men sang with the strength and an almost religious fervour, dispelling much of the dullness that had gone before.

The choir's other memorable passages were the incredibly beautiful early verses of the 'Ave Maris Stella', and the brief strophes of small group singing which were interspersed with solo voices and instrumental colouring in the 'Magnificat'. Only the repetitious short stanzas the setting of this Marian prayer detracted a little from richness of tone colour as voice succeeded voice in the Virgin's own praise of God.

Whatever the difficulty of pronouncing on the success or otherwise of the choir, it is both easy and a simple pleasure to record the achievements of the professionals with whom the chorists surrounded themselves.

Tenor William Bamford sang with a clear ringing tone that was often almost ethereal in timbre: superbly suited to Monteverdi. His colleague Barry Skelton alone among the soloists sounded like a student, but combined with Bamford in the echo in-

terludes with a fine sense of musical style. Moreover, it was the pair of tenors who joined baritone Geoffrey Brennan to provide the single high point of the whole evening. This was the concerto 'Duo Seraphim', one of the great gems of seventeenth century vocal ensemble, and exhibited in all its glory by these three singers.

Every time sopranos Margaret Sim and Lois Bogg combined to carry the praise of the Virgin a little further, one could add the bonus of the perfect blend of dissimilar timbres to their exquisite sense of style. Baritone Geoffrey Brennan and Bryan Dowling and violinists Vincent Edwards and Wilfred Jones also contributed nicely matched duets throughout the long work.

I shall treasure the better movements of the 'Vespers' for a long time. I was disconcerted by a conductor of Brian Hingerty's knowledge of plainsong letting his cantors intone the antiphons so poorly. And although there was doubtless much fault to be found with individual interpretative points (I am not expert enough to pronounce in my own right) I applaud the visit of this festival to Canberra, and thank the organisers for giving us the chance to savour some of the wonders of a rarely heard masterpiece.

Wonders of a rarely-heard masterpiece

Monteverdi's 'Vespers'



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THE 28th Intersivity Choral Festival, for which the ANU Choral Society is acting as host, commenced this week and will continue through next week culminating in a performance of Monteverdi's 'Vespers of 1610' in the Auditorium of the School of Music on Saturday, September 3, 1977.

This large-scale public presentation is being jointly sponsored by the Stuyvesant Trust and The Canberra Times. Early publicity for this

event, with a tongue-in-the-cheek allusion to a well-known TV presentation, amusingly labelled it "Monteverdi's Flying Vespers".

Actually that is not an inappropriate label, for this remarkable work of three-and-a-half centuries ago is certainly something of a "high flyer" in the history of music. In this setting of psalms Monteverdi introduced the opera orchestra into an ecclesiastical work for the first time — the writing, both for voices and instruments is directly related to his opera 'L'Orfeo' which had made its first appearance only three years

earlier and which is also a milestone in the history of music.

Rome

The 'Vespers' were written specially for, and dedicated to Pope Paul V, Monteverdi thereby hoping to obtain a position in Rome. But this did not eventuate at that time and he was forced to remain in Mantua. Happily the music was not lost, as happened to much of Monteverdi's remarkable output, and remains today as one of the most forceful and absorbing examples of the new direction which the opening of the 17th century brought to European music. It has been aptly said that the 'Vespers' embody much of the power and vitality of the Counter-Reformation.

Professional soloists and orchestra, together with the Festival Choir of 200 voices, will be involved in this forthcoming Canberra performance. The conductor will be Brian Hingerty, conductor of the ANU Choral Society.

MONTEVERDI'S FLYING VESPERS

On 3 September we were treated to a performance of Monteverdi's "Vespers of the Blessed Virgin", which constituted the finale on the 28th Intersivity Choral Festival.

It was indeed a grand finale. The two large main choirs were arranged on either side of the stage in the School of Music Auditorium and a small string orchestra, with organ, harpsichord, the oboe and trumpets were placed in the centre. Unfortunately the antiphonal effect of the cori spezzati did not quite come across in this auditorium, but the general effect of spaciousness of sound was successful, particularly in the Lauda Jerusalem Dominum, when the sopranos soared as never before and the psalm closed with a thrilling amen, and of course at the commencement and conclusion of the Magnificat.

Although they seemed under-rehearsed at times and there were the odd unwanted syncopations and wobbly attacks, the presentation was on the whole a great success. The beauties of the work, as the program notes indicate, too numerous to catalogue. Some of the parts which were performed with greatest effect were the lovely concerto "Pulchra es", sung by the two soprano soloists, the concerto "Due Seraphim", accompanied by a very beautiful combination of cello, harpsichord and oboe, and of course the splendidly rich full choir episodes, which must sound superb in a hall with cathedral resonance.

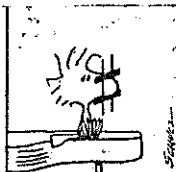
The small choir which sang in the Sonata on "Sancta Maria ore pro nobis" and elsewhere, including the Concerto "Audi caelum", was particularly good.

The soloists were rather uneven. Most of the burden fell on the sopranos and the tenors. The sopranos sang always with great style and understanding. One of the tenors did also but the other was a disappointment. His voice was quite unsuited to the style of the demands of the music and many of the tenor duets suffered from this piece of miscasting.

All in all however, it was an effective performance of a magnificent work and a fitting conclusion to the Intersivity Festival.

ROB GOODRICK

CANBERRA 'PROGRAMME'



28th IVCF CONVENOR'S REPORT

True to form, this convenor is scraping the paint off yet another deadline. I was in Bundanoon yesterday afternoon, winding up some business, and while pausing in the Hotel Lounge, was gripped by flashbacks- too recent to be nostalgia, but long enough to be a little hazy. One of the strongest memories was of an evening over a year ago when a small war party spent an evening there hatching plans. Gad, how time flies! If I'd had time I would have written this "report" on the spot, with the rich carpet, the stain glass, the atmospheric smell of yellowbox smoke and, later when I dropped in again, the red fire itself.

Well, I guess there are some things you'd all like to know, and some things of interest to future IVCF planners. I'll leave the later (latter?) to another time and place. What does one report?

We can report that, once all outstanding accounts have been wrapped up, we expect to have a nominal profit in the low hundreds, to pass on to future IV's.

Communication: We certainly sustain criticism in the communication department. Advance liason was poor. Fortunately I'm the only one you can blame for that because for long periods there was no IV secretary.

Music: No IVCF can have everything. I mean, well, life wasn't meant to be easy was it? We abandoned the recent tradition (and a good one too) of commissioning Australian works, and revived an older concept of performance workshops. To most current IV attenders this would seem an innovation. It isn't, but I hope it sticks, because I think the effect of that total small group repertoire being spread around Australia must be great. The audience was small, probably because of the ancient feeling that "if its free then it cant be good".

The Monteverdi was chosen because music from this period is rarely performed, certainly not by IVs in recent years. It is an 'economy size' spectacular, and the audience of 900 was excellent by Canberra standards.

Social events: Another area plagued by committee turnover. Robyn Bennett handled the situation well. We took a leaf out of Hobart's "soft sell" book. I remember crawling one night (I forget which) from one homely Hobart pub to another, in the wee hours, thinking "what can Canberra offer hoards of hedonistic choristers?". Fortunately,

the 15 months intervening saw a relative boom in nightlife here in Canberra (g' stuffed Sydney and Melbourne). Social events were not highly organised, and if you think they should have been let Bazza know. If only more Scunae had houses! I hope woolshed dances become a tradition.

Camp: Our time in Bundanoon was too short. (You can say that again-I only had one day! Ed.) The class bedding, a la Rosemary M, was worth it - but the cost shortened our stay to five days. If planning another I would go all out for two more days. Catering sublime, labour intensive. A tactful, full-time labour organiser would have been a blessing.

Finance: We scraped home. No huge audiences, no gov grant except the ANU Chancelry. You lot actually cost nearer \$65 each than \$45 (students outnumbered wage earners 3 to 1), but we feel the Heavies should subsidise the undergraduates to encourage them. Full timers paid as much as part timers, because organising part timers was at least as much hassle. Apparently the Brisbane Courier Mail ran a headline re the IV that read "SOCIALISM RAMPANT IN PERMISSIVE ART SET", while Truth said "HONEST WORKERS CHARGED SIN TAX". (syntax? sing tax?)

Canberra: Most Scunae are not natives, and few had houses - but we TRIED!

Publicity: We employed a gimmick or two (Flying WHAT?), but mainly bludged free advertising from local media. Publicity sing on ABC-TV was terrible. Our march on Parliament House was prevented by the rain. We even got paid for these publicity sings by shop proprietors, the Dept of Capital Territory, and the Trade Union Arts Program.

On the whole? We counted on people being able to enjoy themselves musically without being told how, and we hope you each gave some, and took some at 28th IVCF. I did.

Rik Aleen Ex-Convenor

Some More on IV

1. Our profit depends on all outstanding debts being paid! All to 28th IVCF, P.O. Box 10, Lyneham, 2602 ACT.
2. Please return all music. Some difficult to replace.
3. Last chance to order Vespers recordings (\$6 deposit). \$12 for triple album. Collectine orders please.
4. IV Photos. Send order to Rosemary Mattingley, C/- SCUNA.
5. Lost Property. Mauve toiletries bag, brush/comb, red skivvy/spencer. Write to, Rosnel Guest House, Bundanoon, NSW. Money found at concert and Woolshed. Claim from P.O. Box 10, Lyneham, ACT.





**flinders university
choral society**

**box 2, the union,
flinders university,
bedford park, 5042.**

No FUCS article arrived for this ERATO, despite the fact that the 1977/8 FUCS ERATO Correspondent is Vera Green (last year's ERATO Editor!). However, a brief note from Deb Trantor, and two rapid phone calls to Adelaide provided me with the following...

From Deb: At the moment FUCS is suffering from ill-luck! With a conductor semi-conscious in hospital for two weeks, no rehearsal

venue, only half a concert programme, and an orchestra that seems extremely elusive. (and we're holding our major concert soon!). PANIC - and all this happened while we were in Canberra enjoying ourselves".

The FUCS concert was held last Friday, featuring the R. Vaughn Williams' Donna Nobis Pacem and other English works. It seems from my spys that FUCS pulled it off and the concert was very good. Their next major effort will be singing madrigals on the 18th of November.

Hope the conductor recovers fully from the car accident, and FUCS recovers enough to write an eraticle for the next issue!

Robert Taylor

29th INTERVARSITY CHORAL FESTIVAL, MELBOURNE, MAY 13-27th 1978.

Well, to all you choristers who have somehow avoided being earbashed by Jacky, Ken, Bazza or myself at Canberra, here's what's happening. The camp will be in the halls of residence of Ballarat State College - modern buildings with carpeted and centrally heated bedrooms, showers and a kitchenette in each building, all surrounded by a moat and situated amid bushland (kangaroos etc) a few miles out of Ballarat. Since camp size is generally the only limiting factor at an IV, and since we will be able to take over four hundred before it starts getting chummy, this is definitely going to be a come-one-come-all IV. (the works call for a cast of thousands).

29th IVCF

Rossini's Stabat Mater (whatever you think, you've got to admit he writes lovely choral fugues) and the epic, noisy, blood and thunder Berlioz Te Deum. Concert will be in Melbourne's Dallas Brooks Hall, probably on Friday the 26th, so as to allow long distance inter-staters time to get back afterwards. Seeing as how the workshops will be taken by some big musical names, we envisage making a serious effort for an official pay-to-get-in prom concert, probably at the Robert Blackwood Hall at Monash. This indicates the meaty musical involvement at Melbourne IV which we hope will satisfy all the heavy musos. Scores of cheerful MUCS and MonUCS are waiting to billet you all, and in general are doing their best to ensure Melbourne IV is a resounding success.

So if a weary and travel-stained MUC or MonUC turns up on your doorstep one day and asks you to buy a lamington (first SCUNA, then AUCS, now MUCS and MonUCS... What is the attraction of lamingtons? -ed), please do otherwise we may have to sell ourselves to Mr Packer. Apart from that the best thing you can do for Melbourne IV is to come to it! IV's address is;

c/- the Secretary,
Jacky James,
4 Leigh St.,
Oakleigh 3166, Vic.

Convener is well-known MUC Phil O'Byrne, with other people like Bazza, Ken Anderson, and Huge Duncan getting in on the act!

See you in May,
Stewart Skelt,

29th IVCF Publicity Officer

Confessions and Reminiscences of My First IV

My first confession is that I was not an IV latenighter, so I can't relate funny pub stories or "How I won the Boat Races Single Handed". Because I am of that that needs a good solid night's sleep, I can only reminisce about daylight happenings.

Bundanoon.... Watching the fondue, burner and table, in the dining room at Roshel, go up in flames because Ruth had spilt metho everywhere; walking, that oh so healthy, 250 miles from Rosnel to the Pub, and back again, at least 400 times a day; watching an impromptu exhibition of trick bicycle riding; and watching those intrepid couples who wobbled off into the distance on their tandems.

Canberra....A bus service that ran for free for a few days, until it didnt run at all;sweet-talking people into providing lifts out to Piailigo because of the lack of buses;having 6 rides on the merry-go-round;feeling slightly idiotic as I wandered around DJ's clutching my DJ's IV survival bag in my hot little hand;trying to find something to do in Civic for 6 hours on a Sunday afternoon,and finding that nice free phone at the Civic PO,from which I made about 10 free calls to Sydney.

My second,and final(aren't you relieved - I didn't ask to do this job,you know) confession is that IV's are habit-forming, and I'm thouroughly hooked.I can only hope that withdrawal symptoms will not appear before Melbourne IV.

Megan Foulds,SUMS



Tasmania University Musical Society

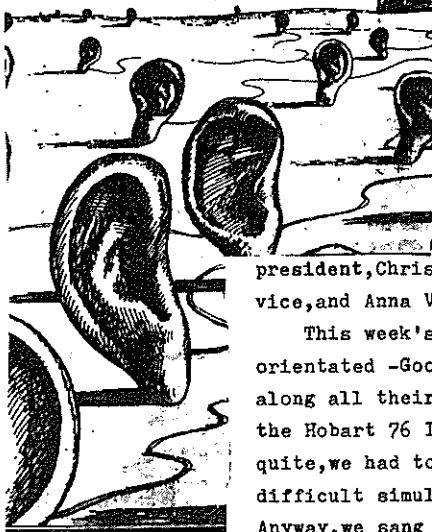
Union Building, University of Tasmania, Sandy Bay 7005

Dear Northerners and New Zealanders,

Does anyone else have that third term feeling - that the exams are just too awful to think about and lets have another party? Since the 6 strong TUMS IV contingent (except Chris Thomas who was still asleep on a floor in Canberra somewhere) staggered off the Folker on Sunday,the thought of Bass Strait separating us from all those post IV parties and other 'goodies within driving distance for mainlanders',has driven us to have at least one party every weekend by way of compensation. Needless to say,by now we've converted/corrupted every fresher and conservatorium student stupid enough not to go to IV.Actually,we've just made them green with envy.

Fitted in around this social activity,we've also managed a rehearsal weekend two very successful concerts, and an A.G.M. and Dinner. With carefully concealed modesty, I'll let our RAVE(note 'flawless','fine' , 'balance','strong' etcmmm?) review speak for itself.

We also performed the Carissimi at a 'University Tuesday lunch-time concert' which is a conservatorium,Hobart cultural elite happening - quite prestigious.



The new committee 'elected' unanimously at the AGM on September 30th reintroduces the concept "male" -very scarce on TWMS Committee of the last two years. There must be an interesting thesis topic there somewhere. (Queen of Siam notwithstanding) .Anyway, David Nairn-Thorp Esq. is the new president, Chris Thomas is the president of vice, and Anna Viney is secretary.

This week's party was specifically IV orientated -Goose Rockliff and Chris brought along all their blue movies, and we almost had the Hobart 76 IV film, but since we didn't quite, we had to re-enact most of it (a bit difficult simulating autumn in spring.) Anyway, we sang several versions of the Rossini and Gill VB can still sing bits of the Beethoven Tintner (so can Thorp), and we can all sing Lloyd George (we even taught it to the Con. students!)

Our bridge is open again, so we're all happy and re-united. Some TUMS members are working hard making names for themselves - watch this space folks, for the Gabrielli Consort (otherwise known as Talbot's dirty dozen) - seriously, they're brilliant and probably don't want to be associated with TUMS at all - but they are!

Plans for the rest of the year? TUMS party every week, celebrate Christmas, either escape from this island prison (called 'holiday') or entertain IV visitors who want to see what a proper island asylum looks like (also a 'holiday') all summer.

'Heavy' addresses; David Nairn-Thorp, 76 Mt. W Nelson Rd.,
Sandy Bay 7005

Chris Thomas, c/-Rosny College, Bastick Rd,
Rosney 7018 (work) 443244

Anna Viney, 61 Riawena Rd., Montagu Bay, 7018

441836

Nat Crane, TUMS



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Australian Intervarsity Choral Societies' Association

A.I.C.S.A. Budget 1977/78.

As accepted at the A.I.V.C.C. meeting, Canberra, 27/8/77.

Income.

1977/78 affiliation fees	600.00
Erato payments towards postage 76/77	70.00
Erato payments towards postage 77/78	100.00
Interest on cheque account	20.00
Repayment of loan from Hobart I.V.	100.00

890.00

Expenditure.

Erato 76/77	110.00
Erato 77/78	480.00
Payments towards Erato postage 77/78	100.00
Grant to 29th IVCF (Melbourne)	300.00
Postage and stationery	20.00
Prize for 1977 choral composition comp.	100.00
AICSA handbook	15.00

Projects

publicity booklet	180.00
convenors' information handbook	15.00
archive storage	10.00

1330.00

Deficit	440.00
Balance at August 1977	740.00
Estimated balance at August 1978	<u>300.00</u>

Cathy Cox
A.I.C.S.A. Treasurer.

Notes

Expenditure item 1. includes postage costs (partly supplemented by income item 2.)
The publicity booklet may include adverts., and may cost less (or slightly more if we include colour photographs).

Australian Intersivity Choral Societies' Association.

Interim Financial Statement.

To be presented to A.I.V.C.C. meeting August 27th. 1977.

Income.

	\$
Brought forward from 1975	769.94
Membership fees 1976/77	5.00
Membership fees 1977/78	145.00
Erato payments	34.00
Choral composition contest entry fees	8.00
Interest	16.84
	<hr/>
	\$978.78

Expenditure.

Erato printing and distribution	229.55
Postage and stationery	8.94
Librarian's expenses 1975/76	3.72
	<hr/>
	\$242.21
	<hr/>
	\$736.57
	<hr/>
	Balance.

Cathy Cox,
AICSA Treasurer

28th IVCF Cassette Recordings

Caution; this is an advertisement, non-factual material may be encountered beyond this point.

Sunday, August 28th, saw musically the most diverse choral concert ever heard in University House Canberra. (part of the IV, for those of you who don't know!). Cassette recordings of this enjoyable event are to be made shortly. They will be 90 minutes long on high quality cassettes (stereo, Dolby noise reduction) (playable mono). They will contain items of every group that sang, indeed, very little has been omitted. Good listening for sisters, cousins and aunts - they will cost \$5.00 each, and may be obtained by writing to;

G.R.HOVEY, 22 Eucumbene Drive, DUFFY, A.C.T. 2611.

Harken Thou!!! I would prefer bulk orders from societies, and payment must accompany order. No comment on Vespers L.P. This offer closes at the summer solstice.

Gary Hovey (SCUNA)



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Australian Intervarsity Choral Societies' Association

NEWSFLASH.....NEWSFLASH.....NEWSFLASH.....

Canberra, August 1977.

At the annual AICSA Conference held at Canberra IVCF the following people were elected as National Officers;

President: Margo Tamblyn, 13 Second Ave. Sefton Pk, SA 5083.

08-269-1566.

Secretary: Andy Pearce, 1 Park Tce, Gilberton. SA 5081. 08-441394

Treasurer: Cathy Cox, 5 Brussels St., Broadview. 5083. 082602055.

'ERATO' Editor: Robert Taylor, 34 Brigalow St., O'Connor, ACT, 2601.

062-479027.

Librarian: Laurel Burns, 2 Broadbent St., SCULLIN, ACT.

Archivist: Helen Phillips, c/- Australian National Library, Canberra.

Robert Taylor

Preserving Our National Heritage!

At the last meeting of AICSA, it was recommended that the archives of all past IV's be deposited in the National Library. While, in theory, this is an excellent idea, it cannot be put into action until I have some archives to deposit! It is also in AICSA's interest that the archives be carefully sorted, ordered and listed before they are deposited with the Library. They must be in a "get at" state to be of any use to future IV's. I will undertake the latter if you supply the material.

Please ask yourselves the following questions and where possible supply me with information or actual goods;

1. Do you know personally or know the addresses of anyone who has been involved in running IV's (including Minifests etc) since the first IV in 1949?

2. Do you own or have access to working papers, correspondence, films and/or photographs of any IV? (Please label all photographs clearly with location, year and where possible identities of those pictured).

3. Do you own, or have access to, newspaper cuttings of reviews, ads,

,publicity articles,etc,concerning an IVCF? (If you do not have a cutting but could give me references to the newspaper and date of publication this would help).

4.Do you own or have access to objects of memorabilia such as President's PJ's,trophies,etc? If so,PLEASE SEND CAREFULLY LABELLED PHOTOGRAPHS OF SAME RATHER THAN THE ACTUAL THING as they would really be more suitably based in a museum!

5.Do you own or have access to plans,scripts,music,etc used for review items,II Concerts,etc?

Do you own,or have access to,any records or tape recordings of any concerts held at an IV (whether they be formal or otherwise)?

6.Anything else?(related to the preparation/proceedings of an IV)

Please note that I am only interested in the archives of individual societies where material in them relates to an IV. Individual societies should keep their own archives.If any material relates to both,I would like the original or a photocopy please.

Any info/material to be sent to;

Ms.Helen Phillips,AICSA Archivist,c/-National Library,
Canberra,ACT.

Access to material will be determined by the AICSA executive in agreement with the National Library,but I am sure that the records will be available for reference to any bona fide person,i.e,you and anyone else interested in the history of IVCF's in Australia.Full details of access will be published in a later edition of ERATO.

Helen Phillips

AICSA Archivist

An Informative Article,Relating to (Gasp)Hobart IV(the last,not next!)

Amazement is about to pass like a divine St.John-type revelation across the collective UCS and UMS face of Australia,as I announce that at last we have extracted the old digit enough to do something about an IV record.

There will be one of it (one LP,that is) with one side involving highlights (if that's the word) of the Australian music concert(clickers, clusters and all)and the other side four choral movements of the Rossini Messe Solenne.Cost will be \$5 including postage etc. Each society has somebody who will be collecting names and money to send to us by the end of October - see them or write direct to us (c/- P.O. Box 414,Sandy Bay Tas 7005)with your money (ie \$3 if you paid a deposit at IV,or \$5 if you want to take pot luck on us producing enough extra

records).

Also available are a few glorious full colour 10" x 8" IV photos at \$4.50 - there will be a spare space on the record cover for them so it would be a shame to miss out if you haven't yet got one.

So, deadline for orders plus money is October 31st direct to us or, preferably, through your society's rep. The records will be despatched shortly there after (again to your rep). Do it now, or you might miss out.

Happy Ordering, Chris Thomas.

Convenor (Hobart IV)



26th Intervarsity Choral Festival Sydney 1975

I honestly believed that, having finished my pre-Sydney IV epistles to ERATO over 2 years ago, my association with ERATO as correspondent was over, and I was not unhappy about it! So... imagine my horror when Robert T. bounded up to me at IV and informed me that he was awaiting my eratic! Didn't know what to write either (except suggest that every society finds all available tenors for the 1978 Berlioz Te Deum and also start training sops for the 1979 Missa Solemnis). Everybody should start practising now (especially sops) - its damnably hard.

I can tell you, however, that.....

1. The AICSA Trust Fund has been at last set up (30/9/77).
2. The 26th IVCF Account will be closed by the time you read this.
3. Sometime between now and January all that remains of the Sydney IV Committee, that is the executive, that is David Goodwin, Clarke Gerber..... and me, will have been dissolved probably in lots of alcoholic liquid..... no, not Requiem Red or Vino Wardi either!

Ruth Marshall, SUMS.

P.S. Watch out MUCS and MonUCS. I'm moving to Melbourne!

Ruth.

Fostering Intercourse - a mostly serious article.

Unity between choral societies is an AICSA aim - we can gain a lot by pooling our experience. The proposed AICSA convenors' handbook is aimed at this; ex-I.V. and Minifest organizers should send the AICSA Executive any helpful hints and reports. Some of you will also remember the questionnaire about society activities which you filled in two years ago or less. Below are summarized some interesting points gathered from your replies.

Committees. usually meet monthly, though MUCS states 8-weekly and SCUNA fortnightly. Size is about 10 people. Some have fixed positions like con.man., others have a pool of unportfolioed people and co-opt as required.

Income.Mainly Union grants and subcriptions. (not concerts).

Conductors.MUCS stand out as paying \$600 p.a. others pay \$0 - 200.

Rehearsals. Not all societies rehearse in 3rd term. Some provide refreshments at break regularly. Only Auckland and SCUNA have compulsory rehearsals - others have strict conditions near a concert.

Concert underwriting.Some don't bother. Specific grants from Unions are common. QUMS once got their Vice-Chancellor to pay for the programmes.(\$100).

Involvement with ABC and other outside bodies. Almost all have done occasional work but not on a regular basis.

Concert details. Only SCUNA mentioned regularly providing refreshment for concert audiences (cheeze and wine). Coffee is also popular.

Choir attire varies from jeans, black and white, all black, to Auckland which has a uniform.

Programmes - QUMS sometimes has them instead of tickets; most charge 20-30c for them. Publicity - word of mouth and handbiling other concerts were widely acclaimed methods. Choice of music - the conductor's involvement in this seems to depend on his/her personality. Some lay down the law, others accept committee decisions. Listeneing to records before performing a piece - this seemed to polarize people; some always did it, some never did it on principle.

Relations with Uni. music departments ranged from PUCS (small and cool) through FUCS(mutually respectful) to MUCS and Auckland where membership overlaps.

Music purchase. MUCS spend \$1000 per annum, QUMS \$400, others less. Choir members are expected to pay deposits in most societies. Auckland gives each member the same numbered scores for the whole year (smart).

Percentage of non-student members varied from PUCS (5) to UNCS (50) but mostly 20.

Miscellaneous

Q: How do you arouse people in the morning (at camps).

A: Shake their(P.T.O.).....shoulder.

Q: Do you have trouble getting tenours (sic).

A: Most of our tenors are spelt b-a-r-i-t-o-n-e.

Q: How formal is your academic dinner, if you indulge in one?

A: We don't: but then, who else has the "Foster Sandwich" - all leftovers on Sunday lunch are made into a disgusting sandwich which is displayed, then thrown away.

Q: What are the storage arrangements for music in your library?

A: Scores grouped in plastic bags under composer in steel-shelved cabinet.

Q: Who does the cooking (at camps) ?

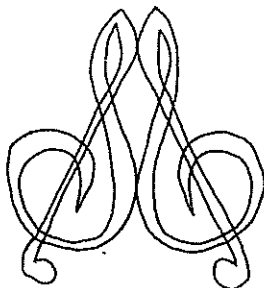
A: The Vice-President and all the women.

Q: What sorts of venues do you use for camps ?

A: Anywhere with a piano big enough to fit us all.

Cathy Cox

ANU CHORAL SOCIETY (SCUNA)



The second term began with a concert of French music, which someone had managed to leave over from first term. It was held in University House and included the Durufle Requiem, Corrette's Laudate Dominum, some French chansons and Poulenc's Un soir de neige. The Poulenc had involved the choir in much arduous rehearsal but it was well worth it for the effect of the piece was quite good and I thought it terribly impressive that the choir could manage all those strangely impulsive harmonies.

Unfortunately, the Requiem, while it is a very moving work, was not well presented. However, the chansons with their delicate and charming flavour and the Corrette (the work is made up mostly of Vivaldi's Spring Concerto from the 4 Seasons) made it obvious that both orchestra and singers had a good time in performance. Reports of the post-concert party were also extremely favourable, although I don't think the host expected the choir to show the stamina that it did!

The next great event was the annual Progressive Dinner which remained static despite the changes of venue, the food seemingly its only memorable feature. One older member remarked that hard stares, revealing the contours of the heart, were really all that could be seen.

IV followed apace. SCUNA spent much of second term rushing about baking cakes for cake stalls, selling raffle tickets and, finally making about 12,000 lamingtons. The lovely Lady Laurel (Lamington) Burns, the Currie sisters and all the others are to be congratulated on a job well done. Arts Councils and Governments have a lot to learn from these simple, if suburban techniques. IV I shall leave to your imaginations and memories, if you have any.

SCUNA held its AGM within two weeks of IV. People elected to high office were:

Michael Ryan	President
Sue Baldwin	Immediate Past President
Rosemary Mattingley	Secretary
Ruth Leiserson	Treasurer
Colin Loughhead	Publicity Officer
Janet Spry	Librarian
John Collis)	
Val Thompson)	Non-Execs

Dinner followed and after that an unusually varied and interesting musicale. Gilbert and Sullivan, Strauss, folk music, recorders and lots of songs. Memorable was the rendition by ex-Morals Officer Elaine Ramsey of You Made me Love You, complete with Judy Garland dialogue directed at Brian Hingerty. Hingerty was elected as a life member, while Annabel Wheeler was acclaimed (after a tight election) Morals Officer. I must also record that Phil Thomas has stepped down as SCUNA archivist to be replaced by John Collis who has, in anticipation of keeping the archives in their traditional place, purchased pannier bags for his bicycle.

(Monica here included reference to SCUNA's last concert, which I've omitted in favour of the following review - ed)

SCUNA's next concert will be Handel's Messiah just before

christmas. While I don't think the ANU Arts Centre, which is sponsoring the concert, will tolerate the Society realising its collective dream of the first nude Messiah, the music itself should be enough to "banish care awhile".

Well, that is all that SCUNA has done so your correspondent has nothing more to say. It doesn't seem a bad year, and certainly those of us outside the fishbowl have been entertained by the neat way choral societies juggle art and life.

Monica Hastings-Blythe (SCUNA)

Messiah will be on December 22nd.

A Review (from 2XX Canberra)

On Friday night, the ANU Choral Society gave a concert consisting of the Missa Brevis by Palestrina, the Mozart Vespers and Mozart's String Quartet K458 in B played by the Salsburg Quartet. The concert was very uneven in quality. The Palestrina received a performance both unworthy of it and the ANU Choral Society. The overwhelming impression was that the choir was bored and as a member of the audience I can assure you that I was too. I suppose there were dynamics - it got louder at the end for example, but there was no inspiration. The tempo changes, which Palestrina used to express the meaning of text, were not always as smooth as they might have been, and thus the flow of the work was not maintained perfectly. Intonation was a problem throughout, and especially in the Sopranos the voices were not well blended.

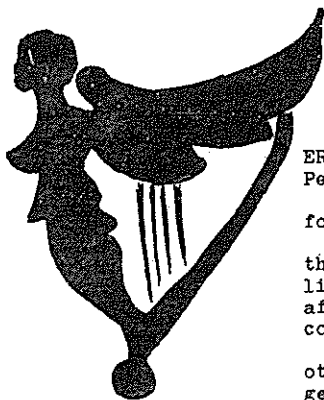
The best feature of the mass was the three-part Benedictus sung by a group of six. The flow of music was good and few of the problems of the whole choir were apparent.

It was a pleasant change, after this, to hear some very competent and spirited playing by the Salsburg Quartet. The work contains a variety of changes in mood, and these were well handled. There were occasional uncertainties in intonation, but the group was together.

The choir was much more interested in the Vespers in the second half. Intonation and togetherness problems still present, while the work (like most Mozart, the soprano part is consistently high) strained the sopranos who dropped in pitch by the end of the work. The soloist quartet was not altogether satisfactory, as the three upper parts were not strong enough to be heard over the orchestra. The bass part was sung by Phil Thomas, who sang well. Laudate Dominum, a soprano solo, was sung by Neidra Jennaway pleasantly enough, though it somehow had the feeling of a popular ballad rather than a movement from the Vespers. This feeling probably came from her tone rather than any stylistic fault - her pitch was always accurate. The orchestra, consisting of four violins, a cello and a harpsichord, contributed considerably to the standard of the performance. Altogether it was a reasonable performance of the Vespers, and showed the choir's participation in the spirit of the work.

"Rave Review" Show

SCUNA's post-IV Party (the original and best) was going to be another of 'Elaine's' parties, but is now going to be at 7/52 Bandjalong Cres, Aranda. This is the home of our Pres! (ph; 062-51-2675) NOVEMBER 19th



UNCS

University of New South Wales University

Yet another society with a slack ERATO correspondent! Hear from you next time, Peter?

Anyway, Linda Ciddor provided me with the following....

UNCS is at present small but enthusiastic, this year nearly all of us are new people living in college so we don't have to go home after rehearsals. Quite a few of us seem to come from Canberra, even our conductor!

It's a pity we can't attract the numbers other choirs can, but this means that we all get to know each other well, and Carl says we

are making a good sound.

We had a concert on the 10/6/77 -one hour long, and our next concert is in October.

Committee

Brian Richards	1 Kennedy St., Kingsford	PRESIDENT	
Mirella Torchia	43 Eucha Crescent, Malabar Heights	V.P.	
	6618418		
Peter Mikula	305c Anzac Parade, Kensington	TREASURER	
	6624692		
Linda Ciddor	16 Yardley Ave, Waitara,	SECRETARY	
	4871967		
Karen Davies	1 Culloola St., Condell Park	SECRETARY ALSO	
	7095745		
Kate Cobb	3/219 Alison Rd, Randwick	CONCERT MANAGER	
	3987393		
Jeff Barnes	New College	6636651	PUBLICITY OFFICER
Annette Willcox	" " " "	" "	SOCIAL ORGANIZER
Peter Mikula	LIBRARIAN/ERATO CORRESPONDENT		
Carl Crossin	90/504 Church St, Parramatta		
	6831327		

Thankyou Linda, very much!!

SUMS CENTENARY ***** (?)***

Yes, folks, its SUMS Centenary time again. "Again?" you say. How can this be? Surely SUMS isn't 200 years old after all, the University of Sydney was only proclaimed in 1850. Let me set your minds at ease, SUMS Centenary was originally going to be held in 1975 and hence the 26th IVCF was planned in Sydney that year as part of the Centenary Celebrations. However an enthusiastic committee that although SUMS origins are somewhat obscure SUMS probably evolved from the University Glee Club which gave its first public performance in 1878. The Centenary Committee therefore recommended that as no other information could be unearthed

as to the origins of SUMS that 1978 should be regarded as the SUMS Centenary Year.

With 1978 rapidly approaching we thought we should whet your appetite with news of the musical feast to be had in Sydney next year. As an appetizer we have been asked to provide the choir for the Festival of Sydney's performance of the Verdi "Requiem" in St. Mary's Cathedral with the Sydney Symphony Orchestra in January. The dates have yet to be finalized and members of the Sydney Philharmonia, which is officially on holidays and thus unable to provide the choir, have offered to help us make up the necessary numbers. We would also like to extend an invitation to any interstate choristers who know the work and would be able to attend the final rehearsal to participate in this performance. Further details will be announced as they become available through your society secretary.

Next on the menu will be a sumptuous SUMS Centenary Dinner with our patron Sir Herman Black, Chancellor of the University of Sydney, as our guest speaker. March 16th, 17th & 18th will see a return season of "Jabberwocky" and our first term concert in late April or early May will see the launching of the SUMS Centenary Songbook. Any contributions would be gratefully received and considered by our songbook Editor, Robert Watts.

After Melbourne IV we will be preparing for the highlight of the Centenary Celebrations, a Sydney Minifest from August 26th to September 2nd culminating in a concert in the Sydney Town Hall where the choir will perform Tippett's "A Child of our Time", the Poulenc "Gloria" and a commissioned work. We hope that details and application forms will be available at the Melbourne IVCF. It is hoped that the Stuttgart University Choir (?SUCS) will be able to attend as part of their proposed Australian Tour and that all Australian University Choral Societies will be represented.

The icing on the cake will be Carolfest, preceded by Otford, of course, to be held in the Great Hall of the University of Sydney in December. A second term concert has still to be planned to be sandwiched between IV and Minifest.

It's an ambitious programme but I'm confident that the combined

SUMS and SUMS Centenary Committees can make it work. At this stage we would like to extend an open invitation to all university choristers to come and join us next year to help celebrate our centenary, which after all is the centenary of choral singing at Australian Universities.

Mark Kotowicz,
Chairman,
SUMS Centenary Committee
Box 40
Holme Building
University of Sydney N.S.W. 2006



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

I have it on the best of authorities (and a Zachariah to you to) that the weekend of the 16-17th of December is a good time to visit MonUCS. On the 16th they are having a party to celebrate Ludwig Von Beethoven's birthday, and on the 17th they are having a concert - or is it the other way around....?

Anyway, here is the real PhilharMonUC Erratic!

The PhilharMonUC Article.

Hello everybody. Well, MonUCS is struggling along somehow, despite poor attendances and a vaguely discernable shat-off feeling among those who do turn up to rehearsals. Nevertheless, as the exams loom large on the horizon we grit our teeth and bash on regardless in the preparation for our next concert. This consists of quite a fascinating musical mixture: Lully's Te Deum, Mozart's Ave Verum Corpus, Grainger's arrangement of I'm Seventeen Come Sunday and Constant Lambert's The Rio Grande. The chorus to the Grainger goes (and I quote) "With me rue rum ray, fother diddle ay, wok fol air diddle-i do". At least that's how I think it goes. A word of warning to other choral societies who might consider doing this or similar works. It has a debilitating effect on the intelligence. The thin veneer of civilization peels away and people start wandering around sucking straws and saying things like "Ar! Oi be about nurdlin' the nadgers!" This can be very confusing to non-Anglo-Saxon members of the choir i.e. Anatoliy Lisov. It's fun, but. Also fun is the Lambert, even though it's one of these Twentieth Century if-you-sound-right-then-you're-wrong things. The fun is mainly in listening to the totally irrelevant jazz piano accompaniment (and then missing your entry). It was great to see everybody again

at IV and enjoyable singing the Vespers - thanks, Rik & co. I take it you'll all be coming to ours. Speaking of the Vespers, Bevan Leviston is organising an Ars Nova-original-instruments-type performance of same early next year. If it's early enough (i.e., before the unis start,) there is a chance that interstaters who have sung in the Vespers before will be invited along. Speaking of interstate, my sanity has recently been questioned merely because Bazza rang up at half past ten a couple of Friday nights ago and said that he was leaving for Adelaide that night for the post-IV party and does anybody want to go ? And I said yes. People profess to be shocked at this spur-of-the-moment behaviour but it's only bourgeois sensibility. And merely because we had to replace a rear axle shaft and bearing by the side of the road just outside Murray Bridge, they say "I told you so".

Our concert in June, when we did Dvořák's Mass in D plus works by Tallis, Gibbons and Gabrieli, went off all right really, but with a pitiful audience turn-out, plus being generally tired-out (five concerts in a week) and to an extent under-rehearsed, it didn't feel like it. It being yours truly's birthday, they presented me with a pair of undies with a Union Jack ironed on. I later discovered that the undies were mine anyway, Tom Vollmer and Phil Zachariah having pinched them out of my room. It's the thought that counts, I suppose.

Last year's president and secretary, Peter Janssen and Judi Greenwood, are getting married on October the 28th (two MonUCS weddings in two years! Disgusting!) Actually, it's a good way of getting a free choir.

This year's committee is :

President : Serena Sharp (winner of the 1977 PJ's)
 Secretary : Lee Richards 25 SANDAY ST., Glen Waverley
 Vice President : Sally Angliss 5 RUSSELL ST, TOORAK
 Treasurer : Jon Cosgrove 52 BRIDPORT ST, 5th Melbourne.
 Librarian : Katrina Addicoat 2/25 KINCROSS AV, Camfield Nth
 Ass. Sec. : Libby Nottle 1 Ker Fed Rd, Glen Iris.
 Ass. Lib. : Geoff Harrison 253327
 I.P.P. : Peter Janssen 762778
 First year reps : Wendy Nixon 7294559
 David Mills 5971104
 Publicity Officer : Me. 1843 DANDENONG RD, CLAYTON

As there is a power strike in Melbourne at the moment we had to shift rehearsal last night to Libby Nottle's place and thus for one night became the Glen Iris Choral Society (GICS ? GLICS ?).



* After a rather dismal effort last ERATO, this time MUCS has got quite a lot to say for itself. (actually, its me - the members of this society seem to be bashful about things in print!). The strange thing is, MUCS seems a very verbal society, -you should have heard our Morals report!!

At our AGM Cecily and David Woodberry won the "one up man ship" award -they are going to have a baby. The AGM was quite distinctive this year in other ways too - we had a bushband and lots of bush dancing. A very clever innavation on behalf of Manty Lowenstein, our social secretary.

Unfortunately, at the AGM itself there were too few members present for a quorum, nor were there sufficient nominations to elect a new committee. Not to be defeated we held yet another where not only did we elect a new committee, but we ratified constitutional decisions made at the AGM. We've decided to break the affectionate bond we have had over past years with the Conservatorium Choir. I'm not allowed to pass any biased remarks so perhaps I'd better stop there.

Incidentally, there was a certain ammount of concern as to



whether the AGM (no !) was in fact an AGM or not; I think we decided it wasn't. Those sort of academic questions I prefer to leave to creatures of higher intelligence. The new committee is;

President	Bazza
VP	Dave Nash
Secretary	Geoff Mead
Asst Sec	Rory Nathan
Asst Librarian	Ross Davies
Treasurer	James Braithwaite
Concert Manager	David Darby
Publicity	Peter Georgiev
Social Secretary	Jenny Vaisey
Librarian	Bruce Wimple
Camp Officer	Marty Lowenstein

Our declaration of independence has left us without a conductor. However, we are all assured that the previous cordial relationship with the 'Con' will be resumed.....

The last concert of 1977 is on December 9th at St Paul's in Melbourne. We shall be singing the Bach Magnificat, some Gabrielli Motets and possibly some carols.

It will be preceded by a camp at beautiful Lake Eppaloch from the 2nd to the 4th of December. Do come - it will be worth your while.

Mandy Boughton(MUCS)

SYDNEY UNIVERSITY MUSICAL SOCIETY (SUMS)

Well here I am at the local laundromat sifting through the piles of letters that our ever efficient secretary gave to me some time ago. To my horror I found a letter from the ERATO editor asking for an article. Oh well, a bit too late to allocate it to someone else. (usual procedure)

Since IV a number of important events have occurred. Our AGM went very smoothly I'm pleased to say. We broke our ties with Sydney Uni Union and decided to have an edible meal this time at a restaurant. -all very nice.

We held the elections there first. I'm pleased to report an excellent committee for 1978 - a lot of new blood plus enough experienced old hands.

They are;

Anne Stevens PRESIDENT 6 Ivy St, Chippendale
Marie-Louise Callaghan VP
Pam Leck SECRETARY
Asst Sec Mark Dolaherty
Ruth Allen TREASURER
Andrew Sayers PUBLICITY
Asst Publicity Robert Watts
Glenda Mackay CONCERT MANAGER
Sue Hunt LIBRARIAN
Asst Librarian Sue Willis

After dinner we went back to my place to save money on grog. (beer \$1!)

On the 12th of October we started rehearsals for Carolfest. This will be held on Friday 16th December, Great Hall, Sydney Uni. Come along!

The camp will be our usual summer resort, Otford, on the 10th-11th December. All welcome to drop in - but let us know please.

Well thats all for now, and its just as well because I have to change the washing to the dryer.

Marge Hertzberg (SUMS)

Acknowledgements!

I owe oodles of thanks to everyone who typed their articles before they sent them, because I had to do the rest!

Also thanks to those who responded, even if they only promised articles that didnt eventuate. Many did not even reply. (Hope you all feel guilty?)(enough to write to me with an article for O-Week? Deadline February 10th 1978)

Have nice holidays, Robert xxxx

THE AICSA PRIZE FOR CHORAL COMPOSITION

1977/78

again!
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 "Erato."

CONDITIONS OF ENTRY.

1. Entry is restricted to persons who ^{are} financial members of Constituent or Associate member societies of AICSA, 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 June 1st, 1978 (at midnight). Entries must be sent to:

The Secretary, AICSA,
1 Park Tce,
Gilberton, SA.

- 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 preferably 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 1977/78

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: _____

FOR YOUR DIARIES....

November 1st	Last Day for Hobart IV Recordings (see p.19) *
November 18th	FUCS Concert (p.12)
November 19th	SCUNA Post-IV Party (see p.23)
November 30th- December 6th	PUCS Rottneast Isle Camp (see p.6)
December 2nd-4th	MUCS Camp (see p.29)
December 9th	MUCS Concert (p.29)
December 10th	AUCS Concert (p.5)
December 10th-11th	SUMS Otford Camp (p.29)
December 16th	SUMS Carolfest (p.29)
December 16th	MonUCS Concert (p.26)
December 17th	MonUCS "Beethoven" Party (p.26)
December 22nd	PUCS Concert (p.7)
December 22nd	SCUNA Concert (p.23)

FEBRUARY 10TH 1978 ERATO O-WEEK DEADLINE *****

March 16-18th	SUMS 'Jabberwocky' (p.25)
May 13-27th	MELBOURNE IVCF (p.12)
June 1st	Closing date for 1977/78 AICSA Choral Comp. (see p.30)
August 26th- -September 2nd	SUMS Minifest (p.25)

I note with much dismay much clashing of concert dates, or just plain dates that are too close. (Who'll be attending the MUCS Concert, AUCS Concert and Otford with SUMS, for example?) (Who can be in Perth and Canberra on December 22nd?)

The problem is this: Too many member societies of AICSA regard AICSA as none of their business. Far too many take up to a year to reply to AICSA's requests for information. Too few bother to reply to me as editor, and most of you just don't contact each other!

You think about it - my head hurts.

ED

* Sorry Chris, this isn't going to be done in time after all!
+ Tums! Please use ORIGINAL newspaper clippings. Bad photocopies NO GOOD!