

ERATO

ERATO 30 NEWSLETTER OF THE
AUSTRALIAN
INTERUNIVERSITY
CHORAL
SOCIETIES
ASSOCIATION
APRIL 1979

STOP PRESS

"STOP" is something this Edition has already got too much of. The main reason for the delay has been yours truly.

Unfortunately, pages 1 & 24 are upside down. Not my fault.

Copy deadline for Erato 31 is now extended to the middle of May. All going well it will come out for the beginning of term two.

BA ZA

P.S. A few other pages will be upside down as well.

P.P.S. MUCS is having a holiday camp at Nillicootie (I think that's misspelt) near Mansfield, May 25-31. It's \$1 per night, BYO food. Let us know if you want to come along, or just turn up and we'll fit you in.

ANY ACTIVITY HAS its tribulations and rewards; editing Erato is no exception. The rewards are largely intangible, the tribulations all too tangible. The great problem is getting contributions and there are some marked contrasts SPECIFICALLY: TUMS and SCUNA had articles in before I sent the January reminder. Thank you Goose and Colin. AUUCS, FUCS, PUCS, Collegium Musicum, 31st IVCF, PRO Musica and SUMS ALL F followed, MUUCS and MonUCS articles were pretty 1st minute. And so we come to the pikers: QUMS, GUMS, MUSSOC and 31st IVCF. As I write (23/), none of the promised articles from these sources have come forth. I think that's PRETTY SLACK. I have written a few words on GUMS and 30th IVCF which you'll find within.

Mind you, it relieved me of a decision I didn't want to make; should I publish a publicity article on an IV other than the most immediate? I regard this as a delicate matter, particularly as 30th and 31st are so close. Since 30th had been bothered, they presumably don't regard it as critical. Seriously, any Society or IV that regards AICSA and/or its fellow Societies as worthy of attention should be showering Erato with news, raves, copies of newsletters etc. You've got Erato, why not make yourself part of it?

But, enough of tribulations.

"STATE OF THE NATION" (A rambling observation).

There have been significant changes in the make-up of AICSA since its creation 5 years ago. In that time we have gained and lost. UNCS is no more. At the beginning of 1978 it had come to the crunch, no conductor, incomplete committee and too few members. I believe there is a lunchtime choir at U.N.S.W. which AICSA has approached. TUMS is in strife. The removal of the conservatorium from campus appears to have dealt a severe blow. At last report their numbers were below 20 and concerts were failing to materialise. They currently lack a conductor. An influx of new blood could set them on the high road to fame and fortune. Without such an influx the trough will only deepen.

THE NEW ZEALAND Societies came and went. Their involvement was necessarily limited to IVs with direct air links to NZ. The years between Sydney and Melbourne IVs ran down the energy needed to enthuse new members for such a distant event.

Closer to middle ground are the ongoing Societies with routine ups and downs. PUCS and FUCS seem in good health, AUUCS is a bit down but determined to generate new momentum. SUMS is getting its breath back after post minifest exhaustion and QUMS, after a pretty good year in '78, is gearing up for 30th IVCF. I don't have much idea of how SCUNA is currently, they suffer from a particularly acute summer emigration and were pretty quiet when I passed through Canberra in Jan.

Of course, I've more detailed ideas about the Victorian Societies. MUUCS had a bad lull after IV but finished the year well. I'd like to see the choir a bit bigger, though (i.e. concert strength consistently over 50). MonUCS had a good 1978. A goodly crop of new members AND financial success. They are poised for a very ambitious 1979 and exuding confidence (except in a few confidential moments).

And so to the Happiest Chapter; new Societies. MUSSOC have notched up attendance at an iv and a minifest and are considering hosting a minifest in a year or two. They are not only a choral group but also instrumental and entrepreneurial. This last area is being phased out, however. The singing group seems a bit unsure of its direction at present. PRO MUSICA is poised to contribute to, and benefit from, 30th IV's undoubted success. From their Eraticle they seem a secure and effective group. GUMS is embryonic. It is both choral and instrumental. The choral group is looking forward, this year, to the expansion necessary to put them on the map. AT the other end of the nation, COLLEGIUM MUSICUM appears a real goer. See their article for details.

So there's a rough overview. One message comes through for every Society, new or old; an ever-present imperative: Populate or Perish! It seems clear that we cannot be static. A Society that fails to progress won't just be still, it will be stagnant. Let's hope every Society populates in 1979.

BAZZA

SO HERE you are reading Erato. For some of you this ain't the first time. If you are of this ilk, you may as well zoom along to the next article.

Ha! Now we have weeded the chaff from the hay! Choral Society members have a devout belief that the more the merrier and have no doubt bent their not inconsiderable efforts towards luring you, the new member, into their worthy ranks. In doing so they have probably mentioned IV..."then during the term breaks we all go to IV, but you'd have to see it to believe it.." Small point in saying this, since you probably wouldn't know an IV if you fell over one.

One can't easily describe an IV, since, like happiness, it means different things to different people. There are a few facts, however, with which you should be armed before you commit yourself to friendship amongst these people.

This Society, which you flatter with your interest, is not a unique creature. Wonder of wonders, this genre extends outside the civilized world to the other universities throughout Australia and New Zealand. Most of these Societies belong to an austere (well, slightly austere) body called the Australian InterVarsity Choral Societies Association (AICSA).

There is no point in knowing that all these other Societies exist unless you are going to do something about it....So every year we all congregate in one city for a two week choral festival (InterVarsity Choral Festival or IV for short). So now you know.

Oh! You want to know more, do you?

Well, having all arrived in the one place, we really should do something, so we....wait for it...sing. What else would a couple of hundred choristers do together? Well, tes...we could perform in little musical groups, and, yes, we could SOCIALIZE and perhaps get to know each other and have some friendly competitions and show the other Societies what we can do and make idiots of ourselves (speak for yourself) and get to know each other some more and.... Come to think of it that is very much what we do do.

Every effort is made to further your education, in all directions, you get to know people all over Australia and to see a bit of the countryside as well.

I will still shy at going into more intimate details of IV except to say that the main aim appears to the outsider to be the preparation of a large choral performance to be given at a public concert at the end of a fortnight. That's what you can tell your Mum, anyway. What happens beside that is up to you.

Other things that revolve around IVs and AICSA are Erato (that which you are currently engrossed in), minifests (little IVs), interstate parties and PUCS, Coll Mus, FUCS, AUCS, TUMS, MUCS, MonUCS, SCUNA SUMS, MUSSOC, QUMS, ProMus (some of the other Uni Socs. Try and work out what they are and grab a tame old member to see if you're right.).

IV this year is in Brisbane Aug 18 - Sept 1. Start saving now.

We were asked, due to insufficient numbers, to be content to perform a few, late-time concert in the union hall just before the end of term. However, the selection of about fifteen madrigals, hymns, etc. was performed with enthusiasm and received similarly by a small audience. This was our last appearance with Ed. Talbot out front.

Since then TUMS members have contributed substantially to other productions. The Gilbert and Sullivan Society, with significant TUMS support, performed a short and very successful season of Ruddigore at the end of November. For the first time in about 150 years, the Messiah was not performed in Hobart at Christmas (although the Conservatorium Choral under E.T. honoured the rural township of Ross with an "al fresco" performance one Sunday arvo in December), but Hobartians turned out in multitudes to hear The Creation (Haydn), performed by the Conservatorium Choral and the Tasmanian Symphony Orchestra conducted by Robert Divall, with soloists Marilyn Richardson, Robert Gard and Russell Smith. As a choral enthusiast and probably therefore biased, I think the choir was outstanding - the dominant factor in the excitement and success of the occasion, which was another great achievement for Ed. Talbot. Several well-known TUMS members shared the glory on this occasion, to wit, Marie Aubert, Victoria Coghlan, Fiona Denniss, Jeannette Parkes, Gill von Bertouch, David Lytton, Chris. McDermott, Peter Willshire, Alan Beswick and Stefan Karpiniec, out of a total seventy-six.

For the first time since 1975 a small number of TUMmies, in company with other G. & S. persons performed some carols at the Oakdale Sheltered Workshop and the Royal Hobart Hospital during December.

1978 saw a revival of the society's rag "Apple Crapple", which some of you may mourn, however, it is an outlet for ravings of a vaguely musical nature.

We have a slight problem to face in 1979 however, and that is that so far we have no conductor for our choral activities, let alone a Musical Director (pretentious title) to handle our multi-dimensional cultural aspirations. Any genuine offers will be considered seriously. Renumeration.

WANTED:

Exceptionally talented, versatile, (personable) individual (or, if these qualities aren't reasonably to be expected in one person, then two may be acceptable (share salary)) to coordinate the musical activities of the Tasmania University Musical Society, which to this date have consisted of choral performances. The applicant should like university students, be equipped to inspire confidence, and possess charisma necessary to attract and retain new members, and keep TUMS off the scrap-heap of burnt-out choirs of gradually accumulating in Hobart. Great chance for the right ... person. Apply President.

SCUNA

I have long imagined myself as a journalist after the style of Allister Cook so I'll begin with an utterly irrelevant observation and transform it by means of anecdote to a comment of stunning pertinency.

Imagine, if you will, the sleepy mainstreet of a western New South Wales town shortly after midday in early January. I am sauntering on the near empty footpath when I realise that I know the person passing me. "G'di" I say, whipping off my sunglasses. It is the lovely Rosemary Richards. "G'di" she replies.

How is it that I know the delightful (not to say delicious) Rosemary? As the arrow-swift minds among you will have already guessed, we are or have been members of that wonderful if not ancient institution, SCUNA. The penetrating intellects that I know are out there will immediately recognise that this anagram has been contrived by assembling the first letters of the words Australian National University Choral Society in the reverse order.

Looking into the year 1979 what bright stars are shining on the horizon? There is one we all know about hovering over Brisbane where not in a stable but in a City Hall the choristers of Australia will deliver yet another almost glorious IV concert. Closer to Canberra is the Canberra Choral Society's performance of J.S. BACH's St. Matthew Passion, scheduled for the Wednesday before Easter. May I take the opportunity to float the idea that those among you who are impatient to meet again your beloved companions in song proceed to Canberra, the Mecca of the South and rendezvous at the concert?

This brings me to the comment I promised to make. Choral societies both inside and outside of universities (but especially inside-ed) are about music, meeting people, working and singing and performing together and having a good time. I remember you all and look forward to seeing you again.

Your correspondent from the capital,

Colin Loughhead.

If you like travelling, you could journey on from Canberra to Melbourne for the MVCS concert on Easter Sunday (4 days after CCC's Passion). Ed.

Thanks very much SCUNA for two articles. Ed.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3143

Telex: Monash University, Melbourne

Dear World,

Hello. Doesn't time fly? Well, MonUCS finished off last year very enjoyably, thank you. After the dust had cleared from the earthshattering Carmina Burana concert and those nasty exam things had been got out of the way, we set out to put together an entertaining Christmas Concert for our annual free do in the Robert Blackwood. This took the form of a mediaeval Christmas play - Secunda Pastorum (the Second Shepherds' Play). This is the earliest recorded farce, dating from c.1400, and we performed it in a new translation from the Middle English by yours truly. My Middle English tutor now hurls volumes of the O.E.D. at me every time I try to approach. (E.g. 2nd Shepherd: "You creep!"). Oh well, we got some good laughs out of it, especially by having the villain dressed in top hat and black cloak, and by special effects achieved by the use of portable scenery. We borrowed a zillion candle-power carbon arc floodlamp from the uni. video club to give the angel a bit of extra radiance when she appeared on the top balcony of the Robert Blackwood foyer, the light shining from behind her head. The audience all needed treatment for retinal burns, and the angel damn nearly caught fire, but it looked good. Real fair dinkum mediaeval muzak accompanied the play, including gregorian chant 'Modus' from the fire escape stairwell, which has an incredible echo. Traddennanon carols followed. The dress rehearsal for this concert was enlivened by a camera crew from Channel Seven demanding to be allowed to film and record us singing carols in front of the RMH stained glass window, to be broadcast during peak time on Christmas Eve. Well, if they twisted our arms... Carol Williams who conducted for third term, had to be filmed separately, conducting the tape recording and looking very silly. When they showed it on telly a reverent voice announced, "The Monash University Choral Society, under the baton of Carol Williams..." And there wuz our name in big golden letters! And the picture was all furry round the edges! Gee it was impressive! We all rushed out and demanded one another's autographs. So much for last year.

This year is going to be MonUCS' most ambitious year. In August we will present a full stage production of Vaughan Williams' opera "The Pilgrim's Progress". Yeah. The difficulties to be surmounted are considerable, but... well, it has to be done. In first term we will be doing a concert of R.D. which is a co-production with some college

of the Arts kids. With a bit of luck this concert will feature the first Australian performance of the Missa Hilarius.

MonUCS at the moment is undergoing a somewhat disturbing epidemic of engagements and even worse, marriages. Ann Gibney, Liz Carmody and Lee Richards are getting married to nonUCS, Steve Davies and Robyna Leahy are getting married (to each other) next Saturday, with free choir, and Rubina Eades and Steve Ansell have just announced their engagement. Hmmm... mixed marriages...

Well, our new conductor is Hugh McKelvey, who is American but a nice chap nevertheless, and we're presently preparing for a jolly old 8-week concert, and hopefully lots and lots of freshers will be persuaded to join.

Love you all, darlings,

Stewart Skelt.

BY REFERENCE TO IV Braticle No.1 and IV Bullsheet No.1, not to mention my recent trip to Brisbane, I can bring you the following observations.

30th IV seems to be at an advanced point of organization. The camp is set to be at Tallebudgera, on the Gold Coast. As I understand it, the camp will be of nine days duration. This (a) is a good thing because the camp has far more IV atmosphere than the billeted period (at least, I think so) (b) makes life easier for the billeting officer and (c) reduces the hidden costs of going to IV. At the same time, the cost is being kept quite reasonable. I can't give an exact figure, but I was quoted a figure only about a fiver dearer than 29th IV, which is very reasonable given (i) inflation and (ii) the length of the camp. However, don't take it as definite until you hear it from the horse's mouth.

The music is, of course, Mozart's Requiem Mass in D Minor and Handel's Dixit Dominus, supporting the major work "Three Baroque Angels" by Dr. Colin Brumby. At least, it's major in the sense that it's a world premiere of a specially commissioned work. If you are wary of contemporary music and commissioned works in particular, breathe easy. This piece is clearly (I have seen the score) rhythmic and tonal. I didn't study it at length, but Gary Price, the convenor, assures me it's good, singable stuff with decent tunes. What more could you ask? As well as the grand spectacular in the Brisbane City Hall, there's to be a workshop concert (hopefully with the QYO) at the camp (possibly in the Miami Civic Centre). There's tons of recreational bits and pieces at the camp and, of course, there will be all those delightfully foolish things that make IV IV. The boat Races (which they have some misguided idea of holding in a pub!), the Pressie's PJs, the SogBall (currently undergoing reconditioning in Melbourne) and many more!

It's really not worth missing.

Bazza

Hi! Just a short note to inform all yous out there that we AUCS have not drank ourselves into non-existence. Yes, I know, Melbourne IV was way back in May of 1978.

FIRSTLY* AUCS had its A.G.M. in September and the following were elected:-

Pres	Trevor Keane
Vice Pres	Fran Kelly
Sec	Neil Piggot
Soc Sec	Jeanette Milford
Treas	Sinclair Bode
Lib	Merry Pearce (Yes, Andy's sister)
Asst Lib	Phillipa Horton
Pub Off	Jo Smith
Con Man	Ian King
IPP	Marjolyne Jones
Newspaper Ed	Joe Kielnerowski
Morals Officer	Doug Coughlin

We are presently very busy searching for a conductor for 1979, and organising a big publicity campaign during Orientation Week early in March. In '78 we had a quite disappointing decline in numbers (for lots of reasons) so we are out for a big haul this year. Rehearsals for O Week under ??? start on the 15th Feb on our new night of Thursday in the Adelaide Uni Union Gallery.

It is to be farewell in early March (for a little while anyway) for Cathy Cox. It is to be Goodbye Adelaide and hello to the cultural and bike racing scene in Europe. She is to be farewelled with a true, "dinky-die" Australian nostalgia party on March 2 at 5 Brussels St., Broadview..

More definite news about our progress in Erato 31, so 'bye for now.

Happy singing and all what goes with it!

Neil

*Curiously, Neil never gets to a "Secondly"-Ed.

SALES

MUCS SONGBOOKS FROM MUCS \$1-50

QUMS REORDS FROM ME \$4-50

QUMS SONGBOOKS FROM QUMS \$1-00

SCUNA SONGBOOKS FROM SCUNA \$1-50
SWEATSHIRTS \$11-50
Stickers -40c

CTAGO SONGBOOKS FROM ME \$1-50

PUCS SONGBOOKS FROM PUCS \$1-00
29th IVCF Pubsongbooks -40c
discount for quantity..from me

MonUCS st ckers
from MonUCS -40 nylon
-50 scotchlite

MUCS T Shirts from MUCS
circa \$2-89
Sweetshirts
circa \$7-90

29th IVCF concert posters
absolutely free!!
(send very large SAE)

29th IVCF Chocolates
\$1-50 / 1kg from me
All prices plus postage

university of wa. Cecil sends his Love to all !xxxxx.

UNDERGRADUATE CHORAL SOCIETY

*...by a bursting-to-seams Winthrop Hall (alas, poor Collegium, we knew them well...)

HI!

guild of undergraduates,
university of w.a.,
nedlands, 6009.
treasurer, ... Donations
welcome) (No E.Psych.)

PUCS' most recent public appearance occurred last December, and all for the sake of a few Carols. It was the annual Festival of Carols conducted by the erstwhile Robert Kay and very well received *. Carols were by such famous names as Traditional and Anonymous, not to mention such lesser composers as Britten, Sweelinck and Rachmaninoff. Add to this the brilliant first performance of the Macpherson Effort (Ben Macpherson's "The Word Was Made Flesh" taken from the Bible text of the same theme, and affectionately known as "arthur" or "TWMT" - pronounced twoomfe - to the locals.

Various informal performances are scheduled for January and February, mostly out of the kindness of our hearts. As any informed person would know, we are currently in the midst of the so-called 'Festival of Perth', close to our one and only cultural affair. However... the point of all this is that we will be doing some singing in the street of all places for the "Hayfever" events - which are various groups performing in the Hay Street Mall in the centre of our little Town.

Later on, for the Labour Day weekend festival at Hyde Park we will be entertaining all and sundry with half an hour or so of Song-book material. Oldies But Goodies.

Plans for the future? Ah, well. Pooh Readings would you believe... A lunchtime concert for the masses at U.W.A. Rob and Ben will take turns, and terms, conducting us.

Apart from that, well, we'll try to get Solvent again.

Let us not forget the Great New Year's Eve Party. A chicken and champagne affair arranged by our newly inaugurated socialite secretary Big Dave Croke and held on, by, and near the Beach. Snacks and pre-1979 Drinks at a house on the Beach, followed by tea at Meredith's and Bill's, followed by Champagne Breakfast on the Beach (5 a.m.), followed by late breakfast at Kay's (for those who could still make the journey), followed by a jaunt to Peter Crayden's (beach again) and thence by Slow and Solemn Dissipation at aforesaid residence, and the inauguration of a so-called Stayer's Club (at last, an official name for the mob of drunkards perpetually present in PUCS). And so much for the New Year.

Now surely that's the end (Meredith made me tell that sordid tale after I said I thought I'd finished). By Lisa, Meredith's friend (actually PUCS

SUMS

As it is now six months since Minifest, I feel that I might have recovered enough to put pen to paper and tell the rest of you UCS and UMS what we at SUMS have been doing.

Despite the bashing our throats received that week, most of us came to the usual rehearsal the following Wednesday, and stayed long enough for some of the heavies to convince them that they should be on the next committee, which is:

President:.....Yours truly
Vice-President:.....Mark Dolahenty
Treasurer:.....Ruth Allen
Secretary:.....Christopher Oxenford
Asst. Secretary:.....Louise Barbour
Concert Manager:.....Andrew Sayers
Librarian:.....Ann Molloy
Asst. Librarian:.....Sue Hunt
Publicity Team:.....Jeff Kingston
 Joy Allen
I.P.P.:.....Anne Stevens

(NB-we're effective from 1.1.79)

A couple of weeks after these elections, several of us made it to Melbourne where we ate, drank and made merry (don't we always), and just for kicks, we sorta sang some Handel.

Back in Sydney, thoughts turned to how we would make some MONEY and what were we going to do about a conductor for Carolfest (Minifest being Tod's swansong) and next year.

However, these minor matters were brushed aside as we all concentrated on becoming recording artistes and television stars. Under the influence.....of David Ellyard(who produced) and with a little help from Channel 10(who filmed it), Eric(who did mysterious things with sound), John Winstanley (who conducted) and Sir Hermann Black(who did the readings), we produced a programme of Christmas Carols and Readings in the Great Hall to be shown on Christmas Day. A tape with extra carols was also made but we haven't heard anything yet.

It was while working on this programme, that we acquired the services of Jim Bonnefin as a conductor for Carolfest. After several weeks of rehearsal and the usual Otford Camp, the 15th of December saw us in the Great Hall, and the 16th saw us at Anne and Mark's for the after Concert party.

Overall, Christmas proved to be very financial for us, especially since Louise Barbour managed to get us an engagement to sing Carols at Centrepoint to the tune of a couple of hundred dollars. The manager seems to like us because he engaged us for this year(79) as well--nice--very.

Now I can finally say it-----SUMS takes much pleasure in announcing its ~~NEW~~ conductor-----MARGOT McLAUGHLIN (hopefully some of you will remember that Margot conducted at Minifest). Our discreet ad. in the Sydney Morning Herald resulted in no less than six (6) applications for this position, and auditioning conductors was a new experience for most of us.

SUMS is presently gearing itself up to start another choral year; most of the action is centred on Orientation Week and how we can attract a large number of the Freshers, then we worry about how to keep them as the fall-out rate has been increasing over the past few years. Margot has several ideas on this point, so we'll be putting them into practice.

Just for the record, the next SUMS Concert is on Friday, 4th May, possibly in the Great Hall; we don't know what we will be singing yet.

Love
Mary-Louise

ADDENDUM

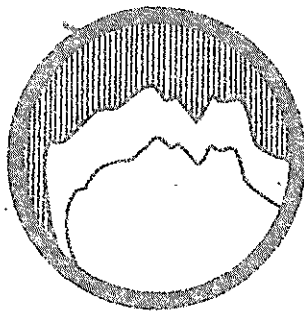
1. If anyone lost anything during Minifest, please let us know and we will see if it has been found.
2. A new set of quotes is being sought for the printing of the SUMS Centenary Songbook--by next Erato, we should be able to inform you of the situation.
3. Our address is: BOX 32
THE HOLME BUILDING
THE UNIVERSITY OF SYDNEY 2006

AICSA CHORAL COMPOSITION COMPETITION

THIS YEAR AICSA is again sponsoring a competition for the composition of a piece of choral music. There will be a total of \$100 prize money to be awarded to the best entries or entry (but so that the winner receives at least \$50). The results, together with a supplement containing the complete winning entry, will be published in Erato.

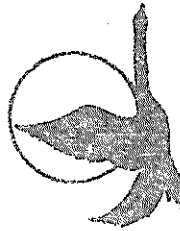
CONDITIONS OF ENTRY

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, (in Erato 29, also to be in Erato 31, also available on request).
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 works 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.
6. Unsuccessful entries will be returned if a stamped, SAE is included. The Judge's decision will be final black black black.



Thirty First
Interuniversity Choral Festival
Perth 1980

P.O. Box 368 Subiaco 6008
Western Australia

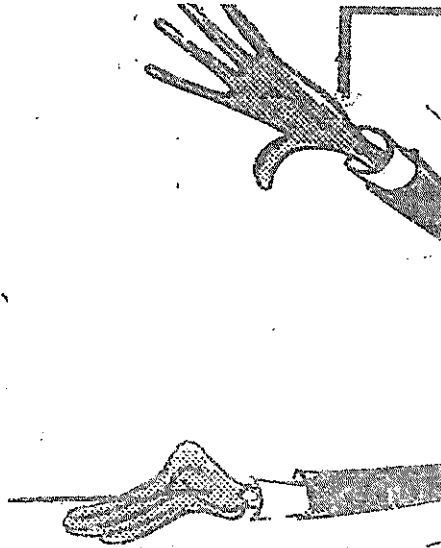


Festival of Perth

Progress Report, January 1979

Firstly, 31st IVF will occur in February 1980, from Saturday 2nd to Saturday 16th. This timing has enabled us to secure the coveted spot of opening orchestral concert for the 1980 Festival of Perth in the Perth Concert Hall, with the W.A. Symphony Orchestra. Together with the Festival of Perth, 31st IVF plan to commission two new works, one by English composer John Tavener (The Whale, Celtic Requiem, etc) and the other by Rick Wakeman (Six Wives of Henry VIII, Journey to the Centre of the Earth, etc). Both composers have been invited to attend IVF, and Wakeman will also play in his work.

Our campsite will be Kurcock Agricultural College near Northam, about 100km east of Perth. It is fully equipped for a summer camp with...



about meals and accommodation. What more could you ask?

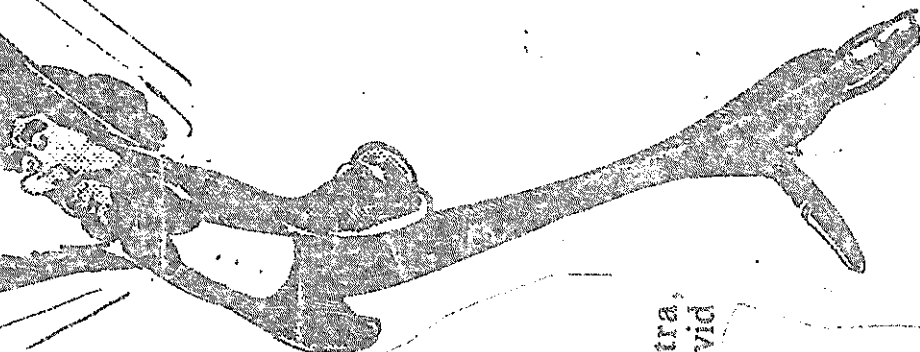
...Following Progress Reports will include suggested itineraries for those planning to drive over next summer. This will be by far the cheapest way to get to Perth - why not make a real holiday of your trip West?

Our IV Committee is as follows:

Robert Kay - convener
Heredit Lane - secretary
Ben Macpherson - treasurer
Peter Rich - concert manager
Lawrie Porter - camp officer
Chris Johnson - transport & billeting
Norm Faraday - publicity officer
Lisa Davidson - librarian
Sue Pearson - social & recreational
Dennis Kennelly - sec. council rep. & post. publicity off.
Julie Dental - minutes secretary

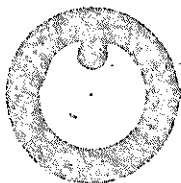
So far we have raised \$2600 towards IVOP through the efforts of YACS and Collegium Musicum members. \$750 has been made in the last four months by our "Fire-a-Choir" project. We have sung at the Football Grand Final, carols at shopping centres, weddings, and in recording studios for ad-gen. We can recommend this method of fund-raising as relatively painless.

Looking forward to seeing you all at THE SUMMER IV!



The West Australian Sym- phony Orchestra, conducted by David Measham

FLINDERS



FUCS ENDED A HECTIC YEAR with a Christmas Concert on the 2nd December. We combined with AUCS and the Adelaide Uni Bach Choir for R. Vaughan Williams' Fantasia on Christmas Carols, while each choir had its own 'spot'. The highlight of the evening (apart from the post-concert party) was assuredly Britten's A Ceremony of Carols performed by FUCS women. Sunday 3rd saw a FUCS luncheon at Addison Rd., an occasion graced with varied and interesting culinary treats and the presence of several interstaters.

FUCS Christmas party on the 16th December was another great social success, all enjoyed the pool and the shared pressies (tho' one poor person ended up with the scores to two fave rave Abba numbers. Thanks to Colin T.) and FUCS were pleased to see Mary Nettle return. Daryl Colquhoun was also there, exhibiting his particular taste (or more rather, peculiar taste) in Xmas gifts-some, shall we say, "different" calendars....luckily the FUCS Morals Officer was heavily engaged with a certain Olive-Theresa at the time (Tut! Tut!). FUCS stuck to the water for our end of the year celebration with a party at Kryzia's parents' beach house at Aldinga.

What are FUCS' plans for '79, I hear you cry! (Yes, sound waves do cross state borders - letters may take twelve weeks, but...). The answer, We're definitely not sure. All depends, alas, on the answer to our application for inclusion in this year's Come-Out Festival (for details of this event, see P.Zaccaria's Organic Matter article No.2; also published in MonUCS hardcovers). If our application is successful, FUCS will probably 'getting into' (note with-it expression) some Choral Rock, courtesy of Rob McKay and our own Carol Crossin (perhaps). If this does not come about.... (MESSAGE FADES AS CORRESPONDENT TRACKS BRAIN FOR WITTY ASIDE TO COVER AYSMAL LACK OF KNOWLEDGE). FUCS will nevertheless throw itself into the enrollment and orientation chorister-entlement drive and, on the whole, can look forward to another great year. Erato, on the other hand, can look forward to ever-growing contributions from its gregarious Adelaide (South) correspondent...(mainly because I just learned to d o n o t t e s p a c e on my typewriter)

Yours insincerely

KRISH

COLL. MUS.

AS THIS IS COLLEGIUM Musicum's first Erraticle, I feel that it should be an attempt to be an introduction to the choir (commendable-Ed). Our conductor is Associate Professor David Tunley from the Uni of W.A. Music Dept. Some of you may recall that David conducted PUCS for the 1973 IVCF, Perth. He is our founder and his enthusiasm is the driving force.

The present choir (between 50 and 60 singers) members come from varying groups including A Capella (Tunley's choir that turned into the Collegium Musicum), PUCS (I hope you're not competing for members-Ed) and other interested bodies. Our aims are to perform choral music with a chamber orchestra accompaniment. Thus, we use various groups associated with the Music Department and its students. We were founded in 1976.

1978 saw performances of Handel's "Semele", Monteverdi's "Vespers of 1610" and a Christmas concert including Britten's "Ceremony of Carols". These were enthusiastically received by large audiences (while PUCS' audiences dwindled, sob! - see Erraticle by PUCS). Collegium also accompanied "The Scholars" (artists in residence at Uni.) in a concert that filled "Inthroy Hall to overflowing (over 900!). This concert also introduced David Tunley's "Inflorescence" for clarinet and choir.

This year we hope to perform "Alexander's Feast" (Handel), "Les Noces" (Stravinsky) with ballet as originally conceived and Bernier's "Apollon, La Nuit Et Comus".

Collegium does not have as active a social life as PUCS, although we do have occasional dinner extravaganzas. Also, the choir supplies its own alcohol for post concert parties and coffee at rehearsal breaks is provided with a delightful view from the Music Department staff common room.

Temporary correspondent, Meredith Lane

Collegium Musicum member

PUCS Publicity Officer

Secretary to 31st IVCF

B. Psych

Chaperone to PUCS' Treasurer and secretary

when we abscond to South America -

see "Donations Welcome" PUCS Erraticle.

The Messiah Cup

FRANK O'PINION: Good evening, and welcome to what promises to be one of the most fascinating matches in the whole of this World Messiah Cup. In a few minutes we shall be going over to the vast Orfeo Stadium in Puerto Rico, already filled to capacity for tonight's quarter-final, Wales versus Bulgaria. Here in the studio with me is our panel; John Shirley-Quirk, who sang *The Trumpet Shall Sound* for England on—I hope you won't mind my saying, John!—the good old days when we were teaching the world how to sing *Messiah*; Robert Tear, whose *Every Valley* gave England the decisive edge in the famous 1980 victory—good to have you with us, Bob; and Janet Baker, who has worn the England Number One mezzo gown with such distinction. Well, this is a great year for the U.K. In the other quarter-finals England, who didn't even qualify last time, sing against Spain, Brazil against Germany, and Scotland face the reigning champions, Japan. Any predictions? Janet?

Baker: Well, of course I hope England win! There's been a real renaissance. I remember how shocked we all were when Kukukor, the crack Turkish group, beat Philharmonia overwhelmingly in 1982, in the qualifier at the Albert Hall. The crowd was stunned into silence by their dazzling passing of the subject in fugato passages; it made one realise that an era had ended, and

some of these continentals could run rings round the British with their reliance on old-fashioned physical sonority. But Bert Latham-Koenig has done a wonderful job with this new, young England choir. Some people said that he was wrong to take so many tenors from Liverpool Larynxes, exhausted from a heavy winter season with a lot of mid-week concerts, even if they were the English champions. But I think anybody who watched them outsing France in Round One, even though almost their entire front row were tough professionals from Harmonique d'Orleans, must admit he was right.

Shirley-Quirk: I don't want to sound pessimistic; I want England to win as much as anyone. But we must remember they only won on that occasion because the French were penalised for A-passing.

O'Pinion: Yes, let's just see the replay of that. It's where the tenors have a crotchet with tied quaver, making three quavers in all, on the top A in the gruelling last page of the Amen. Yes, you can see quite plainly. The tenors have formed three groups; one sings the first quaver, they hand it on to the second group for the second quaver, both sing the third and last but are joined by a third group who are able to make a tremendous fresh sound, against the all-must-sing rule. This camera from behind the organ shows them off-voice during the first two quavers, brilliant piece of refereeing by Giulini of Italy.

Tear: Well, at least we know they are tenors! Remember the fuss when the Russians won in 1986, before the compulsory sex-tests were brought in? Half those burly-looking altos turned out to be tenors from the front row of Sovcant, the crack all-male choir, and quite a lot of their tenor back row were women.

Baker: I don't think they faced up to the real problem, male altos. Never had them in the old days. They may be elegant and all that, but they haven't got the *strength*. They'll be having female basses next! I still remember the Huddersfield alto line, when they had that great win in the Euromus Cup in '84. Female to a woman they were, and they could float a consonant cross-wind sixty yards against the toughest fortissimo the Bayerngesang orchestra could throw at them.

O'Pinion: Well, it's no secret that Alf

...the Welsh manager, has got his team into the last eight with some dazzling male-and combinations. Bob?

Tear: Well, I think Alf's done a marvellous job. Especially when you remember that we Welsh are newcomers on the international *Messiah* scene. Used to be thought a woman's game, with all those sopranos, in the valleys, you see. Most of our *Messiah* choirs were in the Third Division. Singing was for miners and steelmen—and the male voice choir is still our national game. Any soloists, we get exported to English clubs, like me. Don't forget Wales won the male voice Triple Crown again last year! We're in a transitional stage with *Messiah* singing. Alf's got some good young women coming along in his B choir, but you've got to admire the way he has got it together with all those mixed altos from our only First Division *Messiah* choir, Bach-y-Bach. Ought to call it Handel-y-Handel now, they say in Cardiff!

O'Pinion: Why do you think Alf Scroggins FRCO, who is of course an Englishman, has been able to weld the Welsh into such a formidable, world-class *Messiah* team?

Tear: Well, there is a certain irony in the situation! Alf was sacked by Manchester Madrigal when they got relegated to the Second Division. He had never been popular with the Manchester crowds, still bathing in the legendary glory of his predecessor Dave McGruff. As we all know, Dave had come up to choir-training the hard way, and was a star second bass for two great Scottish choirs, Throats o' Siller and Hamilton Ecumenicals, in the old days when professional choir singers wore old-fashioned dinner jackets or long dresses, and were lucky to take home £200 a week, and had to eke things out with teaching and TV commercials. Alf Scroggins FRCO with his organist's background seems a so unflamboyant by comparison. I personally think the Manchester board were wrong to give in to the popular clamour and sack him after just one bad season, and before his tactful weeding-out of ageing but popular sopranos and the introduction of new blood from the colleges had begun to take effect...

O'Pinion: Yes, we shouldn't regret it was he who bought Effie Millington and Clara Wheatspoon, now stars of English and as well as Manchester Madrigal, from

£100,000 each. But you still aver, explained this curious empathy with Wales?

Tear: Well, Frank, I think it's because the Welsh, who like singing together, hence his conviction that when the chips are down, choral clarity is what *Messiah* singing is all about, never mind the soloists, is the right one. While England was still relying on old-fashioned vowel resonance and block-sonority moves, he travelled the world to study the new consonantal style.

O'Pinion: That was what put the Japanese on top in 1986 and on three more occasions of course. Let's just look at their runs in *And He Shall Purify*. Yes, there it is, that astonishing note-separation.

Tear: Yes, but could we now see Wales doing the same piece in their win against France last week? Look at that! *And He Shall Purify*-a-a-a-a-a-a... effortless! Anybody else trying that would be penalised on the spot for intrusive "h".

Shirley-Quirk: The Italians were, in fact, in spite of their marvellous basses from Trillo-Contrapuntal, the great Bologna choir. They're so used to smooth a's, they always fall into the *purify*-ha-ha-ha-ha trap.

Baker: I don't want to sound chauvinistic, but I think the dice are loaded against us after the WMC board decision in consonant freedom last year. No wonder the Japanese win if they can bring that admittedly enormous dedication of theirs to perfecting the *Harrorjah Chorus*. They were so good that that's how the world has come to think of it. But it's not what Handel wrote.

O'Pinion: But he did write the music, and that's what it's all about. Well, I think you panel. I'm sure we all wish Wales the very best, and now it's time to go over to the match itself in Puerto Rico.

...to be
continued on
cover

IT DOESN'T SEEM so long since I read the latest Erato but it seems the time has come for another article to be created and I have the honour to be putting pen to paper for MUCS for this illustrious Melbourne edition of Erato.

We ended last year on a fairly good note. The concert was held in St. Ignatius' Church, Richmond; quite a spacious place really. We sang Vivaldi "Gloria", Pergolesi "Glory To God", Buxtehude "Das Neugeborne Kinderlein" and Respighi "Laud To The Nativity". The Respighi was definitely the highlight, though I do feel sorry for poor old Respighi, that he wasn't born 300 years earlier. Our accompaniment was provided by a mixture of players from the Melbourne Youth Music Council's umbrella. Unfortunately the concert made a loss of just over \$80, however this was underwritten by C&S.

Our post-concert party was held at the orchestra leader's house - Sam Howes - a very nice hospitable bloke.

The end of the year was duly celebrated once again at the Angliss' joint, where we got soaked in various manners according to taste. Also saw a number of Stth. Australians not to mention PUCS. A great coming together of the state cultures once more.

We had another wet party at Phil O'Byrne's quarters out in the sticks of Mulgrave. A very swizz place it is too, with heated pool etc. A lovely but ooh how wicked night. That occasion was actually a send off for our own dear Ken and Ruth Anderson who have left us Australians for the land of tea and Royalty. Our best wishes go with them for the year(s) they will be over there.

Still on the jetset gossip, good ol' Ross Davies has returned from his little meander through the world; it's so sad we have not been treated to the proverbial slide show yet!!!

Peter and Merrill are now legally happy; those blissful banns were duly celebrated with liberal champers and dancing.

Back to Society business. This year sees another new conductor, John Argyle. This jolly soul actually hails from England, and if he can cope with our superior quality will lead us forward to greater things in the University Choral Scene. Perhaps some Tasmanians have heard of him as he was previously down S. We hope he stays on to see a few excellent seasons (we have nothing else). Our first concert this year is a National Gallery job; we're not going in for an O-Week concert this year. We're singing on the 15th April and thank Bert we can only make a profit this time. Gets us off to a good start. We are singing Jesu Meine Freude, a few short anthems and "Captain Noah And His Floating Zoo" by Flanders and Morowitz. It's quite a mixture but should prove to be a good little broth.

Of course the big, BIG excitement after this, which is also

...prolonged night to morning committee meetings) is our plan to produce "Jabberwocky", June 27-30, 18's going to be brilliant of course but the Courage must still be kept up to support our decisions.

This year really seems to be the year of organization. Plans are almost near completion for our September 20th concert. However, we'll hold you in suspenders for that until the next Eraticle.

Another thing on our agenda is a raffle. "What's a raffle" I hear you ask. Well, we must mend the IV deficit so it has to be done. But you'll all buy a ticket, I know, when you hear the tentative prize suggestions-- 6 plastic bags of sunburnt chocolate rejects, still in Bazza's bedroom, 6 bottles of rough red, two dozen IV white and an IV pubsongbook. Full details of real prizes will be distributed shortly.

Well that just about wraps it up- by the way our Freshers' Camp at Hazeldell is on 23rd to 25th March, so if you're over here have a mosey-on-up. Things aren't looking too bad re Orientation and new NUCS... we'll really get things going at Hazeldell.

Thanks for getting to the end of the Article. Just for reference here's a committee list

Pres	Bazza
Vice Pres	Jenny Vasey
Treas	Dave Nash
Sec	Jacquelyn
Pub Off	Jeremy Howe
Soc Sec	Jenny Head
Lib	Dave Mills
Asst Lib	Mary Spence
Con Man	VACANT
Camp Off	Charles Street
IPP	P.O'B.
Cond.	John Argyle

So see you later and keep those voices moist and in tune.

Love

Jenny Vasey
*Not True! NUCS ctee meetings finish before midnight. You should have been on the IV committee, Jenny! (Ed)

Constructive criticism of Erato is always welcome. Even more welcome are articles! These may be Society news, gossip, humorous bits and pieces, articles from other magazines, musicological raves, detailed articles on aspects of Society life (e.g. how do you choose a new conductor? how do you find orchestras and settle terms? what is the role of the Societies in your city as part of the music scene there? etc etc). If you have contacts with music personalities, heavies etc, could you approach them for an Eraticle about their favourite hobby-horse? Or could you suggest they write to me if they'd like to know more?

I can only do so much. If you want icing on the cake, YOU'RE THE CHEF.

Whenever possible please type articles on white A4 paper. Single space on (if your typewriter has it) 11" space. Please leave a margin of 1" all round top, bottom and sides. Double on the left hand margin. I can also include a short bio. and a list of references etc. If you'd send it, I'll put it in the next issue. The address is 43 George St. E. Glasgow.

IT IS, DEAR READER, with great sadness that I have to announce the departure of Ms. Susan Baldwin. She has left the homeland to take up the position of 1st secretary at the Australian Embassy in Lisbon. Not only have we lost a great friend but our rehearsal pianist, musician at our soirees and a main stay of the altos. Nevertheless we're all thrilled for her and wish her the very best for the next three years. On a brighter note the lovely Lady Laurel Lamington-Burns walked down the aisle just before Christmas and is now the lovely Lady Laurel Lamington-Gazich? Also in the social pages: Inez Jessurson gave birth to Martyna Jeffere recently.

Apart from all this what has been happening to SCUNA? Well, we gave a very successful concert for Christmas, early December, successful as an event that is but not so good monetarily! The dreaded W.H. (Bill) Hoffman-music critic of the "Canberra Times" - enjoyed himself and said that he had not seen the University House dining room so full for a concert all year! Mark Hyman conducted us ably abetted by Phil Thomas; the music was topical varying from 16th Netherlands carols to Richard Rodney Bennett interspersed with more traditional music (I sound like a publicity blurb). We had supper and carols-by-candlelight for the audience (and us of course) afterwards. Not bad for \$1-50. CAUTION- this is not enough to cover costs, even for a short concert. Some of us sang Beethoven's 9th with the Canberra Choral Society before Christmas. Phil Thomas, Michael Ryan, and Paul O'Callaghan were involved in "Calamity Jane" as Bill Hickock and chorus boys (!) respectively, Daryl Colquhoun, Steve Carnie and Robert Taylor were hearty sailors in the recent production of HMS Pinafore which starred Dennis Olsen and June Bronhill. The highlight of this was when Robert got a resounding kiss from Olsen! Paul Hunter (our first-year rep) was in a production of "Hair" (Musical Director Andrew Kay). I'm sure there have been many other such events in which individuals have participated but that will do for starters!

The BIG NEWS for the New Year is that we have a new conductor. His name is Keith Radford, an ex-conductor of the Canberra Children's Choir (he called our sopranos trebles the other night) and teacher at one of the colleges. He is going to be very good for us; he is so enthusiastic. We are already rehearsing for the O-Week concert; will be singing briefly at all the residential colleges during their dinner (enough to give anyone indigestion). We also hope to go recruiting at the College of Advanced Education.

This term we have three graduations, a university church service (ecumenical), opening of the A.N.U. Arts Centre and possibly some college nights. We are not giving a formal first term concert; instead we're going to build up the repertoire so that little rehearsal is needed for graduation ceremonies etc. (Not everyone knows "Come Again" you know, Wot?) Camp this term will be at Tathra, on the coast, early April where a guest conductor will help us with the finer points of choral music. It's a bit difficult, though, trying to find a conductor who isn't booked until the year dot! There are lots of ideas for the rest of the year but there has not been a full committee since November and the ideas haven't yet been ratified! Rosemary, the Hon. Treas., has been in Japan since November, the librarian resigned and Christmas saw a mass migration! Never mind, we'll get there.

That's all for now. Good luck to everyone in the New Year. May your undergraduates never sing flat. Jan Price

University of Queensland

Pro Musica

P.O. BOX 60, UNIVERSITY OF QUEENSLAND, ST. LUCIA, Q. 4067

PCM

DEAR ERATOLOGISTS,

HELLO from one of the three Queensland University choirs you may not have heard of as yet. But you will.

Historically, Pro Musica is an offshoot of QUMS. I think it was in the late 1950's that a madrigal group was formed within QUMS and eventually it went its own way.

At the moment we have about 25 active members but we are trying to expand. If anyone in Queensland is reading this (especially Gibby), please ring our conductor Robert Poughen on 378 4149. Robert, incidentally, conducted the last Brisbane IV and took over Pro Musica from Cecilia Wilson in 1976.

As an indication of our activities here is our programme for first semester

Feb 26 or March 2	ABC recording for "In Quires And Places"
March 17 or 24	Beethoven Mass in C (to be performed liturgically with St. John's Cathedral Choir, which Robert also takes; very handy, that!)
April 15	Mozart Mass in D
April 29	Bach John Weins Alende and Britten Rejoice in the Lord AND Donny Vinciguerra (which we commissioned in '76 but haven't yet recorded.)
May 2 or 3	ABC recording of the Brumby with the QSO.
May 25-27	Camp at Noosa on the Sunshine Coast.
June 2	Another Mass. It begins with P. Bruch's E Minor?

And of course second semester will begin with IV! We will be participating, especially, as all AFCSA members and we are looking forward to working with Nicholas. Gibby has our President also thinking the Presidents' Race race should be fun (poor demented lad!).

Yes, do come to Brisbane for IV in August this year. All arrangements are proceeding smoothly and everyone should have a good time at the Tallbudgerick Camp on the Gold Coast (they have apparently forgotten the last Brisbane IV). I can promise all those who come a very warm welcome.

On a personal note (Edon) I'm starting a music degree this year, my sixth year as a first year student (that must even beat Bob Kay's record! I think it equals it-Ed)

Oh, yes, anyone who wants a copy of our newsletter, which is mainly about Gibby's grandmother and her dog, please write to us. (How about all Societies sending newsletters to Erato?-Ed).

Your friendly correspondent

Neil Mason

A FRESHERS ARTICLE

Way, way back many centuries ago,
Not long after Uni began-
I lived in a land of innocence,

A fine example of undepraved, uncorrupted, pure
sweet, virtuous, moral, upstanding and righteous youth. WHAT HAPPENED???
I joined MonUCS. Many of you probably know the rest but especially for
those few still remaining, I will relate the sad story of the dolorous
degeneration of one who hitherto was not as I have become.

Very soon after joining MonUCS, I noticed that the people in the Society always seemed to be doing inexplicable things with no apparent purpose. For example, I will never forget my first introduction to the Nott (Pub-Ed). I found myself sitting on a wet chair in the cold night air, trying to learn words, tunes, names and faces all at once. Some strange looking guy with a hat at the end of the table was leading the songs, hile at the same time trying to balance someone on his knee and keep his glass upright. I wondered: do they always so stupidly subject themselves to such sorry conditions? Perhaps the answer would become clear after my first MonUCS camp. This was another eye-opening experience. What better way to be initiated into the strange and wonderful behaviour of this seemingly ever stranger and more wonderful Society?

In the beautiful surroundings of Kinglake West, I discovered that I oo was beginning to take part in apparently pointless activities. Why on Earth was I sitting in an icy room (admittedly the tiny fire was trying to emit some heat through the forest of legs in front of it) at midnight, singing wonderful words like "oo-ee-oo" and "bop shu wah doo wah"? What motivated me to stumble out of bed at seven o'clock the next morning, so I could set tables for people who weren't even going to appear for breakfast? For what reason was I sitting outside the Kinglake social centre (Pub-Ed) in sub-zero conditions, singing songs with incredibly crude lyrics? And what was this committee onto which I had been elected? The answers to these questions remained unclear.

My first committee meeting solved nothing. In three hours, I learnt the names of many composers of whom I had never previously heard, I witnessed the creation of a motion (15 minutes of confused wonderment) and I looked at some photos of some people at an event I was beginning to hear a lot about - Eye Vee.

The strange activities began to increase. In the space of a few weeks my behaviour became more irrational and inexplicable. I took part in two crazy performances of "Joseph And His Amazing Technicolour Dreamcoat" and attended my first MonUCS party (why, I wondered, did everyone end up on the floor?). I even thought I was beginning to enjoy this weird way of life. At home, I received stupefied stares whenever I said "MonUCS", "MUCS" or "I.V." (I had learnt what it meant by this time). My family started seeing less of me, "Do you do any work?" was a frequent question.

By this time, all I ever heard about was IV and especially IV fund-raising. I was expected to sell, buy, sponsor and stick every conceivable type of money-raising item. I noticed certain members of MonUCS looking increasingly frenetic and frazzled as May approached. Owing to the combined efforts of every MonUC who had ever been to an IV, I was cunningly convinced that if I missed IV I might as well throw myself into the Yarra. So I made the fateful decision to go. Little did I know what I was letting myself in for...

While all this was happening, I was gradually getting to know all about the intrigues and inter-relationships which lay under the mild-mannered surface of MonUCS. The number of MonUC-MonUC, MonUC-MUC, MonUC-nonUC, and

various interstate relationships was (and is) an amazing and never-ending saga of love and hate, war and peace, living and dying, suffering and despair.

IV loomed closer and closer. Strange notices began to appear on the MonUCS noticeboard - five days to go on Friday May 12th(??). I was, to my surprise, actually looking forward to IV with feelings of anticipation and trepidation. Would it be here that I would find the answers to my questions? I gritted my teeth - plunged - to two weeks which can only be described as sheer madness.

I learnt so many things that if I enlarged on them all I'd still be writing by next IV. So, I will enumerate those that stand out in my befuddled head.

I learnt what it meant to sing the nudes off a non-existent throat, a horde of randy tenors and basses a mere two rows behind. I met and heard about the personalities of IV; a truly amazing array of colourful characters, ranging from the lovely to Robert Watts to the fantastically funny Tom Healey. I learnt that some people can't be taken anywhere, especially those who have been involved with toothpaste tubes. I reverted to childhood and began taking afternoon naps again. I came to know a great many charming church halls. I made my first visit to Y&J's (Pub-Ed) and my second and my third. I learnt what it felt like to make a spectacle of myself in the city streets, while at the same time enjoying it.

And yet, after all this extensive education, at the end of IV I was still asking questions. Standing in the Balcony of the Melbourne Town Hall, looking down on 1200 unknown hairy heads, I wondered, "Why the hell am I standing here singing 'Face me' to all these people I have never before seen?" However by this time I had ceased to care whether I found out the answers or not I was enjoying myself too much.

I wonder, now, whether I should ask why we are doing some crazy thing or other but in the end I always admit that I have become an active addict of this sort of behaviour. I don't care WHY we are doing it. I am no longer in a state of innocence, but am exposed to one of depravity, corruption, vice, immorality, debauchery, dissolution and decadence. I have become a member of MonUCS.

Katie Purvis

I'd note - This article first appeared in Lust Of Life No 2 1978.

Just to fill the page, here are some notes on GUMS.

GUMS is Griffith University Musical Society. Griffith Uni is the second uni in Brisbane and is quite new. So it's good to see a Musical Soc starting up right from the word go. Not surprisingly it has clear links with QUMS in terms of overlapping membership. The singing group is of madrigal group dimensions and is currently trying to agree on a time everyone can attend rehearsal. Have you considered Sunday Morning? It's a good time for finding everyone free. Unfortunately it's also a good time for finding everyone unhelpful. Nevertheless there's O-Week singing coming up to stimulate the growth of membership.

Exactly what the instrumental side of the Society is doing I don't know, but I think it's a bigger group than the singers. That's all about GUMS, Griffith Uni itself is quite small (only a couple of thousand at the most) and very rustic (imagine Ballarat CAC stuck on a well treed hillside). Its address is Kessels Rd., Nathan, Queensland.

AICSA - Australian InterVarsity Choral Societies Association

Patron: John Hopkins, O.B.E.

President: Philip O'Byrne. Treasurer: Hugh Duncan. Secretary: Geoff Head

Postal Address: 1/61 Boldsale St., Surrey Hills, 3127, Vic.

Dear Chorister,

Hello to you all and a very big Welcome to those of you who are new to the University Choir scene in 1979. I certainly hope that your stay with the society is rewarding musically and socially and that you derive a great deal of satisfaction from being associated with such a fantastic group of people as the Australian University Choristers!

My aim in this series of Eraticles, is to enlighten YOU on the workings of the Australian InterVarsity Choral Societies Association (AICSA). So here goes.....

The first InterVarsity Choral Festival (IVCF) was held in 1949 and, at the beginning of the '60s, it became customary to hold a meeting of Presidents of the participating societies concurrent with the festival, in order to discuss the Festival, mutual problems and matters of common interest. Eventually, a constitution was drawn up for a body called the Australian InterVarsity Choral Council. This body still meets at least once a year at the IVCF. In 1974, greater formalisation took place through the establishment of AICSA, the executive of which is charged with the responsibility of carrying out the policies and decisions of the Choral Council between the Annual Council meetings.

OBJECTS: The objects of the Association shall be:

1. To encourage and promote co-operation between choral and musical societies of Australian institutions of tertiary education, through the regular publication of a newsletter, (Erato), the holding of an annual InterVarsity Choral Festival, the maintenance of a catalogue of the Choral music in the session of the Association and its Constituent Societies meetings of the Australian InterVarsity Choral Council;
2. To generally encourage and further the performance of, and interest in, music by Australian tertiary students, through an interchange of ideas and through the discussion of mutual problems.

The day to day running of the Association shall be in the hands of an Executive committee, comprising President, Secretary and Treasurer, elected annually by the Council. Other office bearers are Librarian, Archivist and Erato Ed.

CHORAL COMPOSITION COMPETITION. One of the ways of promoting an active interest in choral music amongst our colleagues is the competition for the best composition of a previously unpublished choral work, presented to the Executive before June 1st. This year prize money is set at \$100. More details are available elsewhere in this edition of Erato.

In the next Erato, I hope to release details of other ways in which AICSA is achieving its aims and benefiting you, the individual member of our Society.

Stay tuned and good singing
Phil O'Byrne...President.

"MESSIAH CUP" concluded

Commentator: Well, as you can see, this vast stadium, which incidentally has increased the Puerto Rican national debt by five billion dollars, is filled to capacity. Perfect Handel weather, a few scudding white clouds in a brilliant baroque sky. Here come the Bulgarians, who will, in these resonant conditions, be putting a lot of trust I'm sure in their heavy basses from the famous Sofia-Sofakor. Now it's the turn of the Welsh, passing practice-scales to one another as they run on, the men in their red dragon strip, the women's tall black hats worn confidently after the Bulgarian protest last week that this would stop opponents from seeing the conductor has been overruled. The Bulgarians have won the toss, and have decided to sing from the orchestra end. So on the right of your screen you have orchestra, Bulgarian men, Welsh women, facing Bulgarian women and rather more Welsh men, because of the male altos, of course, although of course each choir has just four hundred singers and twenty-five reserves. Both sides have no injury troubles. There was a slight scare this morning when a Bulgarian tenor was suspected of taking throat pastilles, but tests proved happily negative. The soloists are on their marks. The conductor, Simon Rattle of England, looks at his watch, and we're off, with an orthodox E minor chord . . .

