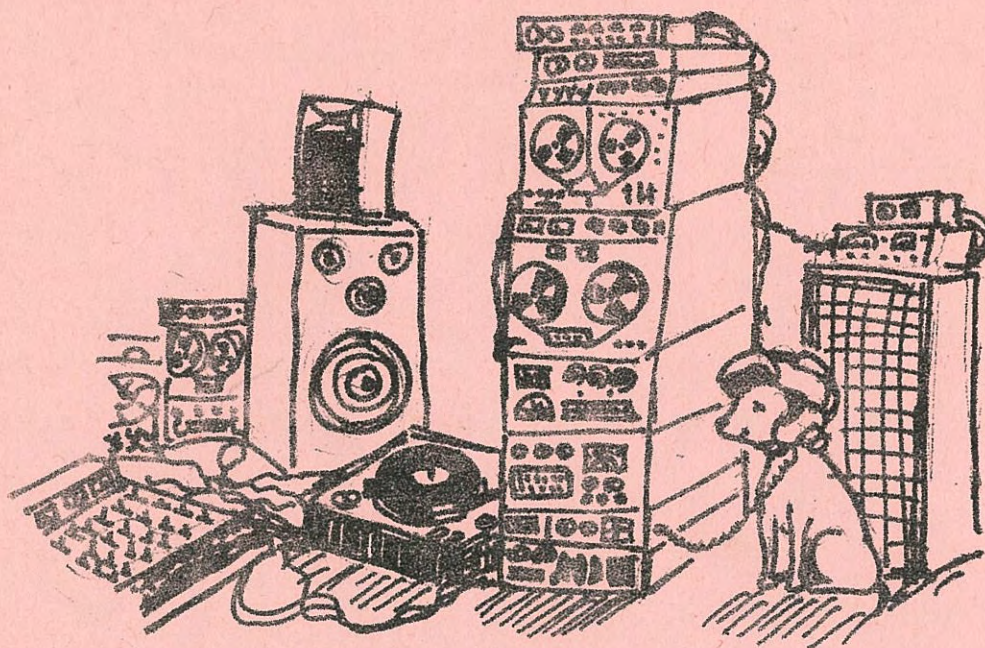


ERATO

THE NEWSLETTER OF THE AUSTRALIAN INTERVARSITY

CHORAL SOCIETIES ASSOCIATION

NO. 29 OCTOBER 1978



EDITOR'S WAFFLE 11/10/'78

Looking at '78 and looking to '79, certain temporal facts and certain eternal truths register on my consciousness.

Melbourne I-V rather sticks in my mind. Perhaps all I can say..... I don't know what to say. SUMS Centenary Festival was good, then there's been MUCS and MonUCS throughout the year; if I could bring myself to start I'd never stop.

Enough of this, let's get on to the eternal truths.

AICSA is a unique organization, both in Australia and the world. The significance of this is that since we're blessed with a national link-up, the Festivals, Erato etc we should make the most of it.

Our I-V is unique for its duration, its wonderfully co-operative (i.e. non-competitive) nature and its truly national cycle of venues. The Festival is a solid institution, yet easily sabotaged or diminished by careless decisions it has no say in.

EVERY SOCIETY, EVERY YEAR, MUST contribute to I-V's prosperity. EVERY committee should ensure their society's programme dovetails around the I-V dates (always notified well in advance). I-V must be publicised positively to all new and old members so they know what, where, when & why they should go. If you'll excuse me being melodramatic "Those not for us are against us".

How does Erato fit in? Well, it's a vehicle for all sorts of Society news and gossip. You can use it to disseminate your views (as "letters to the Editor" if you like), to pick up ideas on presentation, choice of music etc. It'll tell you about Festivals past and future, what AICSA thinking about and why it affects you. As you'll see in this issue, I'm also including feature articles on subjects of general musical interest. Erato 30 will include more of these, including some commissioned works!!

I can include newspaper cuttings, ⁿcontrasty B&W photos, clear photocopies, line drawings and, of corse, text. Please send contributions typed if at all possible.

You may know something about (for example)

fundraising - problems, ideas, successes, failures
publicity - " " " "

musicology - raves on choral or other music

administration, choral music in Aust. to-day etc etc e

Please send it to me at 49 George St., Fitzroy, 3065, Vic.

I'd like to thank all who contributed articles and all who helped produce this issue.

Fond Regards,



Poos on youse who didn't contribute - you know who you are.

Well Hello!

This is the first introductory article from the new AICSA executive - now based in Melbourne.

Hugh, Geoff and I have taken over from Marg, Cathy and Andy of Adelaide after two years of solid and dedicated work from them. We hope we can continue working for you, the Uni choristers, in the same way.

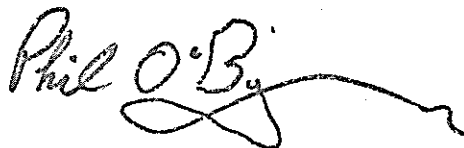
The Australian InterVarsity Choral Societies Association has been in operation since 1973, as an administrative executive for the Aust. I.V. Choral Council (AIVCC) which meets each year at IV. In the next Eraticle we will give you a better idea of what we here hope to achieve in the next twelve months. Our names and addresses:

President Phil O'Byrne 15 Clunies Ross Cres. Mulgrave 5605051
Treasurer Hugh Duncan 1/61 Boisdale St. Surrey Hills 892786
Secretary Geoff Head 5/50 Liddiard St. Hawthorn 8193175

Please don't hesitate to contact us by letter, phone or drop in at any time, if there's something you would like to know, see or feel!! (Of course, I'm speaking for the other two, but I know they won't mind!)

It is very important that everybody understands that AICSA exists to work for the Cause of the InterVarsity Choral Movement (ta, Andrew Kay!), and I feel that over the next twelve months you will hear a lot from Melbourne's AICSA home!

So, stay tuned,
Good singing,



SWAN'S SONG FROM PERTH

G'daie! Contrary to popular belief (or was it wishful thinking?) PUCS has been, is and will be existing this year.

Our musical did not get off the ground. Instead, we brought our Prom concert forward to October 6th. Brilliantly performed by the choir and Melville Symphony Orchestra were Fauré's Requiem and Sibelius' Finlandia - with added choral ending! The orchestra executed a Tchaikovsky Violin Concerto and the choir won the crowds with Byrd's Ave Verum Corpus and Britten's Gloriana Choral Dances. Ben Mcpherson conducted conducted the unaccompanied works. There were forty seconds of stunned silence at the end of the Fauré while the audience thought about the meaning of Cecil Duck. Rave reviews will be heard.

The 1979 regime has been elected. It is headed by the longest serving soprano in PUCS - Jane Blanckensee

Vice Pres Paul Quartermaine

Secretary Bill Jones

Treasurer Lisa Lampe

Con Man Chris Johnson (I couldn't think of a nicer chap for it to happen to - Ed)

Pub Off Meredith Lane

Soc Sec Big Dave Crooke

Dischord Editor Jim Elliott (Again)

Ctee members Denis Keneally & Kate Faraday

We will sing again on Friday 13th October for the Lion's Club Save Sight Campaign. The Britten, Sibelius and Rachmaninov's Ave Maria will be performed. The next week sees the election of the 31st IVCF, Perth 1980, Organizing Committee (HA HA HA HA HA HA!!!! - Ed) The IV looks to be almost certainly hot. Tentative dates are 26th Jan to 10th Feb 1980 and our concert will be the opening concert of the Festival of Perth.

Rotto is on! Friends and to-be-friends are chordially invited, but please give us warning of your intended participation. Dates- 29/11/'78 to 6/12/'78.

Rehearsals under Rob Kay (???-Ed) start next week (18 Oct). Our annual carolfest will eventuate on 19th December. The camp is on 15-17 Dec. and our annual dinner is somewhere between Rotto and this camp.

The end of PUCS' article

PUCS send their love to their friends throughout Australia and Cecil Duc requests more fan mail.

See you at Rotto!

Love, Meredith (V.P.)

P.S. 'twas a great post-minifest-cum-post-IV-party!

MUCS REHEARSAL NIGHT

Jeremy Howe

Beneath the Redmond Barry,
In theatre number three,
On Monday nights in term time
OH. What a sight to see.
There's Altos and Sopranos
A multitude of Bass,
The Tenor line is half there
(There's one of them in place.)

David Nash has raffle tickets
He wants that we should sell.
Ruth has those Concert tickets
That we should sell as well.
Have you any blood to spare,
For to promote IV
Mandy wants our billet forms
Jacky the IV fee.

The clock shows seven-thirty,
The choir is pouring in;
Bazza cries, "take your place",
Rehearsal should begin.
The time is seven-forty,
We're ready to begin,
Slightly late as usual,
OH. What a mortal sin.

After break we sing again,
Another IV piece,
It's Berlioz Te Deum
A rousing masterpiece.
Rehearsal is now over,
Now is the time to go
To the loyal Lincoln Pub,
To sing the songs we know.

The music is Rossini,
An IV piece this year,
The "Stabat Mater", namely,
What a real joy to hear.
Around about eight - thirty,
The half-time break is held,
And all above the talking
One hears announcements yelled.

THIS SPACE RESERVED FOR SUMS' ARTICLE

THE 'AGE' 25th MAY 1978

This concert would have pleased cynics

THE 29th Intervarsity Choral Festival concluded this year in a concert of two well-contrasted works at the Town Hall on Saturday night.

The Combined University Choirs and the Arts College Orchestra under John Hopkins, with soloists and the Strathcona Treble Choir, performed Rossini's florid *Stabat Mater* and the imposing *Te Deum* of Berlioz.

Hearing these works together was one of the wry delights of this year's musical events. While Berlioz admired certain operas by the Italian composer, he never failed to reveal his distaste for Rossini. In *Evenings in the Orchestra* he wrote that the final fugue of the *Stabat Mater* was not written by the composer because he felt incompetent in that

musical form; a Berlioz started a scandal, only to deny it in the next paragraph.

Rossini replied occasionally to the abuse he got, usually in a cheap way: as in his comment about the *Fantastic Symphony*: "What a good thing it isn't music."

However on Saturday night one could see the truth of Ingres' comment about some works by Rossini — it is the music of a dishonest man. Despite its sentimentality and ecclesiastical vulgarity, the *Stabat Mater* was given an excellent performance.

Rhonda Bruce and Lauris Elms sang securely, specifically in their duets. Gerald English carried a light but compelling tenor line, and Bryan Dowling ignored the histrionics potential in the bass solo in favor of a pleasant restraint. The choir was impeccable, if over-large.

In the *Te Deum* the stress is essentially on the monumental. Due to the unfortunate positioning of the choirs in the gallery, one's attention was directed to the orchestra, which played accurately but was not over-conscientious about phrasing.

The work is on a grand scale, set out on broad melodic and harmonic lines, but without attention to detail, its massiveness can pall.

This happened in the final *Judex Crederis*. The tenors were overstrained, the Strathcona girls were drowned out, the organ dynamic was unduly loud, and the end came as a relief. Despite all this, it was an exhilarating night's music, particularly for highlighting the differing approaches to church music by two of the most cynical composers in musical history.

ENJOYING THEMSELVES

"HERALD" FINAL 29th MAY '78
By ERIC AUSTIN PHILLIPS

IT would be interesting to know how many professional musicians still enjoy their work.

The rigors of improving one's musical reputation and earning a living must sometimes swamp the delight of performing.

Too often in the concert hall one gets the feeling that it is another

job to be done — but this was not so at the Town Hall on Saturday night.

The combined Australian and New Zealand choirs of the 29th Intervarsity Choral Festival came together for the sheer joy of making music.

This is not intended as a condescending excuse for non-professionals who make a very fine attempt — as indeed they did.

Enthusiasm and total commitment of this kind

is catching. It does not replace the subtle nuances of an impeccable performance nor does it mean to. It is a different enjoyable musical experience.

The effort of two weeks rehearsal under chorusmaster Val J. Pycs was evident in the sureness and control of the vocal lines.

In the Rossini "*Stabat Mater*" there was some particularly fine unaccompanied singing and the rather operatic nature of the music was

suitably pointed up by soloists Rhonda Bruce, Lauris Elms, Gerald English, and Bryan Dowling.

The style of the music does not particularly suit the gravity of the text. Rather than make a somewhat self-conscious attempt at reconciliation it would have been better to concentrate on the bravura of Rossini's writing to make a more convincing musical (but not religious) experience.

Conductor John Hop-

kins' interpretation of the Berlioz "*Te Deum*" had moments of real excitement but on the whole was less successful. The combined forces of the organ and the enlarged College of the Arts orchestra often swamped the more than 200 singers.

The grandeur of Berlioz is more successfully achieved by using the vast resources to create a quality of sound rather than sheer volume.

THIS SPACE RESERVED FOR AUCS' ARTICLE

TUMS

The Note said "When and Where was your last concert?"

Briefly - just in case you didn't read about it - TUMS' last concert took the form of a musicale in the Upstairs Ref. at Uni. in May. Most of the performers, and most of the spectators, were Tummies, and we supped on delicious home-made food. The evening was a lot of fun, and we made lots of money out of ourselves too! (Selling wine by the glass seems lucrative)

TUMS has again shrunk back to a solid family of stalwarts - about 16 in number (well, a Victorian family) - and in consequence our "Father", one Edward Talbot, has all but cleared out, having a huge Conservatorium Chorale to look after ... amongst others.

Nevertheless, the crew has been meeting regularly in preparation for a lunchtime concert in the Union building very soon, and plans are underway for TUMS' debut at a Medical Faculty Graduation Ceremony in December.

When everything else is crumbling around her, TUMS can usually gather herself up for the AGM and dinner. 1978 was no exception: as a result of a delightfully casual nomination and election of office bearers, the following committee took on the Burden of Leadership:

President:	Marie Aubert
Vice President:	Benedict Wilson
Treasurer:	Victoria Coghlan
Secretary:	Beth Coombe
Pub. Off.:	Joanna Hart
Con. Man.:	Marc Laycock
Soc. Sec.:	Jeanette Parkes
Librarian:	David Lytton
Gen. Rep.:	Susan Rockliff

The dinner following the AGM was, as usual, an affront to the Vice-Chancellor's Dining Room - but very enjoyable! That's the good thing about an intimate society - no, not that - everyone gets to tell a joke! (oh joy) There were 20 of us, and about 25 curious anecdotes were related to an increasingly indiscriminating audience. (At least one of our number was indiscriminating from the outset, but he'll learn!)

However, none of us is really happy with this state of affairs. Chris Thomas delivered a few well considered words at the AGM, the gist of which was that if TUMS was to survive it must diversify its activities and endeavour to make TUMS a refectory word! To this end, we are investigating the possibility of acquiring a room where all kinds of musicians and friends of music can meet during the day and interact. Up until now, TUMS has really been Monday night, 7.30 pm, Arts Lecture Theatre, and specifically choral.

The task is certainly ahead, and we would appreciate advice from other societies which have tackled the same or similar challenges (successfully, if possible).

Goose.

6

THE UNIVERSITY OF NEW ENGLAND

MUSICAL SOCIETY

MUSIC DEPARTMENT, ARNcliffe, N.S.W. 2351



MUSSOC'S FIRST EVER ERATO ARTICLE

Dear Fellow Singers,

If you didn't go to Melbourne IV you probably don't know who we are. If you did go to Melbourne IV you might think you know who we are, but you may well have gained a false impression, and so here is a short introductory article to set the records straight.

Firstly, Mussoc is not just a choral society. In fact, before the beginning of this year, the extent of choral activity in Mussoc was very limited, comprising a choir of variable quality and size (from about 15 to 40) and a madrigal group of about ten. The choir had its problems, resulting in the fact that only one concert was given all year, highlights from Handel's Alexander's Feast, in which there was only about ten minutes choral singing. The madrigal group flourished last year under a very enthusiastic conductor, Bruce Menzies, until concerts and other appearances (even one RSL Club) seemed to crop up every couple of weeks. We even managed a rave review from the Northern Daily Leader after a concert in Tamworth in November, which described the group as "one of the best small vocal ensembles in Australia".

This year has seen an increase in the choral activity in the University and Arncliffe with a number of ad hoc, unnamed groups springing up in the most unlikely places. At the beginning of the year the Australian Opera did a tour of northern New South Wales, and asked us to supply the chorus. The production was Donizetti's Don Pasquale, which only has about four small appearances by the chorus; however it was great to work in a fully professional production. There were eleven in the chorus for the opera and each member was handsomely rewarded both in terms of experience and pay cheques!

Partly due to the success of the opera appearances, the New England Opera Company (sounds good!) was formed, and did a concert production of Dido & Aeneas early in June - it went better than expected and received a good review. And there are plenty of other groups around this year, such as the St Nicholas Consort, the Arncliffe Singers (each about eight members), the Arncliffe Choral Society (about 60 members on a good night) the UNE Choir (about 20 to 30, and still in difficulties - now doing a work for women only), and the Madrigal Singers (which is approaching a chamber choir with its eighteen members). As well there are the previously mentioned unnamed groups, including several which have been formed to sing at our Medieval Banquet in July. The groups provide young Mussocs with a fair amount of choice, since each group has its own individual style, standard, repertoire and level of enthusiasm. The keener singers in Mussoc are to be found in several groups, as rehearsal times for each group are different.

THE UNIVERSITY OF NEW ENGLAND MUSICAL SOCIETY

MUSIC DEPARTMENT, ARMIDALE, N.S.W. 2351



So if Mussoc isn't just chorally active, what else goes on? We have a number of other groups such as a recorder group, a jazz group, a twentieth-century group called Wave Forum, and a string chamber orchestra. The orchestra consists of about eighteen players, and is run by the New England Ensemble, UNE's resident piano quartet (you must have heard of them!). Actually the New England Sinfonia, which is what it's called, would probably prefer not to be associated with Mussoc as much as my previous statements imply, although there are connections (the Sinfonia often gives concerts for Mussoc, the Sinfonia's members are encouraged to join Mussoc, etc). The Sinfonia has been going for three years now and has reached a very high standard. They perform throughout northern NSW, and have recorded for the ABC. They have appeared for Musica Viva and accompanied the chorus in the June production of Dido & Aeneas.

Another aspect of our activities is an instrument tuition scheme, whereby members tutor other members in various musical instruments or skills. This provides a source of cash for members who have time to spare to teach, and allows people to get a basic training in up to about fifteen instruments. Mussoc gets a small percentage of the fee charged to the pupil; the rest goes to the teacher.

The main part of our activities in 1977 was our professional recital series. This year we have expanded the series, in which seven fully professional recitals are presented at the University. This year's series consists of (i) New England Ensemble, (ii) Leonine Consort, (iii) Hartley Newnham & Nicholas Routley, (iv) New England Opera Company, (v) Robert Harris & Beryl Potter, (vi) Stuttgart University Academic Choir, (vii) NSW Conservatorium Chamber Players. We also had a concert with the Choir and Chamber Orchestra of the NSW Conservatorium at Easter. To present a series like this, with mainly visiting artists, involves a lot of paper work, phone calls and other entrepreneurial headaches such as publicity and program printing, and it is for this reason that we are happy to be on side with the University's Music Department, through which all our official mail and phone calls are paid for. Mussoc has its own office in the Music Department with everything supplied except a paid secretary.

Next year, however, we plan to decrease the amount of entrepreneurial activities (we are currently competing with Musica Viva and ABC, both of which provide excellent series in Armidale, a city with a population of only 21,000). There has been a certain feeling since our contingent got back from IV that we should be devoting more of our efforts to the type of singing/socialising that goes on at IVs and in other societies, and less to entrepeneuring professional recitalists. To this end we have planned a number of choral activities in the near and not-so-near future, including a Minifest in 1980. We haven't got a clue what to sing or who's conducting yet, but a committee has just been elected to deal with it. Everyone's invited; more about it later. Meanwhile we hope to be sending a large contingent (for a backyard university) to Sydney Minifest (although by the time you read this article it will probably have happened). See you then.

GRAHAM MEALE & THE OTHER MUSSOCS.

There is nothing, but nothing, on Earth that is quite like the plot of an opera. Many plots are incredibly complex (e.g. Mozart's "Marriage of Figaro" - condensed programme synopsis is well over 1000 words), unrealistic and generally absolutely impossible (like TV - Ed). If the opera is in a foreign language, you haven't a hope. Rely on the programme, record sleeve, translations etc. Even if you know the language, you may not understand the words (spit those consonants!! Enunciate!!) .

But here we have a trick. All plots can be reduced to common elements. Exotic variations aside, a plot has

- * the TENOR as the hero
- * the BARITONE as the villain
- * the BASS; understanding, comic or both
- * the SOPRANO; usually of pure character, even if nutty and sometimes unjustly maligned
- * the ALTO, often older, wiser, pathetic and long suffering (Ed - I'm sorry Altos, but that's how it is)

What happens? The baritones don't get the girls, although to be fair they do try. The Tenors fight them off , and the basses are all protective about it. Naturally the baritones resent this : I hypothesize that this resentment is liberated subconsciously via the idiom of tenor jokes.

With the character traits as portrayed, we can dissect most operas thus:

- A is the heroine
- B is the hero
- C is the other woman
- D is the other man
- E is some abstract force - destiny, tuberculosis etc.

Lo and Behold! There are now only five species:

- 1) A loves B, but B loves C or doesn't care
(Rigoletto, Madame Butterfly)
- 2) B loves A, but A loves D
(Carmen)
- 3) A and B love each other, but C, D and E gum up the works
This is very popular. (Il Trovatore, La Traviata, Aida, Faust, La Boheme, Lohengrin, Flying Dutchman)
- 4) A and B love each other and eventually live happily ever after - the comic operas (Barber of Seville etc)
- 5) Nobody really loves anybody and not much good comes of it.
Often lots of killings (Don Giovanni, Nabucco, Electra)

Who loves who certainly makes operas move. Other motive forces are patriotism, psychological undertones or whatever, but , no, it always comes down to love.

Reprinted from Viva Voce

opera

28th intervarsity choral festival⁹

Patrons: Sir John Crawford

Dr H.C.Coombs

CANBERRA: 20th August

3rd September 1977

Bruce Hall, ANU,
P.O.Box 827,
Canberra City,
A.C.T. 2601.
Australia.

~~P.O.Box 10,
Lyneham,
A.C.T.~~

Dear JMS/UCS People,

I hope to see you all in Brisbane next year at IV. It looks like being a really good IV, and a warm one into the bargain. Anyway, I'm not writing to plug IV 79 (number 30, and over the hill we go), although it does look like being a good one, but I am writing to remind some of you that you have not yet paid for your IV records from last year's IV, held in Canberra. I have sent them to some of you, but you haven't sent me the money.

All these people owe me (or rather, IV,) \$6.

FUCS- Patricia Harris
Peter Fallon
Lawrie Horner
Sue Pearson

N.B. FUCS were supposed to have paid Meredith Lane. If they have, good; but if they haven't, could they please send their \$6 direct to me, and inform Meredith. If they have paid Meredith, could Meredith please send the appropriate \$6 to me.

MUCS- Debbie Bartels, do you still want your record? If so, please give me an address so I can send the records to you.

FUCS- Nicky Bevan

EX-Scuna- Fiona Smith, do you still want your records? If so, please send me your address, so that I can send you the records.

This money is important to me, both as Scuna Treasurer, and as IV Treasurer, because IV owes Scuna money. I don't want to have to write letters to myself apologizing to myself for not having repaid the loan. Seriously, though, IV77 admin is almost finished, and I would appreciate finishing it as quickly as possible.

Speaking of IV, the IV77 convenor, Rik Allen, is going to South Australia to live. A good state to be in.

So, all people concerned, please do send me your money (and address if necessary)----before the end of October if possible, but as quickly as possible in any case.

Rosemary Mattingley
Bruce Hall, ANU,
P.O.Box 827,
Canberra city,
A.C.T. 2601.
Australia.

Rosemary Mattingley (IV77 Treasurer)
Rosemary Mattingley

What a lot of things to talk about. No MonUCS newsflash appeared in the last issue because of the somewhat confused state of things in early May. The first musical thing what we done this year was a performance of Rice and Webber's 'Joseph and his Amazing Technicolour Dreamcoat' in the Monash Union Theatre. This was done with bright costumes (the cast looked like a lot of rejects from a 'Desert Song' revival), even brighter makeup, e.g. green lipstick, and cosmic lightshow a la 'Countdown'. The choir was assisted by a 200 watt P.A. system and a five piece rock band ('Fred Pharoah and his Nile Rockers') featuring Dave 'Gorilla' Warmington on drums and Geraldino Canale on electric guitar. Boy, what a racket! We made, however, an important discovery: eardrum-shattering volume can be used to cover certain slight flaws in musical quality. Phil Zachariah wowed 'em as Joseph, Bevan Leviston looked extremely senile as Jacob, and Anatolij ('the pelvis') Lisov was an absolute knockout as Pharoah. We played two lunchtimes to an appreciative student audience, and even made a small profit. The next thing we did was a recording for the ABC 'In Quires and Places' of the first part of Tallis' 'Lamentations of Jeremiah' and a Te Deum by the modern Dutch composer Flor Peeters. As first term drew to a close things began to get somewhat hectic to say the least. Everybody worked very hard indeed, and the result was an I.V. of which we in Melbourne are proud. You will all have your special memories but a few things stand out in my mind, befuddled as it was at the time. Like the Gorilla Song. The great ducknap. Goodwin in black tights and a floral hat on a pogo stick. (?work that one out, non I.V.ers!) And of course, the greatest memory of them all: 'Te Deum laudamus....!' Thanks to all of you that came, and a big raspberry to everyone who didn't.

After IV there was a shocked silence for a week or so in Melbourne. It rained. Eventually we picked ourselves up off the floor and got back to singing. We did a repeat performance of 'Joseph' for hundreds of screaming schoolkids (N.B. this is a very good way of raising a bit of cash) and sold lots of chocolates to help pay off IV. MUCS and MonUCS together raised over \$800 in one chocolate drive. At a Monash 'cultural' union night we got a C&S grant to buy some mead, dressed up in approximately Elizabethan costume, and sang serious and silly songbook stuff while serving mead to the audience. The grog didn't last long, but the audience stayed on afterwards. Then (gasp!) another revival of Joseph at the request of the union admin people for the Monash open day. The novelty and hence attraction of rock and roll was wearing a bit thin by then and I think it will be quite a while before another revival is considered. Making the discovery that MonUCS was formed in 1962, we had a 16th birthday ('age of consent') party complete with purple cake. The cake, not the icing.

Quite an amazing weekend was had when the Stuttgart choir came out, with a very good concert by them in the Robert Blackwood Hall, followed by a party at Liz Strasser's place in Rowville which saw the first Australian performance of the bagpipe conga. We saw them off the next morning as they left by bus from Monash, with what we claim to be the first ever performance of 'Dona Nobis' as a can-can. And then a week later a brave party of MonUCS made the perilous journey through Gallstone Gorge to Minifest, to sing about savage murder and beating in of heads. I must say that the campsite, the

international co-operation and the general friendliness made it a very pleasant week indeed. ||

Upon our return, we dived back into the final organisation for our major concert for the year, and what a triumph!

Back to medieval times

VARIOUS people presented a most interesting concert at Robert Blackwood Hall, last night.

Led by Bevan Leviston, Ars Nova, the Monash University Choral Society and the Kew Philharmonic Society presented both the medieval version of "Carmina Burana" and Carl Orff's modern arrangement.

This type of programming could be dismissed as an exercise in academic comparison, yet I shall remember the evening as one of the most exciting for 1978.

By GORDON WILLIAMS

Although I thought parts of the concert could have been tightened up, I did not think these defects detracted from the attractiveness of the basic idea.

The performers deserved the full house, and I wonder how many of the patrons will seek out recordings of either version as a result of last night's experience.

"THE SUN"

28/9/78

We had an audience of 1100 (not quite the full house the review suggests) and stand to make a sizable profit (\$300 - \$400) when we sort it all out. Ars Nova, Bevan's tame early music specialists, performed excerpts from the original Carmina Burana in the first half of the concert. These were direct transcriptions from the original MS on which Bevan has been working for a couple of years. It was the first Australian performance of any substantial part of the original in its authentic form, and, I am told, musicologically even more accurate than the Telefunken and Harmonia Mundi recordings. Authentic mediaeval costumes, authentic instruments and authentic drunken behaviour in the 'In Taberna' section made it a brilliant performance. In the second half, MonUCS, with about fifty in the choir, presented the Orff setting. The orchestra, being amateur, could have been a bit better in some places but thanks to Bevan's preparation performed at a standard far above their norm. We all wore flowers in our hair and sang our hearts out for Bevan in his last concert with MonUCS. Losing Bevan Leviston after five years as conductor of MonUCS is very sad, but we wish him good luck in his move to greener musical pastures. Bevan is a conductor and musician the excellence of whom MonUCS has not always appreciated, but singing under different conductors brings home the realisation that we have been very lucky. Stepping into this huge pair of shoes, at least until the end of the year, is Carol Williams, of the Monash music department (in a private capacity, as we do not have any official link with the department, neither do we seek any) a member of Ars Nova and a competent musicologist and musician. For our free Christmas concert on December 20th, in the Robert Blackwood Hall foyer, as well as standard repertoire carols we intend to perform a mediaeval English mystery play, in costume, with mediaeval carols thrown in. These will be performed by small vocal/instrumental groups rather than by the assembled company. Hopefully we will be able to fit some hospital singing too. At the moment we in Melbourne are recovering from the 'weekend microfest' last weekend. The MonUCS annual dinner, with quite a few interstaters, followed by a party at Sally Angliss' on Friday night, an 'instant Messiah' performance followed by Phil O'Byrne's post-minifest party on Saturday night, a recovery barbeque at Andree Cozens' place on Sunday, followed by mass farewells at Spencer St. station and Tullamarine followed by a film and Pancake Parlour cram for the few survivors...I tell you what, if you reckon minifests are exhausting because they are two weeks crammed into one...

See you all sooner or later,

Stewart Skelt.

. Dreimal ums Stadtele THE SMASH HIT OF 1978

Satz: Manfred Müller - cant

COURTESY

rom bom bom Städ-te-le Mä-de-le rom bom bom Haus aus.

Sopran und Alt kommen dazu!

rom bom bom städte-le Mä-de-le rom bom bom Haus aus.

Bass

S drei-mal ums Städ... te-le, drei-mal ums Haus Wenn's nach mir

A grüß mir mei Mä... de-le, richt' mir's fei aus Wenn's nach mir

T1 drei-mal ums Städ... te-le, drei-mal ums Haus

T2 grüß mir mei Mä-de-le, richt' mir's fei aus. -

B

fra... ge sollt, saist i wär g'stor... be, und wenn's dann wei... ne tut, saist, i käm mor... ge.

fra ... ge sollt, saist i wär g'stor... be, und wenn's dann wei... ne tut saist, i käm morge.

C. f.

D. S. D.

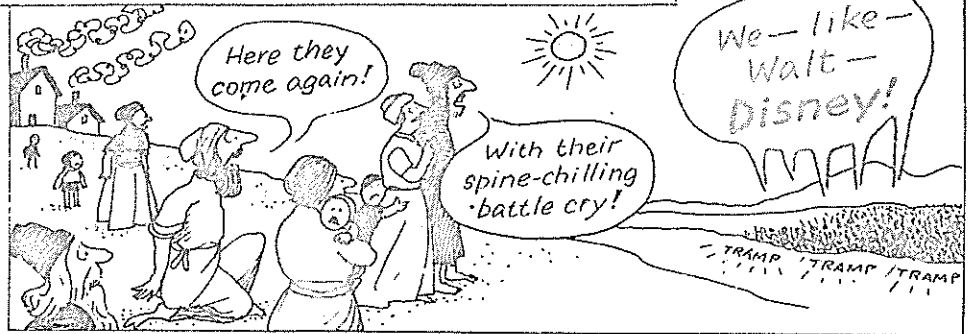
2. Äpfelschnitz, Biraschnitz, Haselnußlaub
wo mei Schatz g'loffa isch freut mi der Staub.
Hörst net, was Vögele pfeift, hörst net was pfeift?
In dem Wald, aus dem Wald: Schütale, wobleibt?
Äpfelschnitz, Biraschnitz,...

3. So wie der Äpfel isch, so isch der Stiel
So wie mei Schütale isch, so gert's net viel
Wenns Mädle sauberisch ond isch no jung,
muß der Bua lustig sei, sonst Kommt'e drom
So wie der Äpfel isch ...

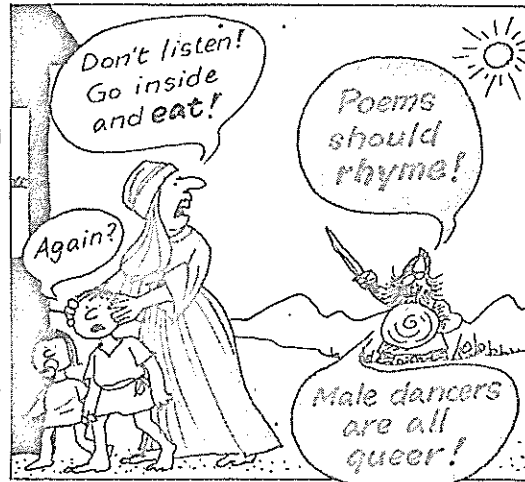
IF YOU THINK YOU KNOW GERMAN BUT CAN'T UNDERSTAND IT, IT'S BECAUSE IT'S IN SWABIAN.
N.B. songbook publication rights held by MONDUS

David and Goliath

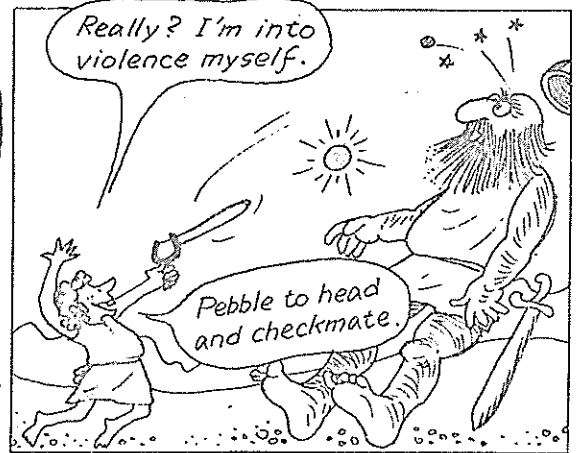
AT LEAST ONCE UPON A TIME, THE PEOPLE OF ISRAEL WERE BESET BY PHILISTINES.



THE MOST TERRIFYING OF ALL THE PHILISTINES WAS GOLIATH OF GATH.



A YOUNG SHEPHERD NAMED DAVID STEPPED FORWARD.



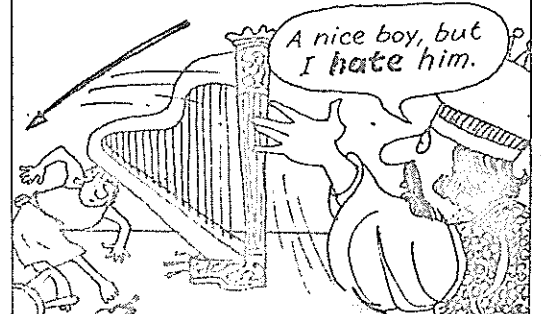
DAVID WAS REWARDED BY BEING ALLOWED TO MARRY KING SAUL'S DAUGHTER,



AND PLAY THE HARP FOR SAUL,



AND DODGE SAUL'S JAVELINS.



MORAL: It don't mean a thing if you ain't got that sling.

4

CHORALISM:- "U" Strain.

There is an ailment as yet unacknowledged by medical science, which preys upon a particular group in society. Just as Royal Free disease effected those of the Royal Free Hospital, and Legionnaires disease effected the American Legionnaires so "Choralism" effects those of our community who sing in choirs. This article is more particularly concerned with the "U" strain.

The symptoms of the disease are not consistent. Although easily identifiable, the type of symptom manifested seems to depend to a great extent on the particular individual involved. For example, it has been known to cause people to travel the length of Australia - usually (although not always) with no constructive conclusion at the journey's end. What causes this insatiable desire to travel is not easily identified.

Another common symptom is an unprecedented urge to correspond. It is thought at this stage that there may be some connection between these two symptoms. Further common symptoms. A desire to drink large quantities. Could this be linked with diabetes? Often a complete loss of inhibition and strangely enough depression is often seen to set in after the loss of inhibition. Not every sufferer manifests all these symptoms and of course degree varies from case to case. Further an individual may manifest it's own symptoms.

The disease seems to take hold during 'festivals'. Festivals of what one may well ask. At these festivals the choral singers are subjected to the most difficult of conditions. On observation there is a Pre-requisite to the functioning of ~~kkkzz~~ most of these festivals, being that the most inclement weather prevail at the time. It may be that this encourages better singing by forcing the participants to remain indoors. Independent of temperature, conditions are harsh.

In the typical situation, at least 150 people are herded together to shout at each other - at least this is how it appears to the casual observer. In fact they are shouting at one man in particular, who, facing the choristers for this purpose, occasionally shouts back (often with more vigour than the choristers). There also seems to be an unwritten rule that singing must

continue all day and most of the night. There is some suggestion that cold, noise, close conditions and consistent activity (until activity is beyond human endurance) for a period of 7-14 days must have some jarring effect on the nerves. It may be that this is the source of the disease.

Usually the disease is at its most acute the first week or two after the end of the festival. It is very often at this time that the travel symptom is most evident. Many sufferers recover quite quickly. However it has a propensity to recur, like malaria but on a shorter cycle. There are few known cases where the disease has been completely thrown off. Even after a long dormant period there will be a sudden, often unexpected, reappearance.

Of course the most obvious symptom of all is the insatiable desire to sing. This is a fine thing as all people (especially mothers and fathers) would agree. However, sufferers of choralism have reached the point of obsession with their singing. It is the obsessional nature of this desire that causes concern to the outsider.

It is apparant that this disease has both physiological and psychological effects. The interesting thing is that the one effect is not ~~dupex~~ result of the other. Both ~~xarax~~ occur simultaneously. Precise definition can not be attributed to this phenomenon. Means of combatting it have not yet been investigated.....would anyone dare?

FUCS

Unfortunately, it looks as though the Adelaide newspapers are going the same way as those in Melbourne and Sydney, i.e. no reviews. There seems to be a new policy of not reviewing "unknown" performers, which is disappointing because our last concert, Duruflé's Requiem, was quite good.

FUCS has two programmes planned for third term including the traditional "Annual Madrigal Dinner" on Nov. 10. We are rehearsing madrigals (no!) and also some appropriate pub-songs for everyone to join in with. This aspect was highly successful last year so we're trying it again. The second programme, our major concert for the term will have a Christmas theme-including Britten's Ceremony of Carols and Vaughan Williams' Fantasia on Christmas Carols. This will be on December 2nd so toddle over and listen if you've finished your exams. Also around this time FAUCS are having a recuperation camp 8-10 December, probably at Victor Harbour. All interstaters are extremely welcome.

AGM: FUCS' AGM was held at Krysia's place on 16/9/'78 with dinner and musicale. This is the first year FUCS has tried self-entertainment at the AGM and it worked very well; especially for the cook.

The new committee is:

PRESIDENT	KRYSIA KITCH
SECRETARY	NICKY BEVAN
TREASURER	COLIN TELFER
LIBRARIAN	BARB SANDERSON
ASST. LIB.	JENNY TRANTER
CON MAN	PETER DEANE
PUBLICITY	CATHY DELALANDE
SOC & MIN SEC	MARK PEEL
IPP	DEB TRANTER

Also Trevor Keane was elected Morals Officer and Deb Tranter was unanimously elected FUC WIT.

Well that's all for now - don't forget

10/11/'78	Madrigal Dinner
2/12/'78	Christmas Concert
8-10/12/'78	Recuperation Camp

Love Olive Theresa-Green

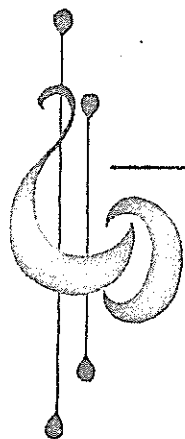
FUCS had sent the following letter to Rob a couple of months earlier - Ed. 19/7/'78. FUCS has just come through an exhausting and exhilarating weekend. The post IV party was held on Saturday 15th at Margo Tamblyn's place and was full of good food, talking, dancing and IV films. Addison Rd. was invaded by Melbournites (and one Tasmanian) whom we soon put in their place by taking them to lunch in the sewer outlet at Hallet Cove. (And it wasn't even Sunday).

Staggering out of bed the next morning FUCS and some interstaters toddled off to a progressive lunch which lasted from noon till eight and took us through the Adelaide Mills, via six courses (and hosts).

Musically FUCS had a very successful concert in first term - small scale works, venue and audience, with supper included in the (small scale) price. We found this created a good atmosphere within the choir as there was no heavy financial commitment hanging over us, and we could relax during the concert as well as afterwards.

Back to IV for a moment, the FUCS contingent was unfortunately small due to the first week being swot-vac and the second exams. However FUCS women carried off the sculling trophy for the fifth time in ten years. Yay! (And a good time was had by all!)

- Olive Theresa.



30th Intervarsity Choral Festival

PATRON: H.E. Sir Zelman Cowen, Governor-General of Australia

August 18 - September 1 1979

P.O. BOX 456,
TOOWONG 4066

September, 1978

I.V. ERATICLE No. I

After a very enjoyable SUMS minifest, the Brisbane IV Committee has got going again, to bring you news of the great Choral Spectacular planned for next year. At the end of a few discussions about music, we are now doing:

Handel	<u>Dixit Dominus</u>
Brumby	<u>Three Baroque Angels</u>
Mozart	<u>Requiem</u>

at the final concert in the City Hall, on Friday 31st August, 1979. The famous Queensland Youth Orchestra, which has twice toured Europe, will play with the choir in these great works, and the whole thing will be conducted by Prof. Rodney Eichenberger, of the University of Southern California. He is actually a Professor of Choral Conducting! He and John Nickson (former SUMS and QUMS conductor) will take rehearsals. Workshops are being thought of, and at least one will involve the whole choir.

The Camp will be eight glorious days (and nights) on the Gold Coast - yes! Tallebudgera, site of the 1972 IV Camp. The best beaches in Australia back onto the campsite, and camp programmes are being organised to maximise time available for enjoying this and other of the Gold Coast's attractions. The nightlife is first-rate. There will be a concert presented at the end of the camp, on the Coast itself, which is highly Cultural.

So it seems you have no choice - with grand, moving music, a wonderful camp at Australia's most popular tourist resort, and the opportunity to work with one of the world's great experts in choral training and performance. And of course the chance to meet all the marvellous QUMS people you've only ever heard about.

We'll keep you posted!

Owen Pearson
Secretary

Owen

Singers — yes; pianists — sometimes; composers — impossible. Women in music summarised and dismissed. Yet according to one authority there had been 250 women composers by the beginning of this century. Many came from musical families, like Francesca Caccini, daughter of a composer. Others were performers who also tried composition: pianists Clara Schumann and Cecile Chaminade.

History has done many women a disservice and women composers are no exception. Today everyone has heard of Robert Schumann the composer, yet in the nineteenth-century, Clara Schuman was far more famous than her husband.

Social position restricted most of the early women composers to writing songs and salon pieces for piano, works described as 'pleasing' or 'suitable for ladies'. The hypocrisy of this attitude is shown in a remark by Saint-Saens in 1885 after he heard a performance of a symphonic poem composed by Augusta Holmes. He criticised "the excessive virility — a frequent fault with women composers". One of the first English women to take up composing as a career was Ethel Smyth who was criticised because her work "lacked feminine charm".

Smyth spent several years studying in Germany and it was there that her first 6 operas were premiered — like so many artists she suffered from lack of recognition in her own country. She never married and this fact plus her many intimate friendships ('passions' she called them) with women, had given rise to speculation that Smyth was a lesbian.

The Empress Eugenie, neighbour and friend of the Smyth's, was influential in bringing about the premiere of one of Smyth's major works the *Mass in D*. The performance at the Albert Hall in 1893 was given extra glamour by the Empress' presence when she broke a personal rule — never again to appear in public. Critics praised especially the rich and colourful orchestration, but again commented on 'lack of feminine qualities'. A noted musician described the *Mass* as 'God-intoxicated music'.

The *Mass* was not performed again for 30 years.

Most of Smyth's fame is for her six operas, staged in Eastern Germany, Prague, London and New York and from this point of view alone her achievement was amazing. The third opera "The Wreckers", is considered her masterpiece, first performed with a German libretto in Leipzig and Prague in 1906. Her fourth, "The Boat-swain's Mate", proved most popular of all her works.

In 1910 Ethel Smyth announced her intention to give up music for two years and devote herself to the Suffragette Movement. Her conscience had been finally aroused by a letter from Lady Constance Lytton, the titled woman who cut off her hair and disguised herself as Jane Warton in order to show up the discriminatory practices of prison authorities.

Ethel Smyth wrote the "March of the Women" and two other songs collectively called "Songs of Sunrise". The Pankhursts were thrilled with the march which became their Marseillaise. Ethel Smyth was a militant suffragist and hurled a stone through the window of a cabinet minister. She was imprisoned in Holloway Gaol and when Sir Thomas Beecham visited her there he found the women in the courtyard lustily singing the "March" while the composer beat time with a toothbrush from an upstairs window.

As a conductor, Smyth also aroused much admiration. Sir Henry Wood, an eminent English conductor, wrote— "Turning to composer-conductors, one name stands out head and shoulders above the rest. I allude to Ethel Smyth..." Unfortunately Smyth suffered from deafness in her later years. In 1934 a Festival of her compositions was held in the Albert Hall as a tribute to her 75th year. Dame Ethel was too deaf to hear it.

According to most histories of Western music women did not exist until the Baroque era, mainly because until then music history is that of the Christian church. Women were not (officially) tolerated in the monasteries — the main centres of learning — and *Mulier tacet in ecclesia* — women are silent in the church.

The only women to receive any education were the ladies of the aristocracy and it appears that some wrote poems and songs. In twelfth-century France, popular songwriters were the troubadours — male and female — who wrote songs of illicit passion and unrequited love.

Emerging stars of the Baroque courts were the women singers. One of the earliest known women composers, Francesca Caccini, was a virtuoso singer in the court of Florence. Called La Cecchina, Francesca was born in 1581, daughter of Giulio Caccini, resident musician of the Medici court. Her artistry is testified by Monteverdi: "At Florence (I heard) Signor Giulio Romano's daughter sing very well and play the lute, the guitar and the harpsichord".

In 1624 the Archduchess commissioned Francesca to write the principal work for a celebratory 'festa'. For this Francesca wrote her chief work "La Liberazione di Ruggiero da L'isola d'Alcina", a 'balletto' usually now called an opera. It was lavishly produced even including Spanish riding horses wearing gold and silver harnesses.

the opera is important in music history as its plot has no hero and deals with a subject outside classical mythology. The work also shows a departure from works of the Camerata group in emphasizing the music rather than the poetry. The score of the opera and other works by La Ciecchina were published during her lifetime.

With "La Liberazione di Ruggiero..." Francesca Caccini became the first woman to compose an opera, and the first composer to write an opera taking a subject not from classical antiquity.

Born in 1805, Fanny Mendelssohn was four years older than her famous brother and also showed a gift for composition at an early age. Her parents, however, did not wish their daughter to display her talents and she composed in private. Emotionally and intellectually the two young Mendelssohns were very close, family friends used to joke about how Fanny's forthcoming marriage would affect Felix, who scarcely wrote a note that was not first approved by Fanny. When she married, Felix found the separation almost intolerable. By this time Fanny was a fine composer, but when the question arose of publishing some of her works the senior Mendelssohns and her brother were violently opposed. Felix eventually agreed to publish her works UNDER HIS NAME! Her works thus published were settings of Goethe songs in opus 8 and 10— "Heimweh", "Italien", "Suleika and Haten", "Wehnsucht", "Verhust" and "Nonne".

Later this proved embarrassing for Felix Mendelssohn. At an audience with Queen Victoria she asked him to play the song "Italien" and (to do him justice) he admitted that it was composed by his sister. When Fanny died, Felix became ill and melancholy, lost the will to work and (at the age of 38) was dead within six months.

Friedrich Wieck, teacher and musician taught his daughter to play the piano and soon recognised her exceptional talent. She gave her first public performance at the age of nine. Two years later she was performing variations of her own on an original theme and at age 13, in 1831, she published a set of four polonaises (op. 1). With a brilliant career ahead, her father opposed her marrying Robert Schumann, whom he considered unstable but eventually the couple were married.

During the 14 years of her marriage, Clara bore eight children and between pregnancies her concerts contributed largely to the family income as well as helping to further Robert's career by her performance of his works. When Robert was committed to a mental institution (where he died), Clara, at age 35, resumed her career as a concert pianist and teacher in order to provide for her seven surviving children.

A superb artist, Clara was feted by public and musicians alike. For Chopin she was "the only woman in Germany who can play my music". She gave her last concert tour at the age of 69. Clara Schumann's compositions are not numerous (her opus numbers 23) but are characterised by freshness and delicacy. The best of her works is considered to be the Trio in G major, op. 17, for piano, violin and cello.

Nadia Boulanger, born in Paris in 1887, is one of the pre-eminent teachers of composition of this century — a legend. At the Paris Conservatoire she obtained first prize in harmony, counterpoint, fugue, organ and accompaniment and in 1902 received the second Prix de Rome.

Her younger sister Lili was also exceptionally talented and though she suffered from poor health, studied with Nadia and later at the Conservatoire. In 1912, Lili Boulanger won the Grand Prix de Rome for her dramatic cantata "Faust et Heleine" — the first woman to receive the prize for music. With it came instant fame at the age of nineteen. She died of tuberculosis only five years later. Regarded as the greatest French woman composer, Lili Boulanger's best work is found in her settings of three psalms: "Du fond de l'abime", "Soir sur la plaine" and "Hymne au soleil". In these is exhibited: "the streak of sturdy masculinity inexplicably at variance with the composer's character and temperament".

As a teacher and composer, Nadia Boulanger always maintained a special interest in women composers. An ex-pupil, Thea Musgrave, is one of today's most eminent composers. Nadia Boulanger is also a conductor and in 1937 conducted a full programme of the Royal Philharmonic Society while in 1962 she became the first woman to conduct a full programme of the New York Philharmonic.

Elisabeth Lutyens was a pioneer of contemporary, 12-note music in England in the 1930s and 1940s, a role which inspired little but antagonism for her serious music. She says, "one has hardly ever performed, one was jeered at by the players... considered a freak". By the time 12-note or 'serial' music finally became the vogue in the 1950s, Lutyens was no longer 'young' or 'new' and found herself once again cast aside as musicians scrambled to join the avant garde.

Thea Musgrave, mentioned earlier as a pupil of Nadia Boulanger, is a Scottish composer now resident in California. Last year her third opera "The Voice of Ariadne", was performed by the New York Opera Company — the first grand opera by a woman composer seen in New York since Ethel Smyth's "Der Wald" (The Forest) was performed there in 1903. As well as writing operas and conducting, Musgrave has written several major orchestral works: Clarinet concerto (1967), Concerto for horn and orchestra (1971), Night Music (1969), Viola Concerto (1973).

These are commercially recorded and widely performed. As she says, "Music is a human art, not a sexual one".

In America the position of women composers is changing only gradually, but it is changing. In 1975 Juilliard School in Manhattan for the first time awarded a Doctorate of composition to a woman.

After receiving the Rome Prize in 1969, Barbara Kolb became composer in residence at the American Academy in Rome. Born in 1939, Kolb says: "Composing a piece of music is very feminine. It is sensitive, emotional, contemplative. By comparison doing housework is positively masculine." Kolb's orchestral piece "Soundings" has been performed in Rome and New York.

Second Term has been different things to different people in MUCS.

The concert consisted of Misa Criolla by Ariel Ramirez, African Mass by Norman Luboff and a series of sixteenth and seventeenth century Mexican Motets. I quite enjoyed this music, ranging from quite lively to solemn (only one or two "low" spots). Other people obviously disagreed, however, and attendance at rehearsals dropped alarmingly. Fortunately the concert (at Wesley Church, Lonsdale St. on August 11th) went fairly well, although possibly not to our satisfaction. It was also a financial failure, which did not help matters. We were also going to try a Choral Rock lunchtime concert, but disinterest played a major part in its deferral. I think this was a case of bad timing more than anything else.

All this is now in the past, though, and our programme for third term is winning back those members who were temporarily lost. The works for this term are Vivaldi's Gloria, Respighi's Laud to the Nativity, Pachelbel's Magnificat, Buxtehude's something or other and Pergolesi's Glory To God in the Highest (The last of these included for pure enjoyment I think!). The concert is due to take place at St. Ignatius' Church, Church St., Richmond on December 13th. This concert MUST be a success and so if anyone is in the remote vicinity at that time and wants to come to a really good concert.....!

On the 18th September MUCS held its AGM which prompted some interesting discussion; especially on the possibility of doing a stage production some time next year (we were thinking along the lines of the famous(!) Jabberwocky). This, however, is still under much discussion. Probably the most important part of the meeting was the election of office bearers for 1979. The resulting committee is

PRESIDENT	BAZZA
VICE PRES	JENNY VASEY
SECRETARY	JACKY JAMES
ASST SEC	JEREMY HOWE (ME!)
TREASURER	DAVID NASH
LIBRARIAN	DAVE MILLS
ASST LIS	MARY SPENCE
CAMP OFF	CHARLES STREET
CON MAN	VACANT
PUB OFF	VACANT
SOC SEC	JENNY HEAD
IPP	PHIL O'BYRNE (in his second term!)
- a few new faces (including myself)	

Then, on the 23rd September we had our annual dinner to help forget past misfortunes. We didn't forget a thing though; Dave Nash's brilliant Morals Report saw to that!

'bye for now
Jeremy Howe

STOP PRESS...well stop typewriter
MonUCS COMMITTEE elected in July is

PRESIDENT	STEWART SKELT
VICE PRES	HUGH DUNCAN
SECRETARY	LIBBY NOTTLE
TREASURER	JON COSGROVE
GENERAL ASST	SALLY ANGLISS
LIBRARIAN	LEE RICHARDS
CON MAN	GEOFF HARRISON
PUB OFF	KATIE PURVIS
FIRST YEAR REP (FEMALE)	KATIE PURVIS
" " (MALE)	STEWART ARNOLD
IPP	SERENA SHARP

Mt. Isa
6/9/78

Dear Erato editor,

Enclosing this card 'cos I feel like it & I know you're probably short of copy - thought you might feel like throwing it into Erato with an appropriate caption (if you're using a photographic printing process).

I can't actually think of an appropriate caption. Am spending this year gallivanting about the outback (WA, NT & Qld) singing folksongs, together with Dave Cox, brother of Cathy Cox of AUCS (tenor). Dave & I together for performance purposes are called "Ashwater"; (publicity works better with a name).

Of such is the wayward ^{path} ~~path~~ of an ex-chorister ... one drinks a lot of beer up here in the wilds of north Queensland too.

Hope you're having a good time editing Erato & receiving odd letters from all kinds of peculiar correspondents (like me).

Yours,

Mary

DAVE
COX

MARY
NETTLE

"ASHWATER"

Performers of
Traditional and Contemporary
Australian and English Folksong

All correspondence - c/- 2 King Street, Brighton SA 5048

During my research on the acquisition of reading, writing and spelling skills, I have found a large group of children who are of normal intelligence whose test results of hearing and vision are "within the limits of normality" and had received the usual opportunities to learn, yet, in spite of all this, they failed to learn to read, write and spell sufficiently fluently to express themselves.

In my own tests of just over 3,000 of these children I have found three problems constantly recurring. These three problems were: visual, auditory and motor immaturity, i.e. all were failing because of a physiological defect which prevented normal development. Consequently, learning skills that relied on physiological maturity being available at a given time were affected.

The lack of understanding of the processes by which physiological maturity is achieved and the educational implications of physiological immaturity is, in my opinion, the direct cause of so much failure to learn to read, write and spell. To rectify this there are two basic needs. First is to detect such children before they go to school. Second is to devise a programme of treatment for each child.

The means of detecting the children at risk of failing in this way are very simple. They involve tests to check that children can (i) move in time to music, (ii) visually localise sounds, (iii) discriminate between pitched sounds within and without an octave interval & (iv) vary vocal cords at will to match what is heard.

Musical tests such as these, given at the pre-school stage, should detect children at risk. This is because such tests are checking that children can and are learning all the basic ingredients of the literacy skills, one at a time, and are building up the essential memory bank of these ingredients before they have to use this memory for developing literacy.

The use of language requires a memory for all components - the use of musical activities can test both the presence of this memory and provide the logical means of building up the memory in a way suitable to the pre-school child.

Purpose of the above tests: A child without the motor control to make body movements to order, will neither have the finer control for writing nor sufficient sensory experience (kinaesthesia) normally acquired during the achievement of this finer control. Similarly with the development of the eye movement control necessary for ordinary vision, which is essential for perceiving 3-D images and the even scanning of words. Most hearing tests only decide whether a child hears a noise. They give little information as to what is actually heard; and it is what is heard that's learnt.

Another problem is that minimal hearing losses in children are often described as "within the limits of normality". Many hearing tests are based on standards achieved by adults. Given that hearing acuity declines with age a "minimal" hearing loss (by adult standards) can be a substantial loss (BY a child's (higher) standards). I have noticed that these children, for whom sound has little impact, often have eye movement immaturity as a result of their lack of practice in the visual localising of sounds. Since the child is dependant on speech sounds for literacy, we must ensure that adequate auditory experience is possible for the child. This means the chance to experience pitch, duration, intensity, tone and rhythm.

Many childhood complaints such as catarrh, sinusitis and enlarged adenoids also cause a temporary high frequency hearing loss with a reduced ability to experience pitch. Thus, some children may be permanently deprived of sufficient auditory experience to develop an adequate auditory memory. To develop this memory we need a system for learning the auditory components individually. Speech sounds being complex, they are not a suitable starting point for auditory training.

It is only through music that one can devise early childhood activities enabling the child to learn these components individually and progressively.

With sight, each element, such as line, shape, form and colour has to be learnt. This learning can only follow a great deal of experience. A great deal of repetition over a long period is necessary for learning and retention. This is only efficient if carried out in a relaxed play situation. Pre-literacy auditory training must likewise be logical, progressive and in a play situation.

The need to provide such a programme is illustrated by the findings of many remedial teachers and psychologists, that a lack of auditory memory is one of the biggest stumbling blocks to acquiring literacy. Importantly, it is the memory/discrimination of speech sounds that is required for literacy.

A baby hears a sound and eventually attempts to copy. However, children who lack sufficient auditory experience occasionally begin to rely on the memory of the vocalising sensation. The sliding scale of speech sounds and the singing of musical passages can often be coped with by mainly using this kinaesthetic memory. But the singing of intervals does not permit this. It forces the child to listen to the sound required to be copied and so training involving the singing of intervals is an important means of developing the pitch component of auditory memory. In the absence of clinical defect, all children are capable of singing in tune, providing they have the necessary sensory and auditory experience.

The message for parents and teachers (and cretins like Lindsay Thompson-Ed.) is therefore clearly this: early childhood music education is vital for helping a child express his/her full potential.

Abridged from "Psychology Today" Dec.'77.

THIS SPACE RESERVED FOR QUMS' ARTICLE.



24

SCUNA

We have just started rehearsals for our Christmas concert. We don't yet know what we're singing for it, though. Suggestions at a committee meeting yielded works such as "Play of Herod", a 12th century play cum Gregorian chant thing. This would have to be supplemented by other pieces. We may sing some 20th century motets and carol arrangements. The date has not yet been finalized, either. Hopefully, it will be on December 9th, in university house (iv from concert venue, 28th August, 1977). We may even give a second performance on the following night, December 10th.

Having dealt with the future, I can now think about what we have been doing since the last Erato came out (at least in Canberra, even if it didn't get as far as Queensland). As my copy of the last Erato is either in Queensland or on its way back from there, I can't remember when it did come out. Scuna's first term concert was a "selection". It consisted of Byrd's mass in F, two chansons by Hindemith, (in French), Missa Luba (an African mass, Congolese style), four Slovak songs by Bartok (we actually attempted to sing these in Slovak- not really a good idea), and some Monteverdi madrigals (in Italian). That concert went off quite well, and I think we made a profit, as there were practically no instrumentalists required.

The second term concert was a Baroque one- Handel's "Zadok the Priest", Bach's Magnificat, and Schütz' Magnificat. The concert was quite successful musically, but made A LOSS. This was due to the fact that musicians' rates had gone up after we had started work on the concert, and had hired the musos. We even had a full house (university house), but we still made a loss.

Some Scunae sang in a joint concert of Beethoven's 9th, which was also quite successful. We didn't have to do any publicity work for it, hire any musos, or anything mundane like that. All we had to do was SING! This we did, led in the rehearsals by none other than Donald Hollier.

Scuna has also been singing at university graduations and Church services. It has recently had its AGM, dinner and musical evening.

The Scuna committee is-

President- Jon Price, 11 Ridley St., Turner, A.C.T.

Secretary- Christine Kallir, Bruce Hall, ANU, P.O.Box 827, Canberra City.

Treasurer- Rosemary Mattingley, Bruce Hall, ANU, " " " " "

Librarian- Phil Thomas 4/135 Blamey Cres., Campbell, A.C.T. 2601.

Publicity Officer- Phil Bloomfield, Burgmann College, ANU, Canberra City.

Non-execs.- Daryl Colquhoun

Paul O'Callaghan

Richard Selth

Morals' Officer- Daryl Colquhoun, 14 Savidge Place, Campbell, A.C.T. 2601.

First year rep.- Paul Hunter, John XXIII College, ANU, Canberra City

Imm. Past Pres. Michael Ryan will be moving to Sydney shortly. Some of those of us who are students may be seen during the coming holidays wandering around our home cities, joining in the local JMS or UOS.

If anyone is coming to Canberra, either for a visit, or more permanently, please do come and see us, even if you don't sing. It gets rather lonely in Canberra, so it's nice to see someone from the outside world occasionally and know that we're not the only ones still alive. But if we find out that you've been in Canberra and haven't visited us, BEWARE!!!

Rosemary.

Rosemary.

THE AICSA CHORAL COMPOSITION COMPETITION 1978 / 79

This year AICSA is again 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 entry receives at least \$50). 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 July 1st 1979. Entries must be sent to the AICSA Secretary with an entry fee of \$2 per work submitted; on the official entry form below. (Extra copies available)
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 photocopies will be accepted.
4. Only original, never previously published entries will be accepted. Lyrics need not be original. Only up to three entries per person will be accepted.
5. Works must be of a predominantly choral nature with minimal accompaniment, and of five to fifteen 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 co-respondents will be entered into.

THE AICSA CHORAL COMPOSITION COMPETITION...ENTRY FORM

NAME.....

DATE OF BIRTH.....

ADDRESS.....

..... POSTCODE.....

SOCIETY.....

I enclose herewith entries in the competition, together with a cheque/ P.O. for (\$2 per entry).

I declare that I have not received any regular or substantial income from the composition of music, and that all entries submitted by me 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.....

31st InterVarsity Choral Festival Perth 1980

Dear Peoples

this is an itsy-bitsy questionnaire that we, the steering committee, would like you, the choristers of Australia, to fill out or in. The reason for us having to resort to such drastic measures is that Perth - that is, PUCS - lives on the other side of the Nullarbor and we feel that ringing you is impractical and seeing you in the near future is something like a pipe dream. Please fill in the questionnaire as best you can and send it to PUCS ASAP.

LOTS of love, Meredith.

MUSIC	As a IV Chorister, would you like to perform music whose period is	Yes	Neutral	No	Suggestions.....
Pre Renaissance		Y	Ne	No
Renaissance		Y	Ne	No
Baroque		Y	Ne	No
Classical		Y	Ne	No
Romantic		Y	Ne	No
20th Century		Y	Ne	No
Contemporary		Y	Ne	No
Commissioned		Y	Ne	No
Choral Rock		Y	Ne	No
Any other suggestions				

N.B. The programme may be influenced by your choices.

Workshops. Your answers are not necessarily mutually exclusive.

Are you in favour of workshops at IV? Yes / No

" " " " " in their form of the last two years? Yes $\frac{1}{2}$ No

Should workshops be for public performance? Yes / No

As an alternative to workshops, are you in favor of two concerts for the massed choir, one major and one minor concert? Yes / No

Suggestions

Would you like to come to Perth in 1980(for IV)? Yes / No

Thank you very much for your attention.

SPECIAL RIP OUT PAGE.

You may copy it out if you prefer.

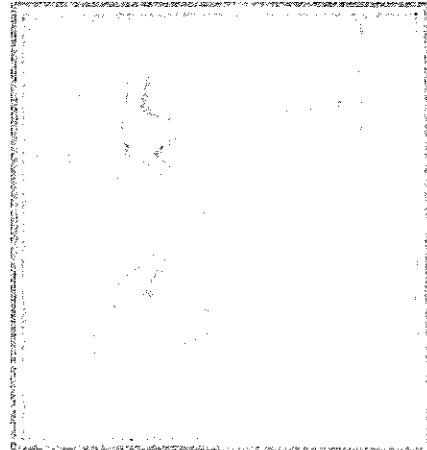
AICSA DIARY of IMPORTANT EVENTS

<u>November</u>	10	FUCS Madrigal Dinner
	29	PUCS Rotto, Camp commences.
<u>December</u>	1 - 3	MonUCS Camp
	2	FUCS concert
	6	Rotto finishes.
	8 - 10	MUCS camp
	8 - 10	FAUCS camp
	13	MUCS concert
	15 - 17	PUCS camp
	19	PUCS concert
	20	MonUCS concert
	31	All societies' New Year's Eve parties
<u>January</u>	31	Erato 30 deadline
<u>April</u>	13	Erato 31 deadline
<u>July</u>	20	Erato 32 deadline
<u>August 18 - September 1</u>		<u>30th IVCF BRISBANE</u>

For details of any of the above events, contact the society concerned.
Your society secretary should be able to help you with addresses.

*	*	*	*	*	*	*	*	*
<u>Sales</u>	MUCS Songbooks from MUCS	\$1.50		FUCS Sweat/t-shirts (\$?)				
	SUMS Songbooks from MUCS	\$2.00		29th IVCF chocolates				
	QUMS Records from me	\$4.50		\$1.50/1/2kg from me				
	QUMS Songbooks from QUMS	\$1.00		29th IVCF concert posters				
	SCUNA Songbooks from SCUNA	\$1.50		absolutely free!				
	Sweatshirts " "	\$11.50		(send very large SAE)				
	Stickers " "	.40c						
	Otago Songbooks from me	\$1.50		All prices plus postage.				
	PUCS Songbooks from PUCS	\$1.00						

Avian Antics



(Organised by the Pooch Club in conjunction with the Ornithology Soc. and the help of C. & S.)

Like the Phoenix so too did the sense

of humour at Monash University rise from the ashes of apathy into the light of day for the first Annual Bird Calling Competition on September 22nd — otherwise known as Avian Antics.

After months of arduous planning, 150 students, staff, and friends gathered at the Alexander Theatre to see the quest for the champion caller. For over an hour the theatre rocked to the sounds of laughter and birds.

The superb standard of imitation ranged from N. Wray McCann with an excellent rendition of a kookaburra complete with translation, through to a typically Australian cockatooaburra

from that nomad of the bush swagman Baillieu to three brilliant renditions by P. Ruddell.

However a decision had to be made. First prize was unanimous — to Richard Neal for an incredible impersonation of a cock. Second prize was awarded to Andrew Fry's male canary, and the Choral Society received third prize for their culture vulture. Their trophies — graciously donated by Paul Maxwell (the Committee's Awards & Sponsors Officer) are now on display in the glass cabinet near the Clubs and Societies Office.

Around \$200 was raised in all for the

Nerve Deafness fund. Thanks are due to the committee, the contestants, the judges — in particular Marie who gave up her valuable time on short notice — the M.C.s — Bryce Menzies and Derek Watkins — the C. & S. staff, and, of course, to Paul Kouris, Club Liaison Officer, who conceived the whole idea. But the real thanks must go to you — the people who bought tickets and badges and without whom none of it would have been possible.

And so until next year.

GERALD SMITH,
External Publicity Officer,
Bird Calling Competition.

LOT'S WIFE (Monash Student Paper) 9-10-78