

ERATO

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31

EDITORIAL

Late again! Here at last is ERATO 31. As the weeks have ticked by, articles have trickled in. In particular we have articles from QUMS, 30th IVCF and 31st IVCF. This ERATO has a feature article on fund-raising: more feature articles would be very welcome.

Things are fairly busy here in Melbourne. MUCS has more or less recovered from "Jabberwocky". MUCS and MonUCS also recently got their teeth into a little Berlioz TE DEUM, as part of the official opening concert of the 4th Australian Youth Music Festival. On top of all that we are still thrashing out our bookings to Tallabudgera!

This will probably be my last ERATO; thanks to all who have helped in any way.

Bazza.

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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 Boisdale St., Surrey Hills, 3127. Vic.

DEAR CHORISTERS,

You should by now have received a letter from AICSA via your secretary - if you missed out, your sec should be able to give you a copy.

Just a reminder of the excellent cassette tape offer we are making available:

AGFA CASSETTES (top quality):

SUPER C60 (HiFi) @ \$2.00

SUPER C90 @ \$2.60

SUPER C120 @ \$3.20

STEREOCHROM C60 @ \$2.30

STEREOCHROM C90 @ \$2.90

Place your order with your secretary now because this is a "once-only" offer unless we get a huge response.

Speaking of responses, it is disappointing to note the lack of response to the "AICSA CHORAL COMPOSITION COMPETITION". If you can get an entry to us on or about 1st JULY, do so -- it may win you \$100! Otherwise start preparing next year's entry (musical, that is!!).

There is an enormous amount of untapped and unheard talent in the Choral Societies in this country -- singers, composers, instrumentalists and others. The Choral Composition Competition is a great way of demonstrating your ability and interest in choral music. So how about supporting it??

Okay, enough for now -- but don't forget your planning for BRISBANE I.V.!

I'll see you there. Good luck and good singing,

PHIL O'BYRNE

PRESIDENT AICSA

AUCS

Well, Internationally, 1979 may be the Year of the Child, but down here in our southern corner, we've declared 1979 as The Year of the AUC. We have a new supply of fresh faced young AUCS this year, and the committee has decided to take good care of them - nurture them, and help them to grow into fully fledged, strong and enthusiastic AUCS. Our only hope is that they don't flee the nest too soon - Its a rough world out there you know!! (Besides we need them for as long as we can keep them!)

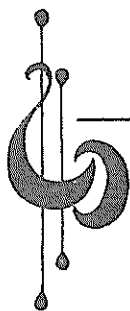
AUCS began the year victoriously by absolutely thrashing the hide off FUCS in the annual AUCS/FUCS cricket match. After last year's narrow defeat, this smashing win was taken as a good omen by all and SUNDRY and we decided that if we all pitch in, then soon the troubles that perpetually STUMPED us last year, would be all OVER. Things are looking good now and better all the time. Actually we're having a BALL down here!!

Our new conductor Bruce Raymond is a bag of laughs and a veritable bundle of energy. He is mobilizing our choir of 50 - FIFTY!! Can you believe it!?! - to dizzy heights: after four weeks we've finally mastered "Fine Knacks for Ladies" - No actually - the choir is doing exceptionally well under Bruce's concerned and enthusiastic supervision, and our 1st term concert (which glorious event occurs on the fifth day of May in this the year of the AUC) will consist of Vaughan William's "Vallant for Truth" and "The Old Hundredth" as well as several folk songs - Including a wonderful arrangement of "Fine Knacks . . ." and some modern arrangements. Much of the programme will be brass and choir which should be absolutely stupendous and AUC - inspiring!!

We are already working on our second term concert, which will be a combined FAUCS concert. Social events are being arranged at the moment so that the 2 choirs can get to know each other, and the first 'Crazy Whist' night is coming up soon - I don't know whether to thank Bazza or to strangle him for bringing that silly game into our lives - what's that song they sing in Melbourne: "We are morons, We are morons, We are MUCS . . ." - enough said - Thanks Bazza.

Well thats about all from down here. Maybe I'll see you all at IV - though 1,500 miles is a long way to go for 2 weeks of fun, singing, dancing, drunken orgies . . . like I said, see you at IV!! Oh! and consider yourselves warned - 1979 is the Year of the AUC - as we intend to show you all in Brisbane.

Bobye!! xxx ☺☺☺
☺☺☺



30th Intersarsity Choral Festival

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

August 18-September 1 1979

P.O. BOX 456,

TOOWONG 4066

The 30th I.V.C.F. ERATICLE

What's so special about the 30th IVCF? Just about everything...

The CONDUCTOR is Professor Rodney Eichenberger from the University of Southern California, USA. He toured Australia in 1976, and is coming again this year for several months. By letters and phone calls, by hook and crook and other implements we have his services for the two weeks of the Festival. If phone conversations can give a good indication, this man is DYNAMIC - he seems always to have dashed half way across the USC campus to take the call. See him in Action at the Melbourne Youth Music Festival July 15 - 21, then come to the 30th IVCF on winged feet.

John Nickson, an IV veteran (he conducted his own work in Sydney 1975) is the assistant conductor. In the last two years he has studied under Eichenberger in the U.S., and now returns to conduct this year's commissioned work.

The CAMP is at Tallebudgera National Fitness Camp. Picture, if you will, miles of Australia's best white sand beaches (literally) 20 metres from your cabin. To complete the picture and the holiday atmosphere, the site reclines indolently at the very MOUTH of Tallebudgera Creek : canoeing, calm-water swimming, fishing, snorkelling...No wonder the Gold Coast attracts visitors from all over Australia... Just across the creek - a five minute swim at the turn of the tide - are the tree-shrouded slopes of picturesque Burleigh Mountain. The view across the water from its lookouts on a moonlit night must be seen to be beleived, and a walk found its pedestrian tracks on a not-so-moonlit night has often caused great hilarity! Come for the sun, the air, the surf, the exhilaration of waking to the sound of the waves - as well as the music.

The COMMISSIONED WORK is by Colin Brumby (QUMS present conductor) and Thomas Shapcott (one of the best Australian poets, who, incidentally, recently won a Canadian Government Literary Prize) It is called Three Baroque Angels, and is about three stone angels : the Bellringing Angel
the Musical Angel
the Drummer Angel

which can be found in Nurnberg and Regensburg. The setting is for mixed choir and orchestra, by turns gay, reflective, puckish, sombre and fantastic, all the gargoyles' angles painted in fifteen minutes of tongue-twisting light and song. Don't miss its premiere performance!

The MAJOR WORKS are

Mozart's Requiem

Handel's Dixit Dominus

The Requiem is well known. Mozart regarded it as a fateful composition, and it bears all the marks of his deep emotional involvement with it - significantly, because he died before it was quite complete. The Handel piece is a vibrant setting of Psalm 109 for five soloists, choir and chamber orchestra, a triumph of Handel's great showmanship and musicianship.

The COST of the camp is projected as \$45 (students) and \$55 (nonstudents) with a \$10 registration fee. This is not final yet. This represents great value for nine days on the Gold Coast. It doesn't include the bus trip in the spectacular Gold Coast hinterland, a tropical paradise of rainforest, wildlife and waterfalls. Or the evening Cruise along the mystic Brisbane River, which will cost a couple of dollars extra each. But all terrific value.

Remember :	Camp Starts	Sat. 18 August
	Camp Finishes	Sun. 26 August
	CONCERT	Fri. 31 August

See your liason officer and send your little-form-at-the-bottom-of-the-yellow-bullsheet, right away. Interest in the IV in Brisbane (and in fact all over Queensland) is high. We've had enquiries from the Education Department about their young music teachers attending. All the musically oriented societies in Brisbane seem enthralled by the idea. There is even a woman from Darwin who wants to come! So don't delay, or you'll be sleeping under the stars. Everyone who applies will be replied to personally. If there is anything you're unsure about, just write and ask :

The 30th Intervarsity Choral Festival
P.O. Box 456
Toowong, Q. 4066

Yours sincerely,

Gary Price

CONVENOR

SUMS ERRATICLE

Well at long last SUMS speaks and it's all good news. In our 101st year SUMS has been beseiged by thousands, well a hundred anyway, of new members who all actually want to sing. And so on April 27 we present our first concert for 1979. Under tha baton of that Charissima of conductresses, Margot McLaughlin, the programme will consist of Purcell's "Ye Tuneful Muses" and "Rejoice in the Lord Alway", Schutz' "Hodie Christus Natus Est" , Prioli's "Salva Me Fac Deus", and a host of others. Many of you will remember Margot from our centenary festival and she is now our resident stick twirler, having succeeded Tod Piekos.

SUMS has not been idle since our birthday. Soon after, we cut a record of Chrissy Carols and taped a carol service for Channel 10 in conjunction with SUMS Grads. Carolfest was a great success under the direction of Jim Bonnefin who also conducted us in Christmas week as the Centrepoint Singers. Centrepoint is the gr^eat rusty erection in the centre if Sydney, and under its shadow we caroled and wassailed early morning shoppers to brighten their day, bring a smile to their faces, spread goodwill to all men and earn enormous amounts of money. The only drawback was the early hour. Imagine trying to be a tenor at 8.00 in the morning*; it's just not on. Still it was all just too, too jolly and morning coffee resulted in what promises to be the greatest tragic opera since the Verdi Requiem: the epic story of Prince Shane of Ireland and his love for Princess Armadilla, daughter of King Bruce of Spain is certain to send the musical world on its ear if we ever get round to actually writng the music.

Our first term camp was held at not-so-sunny Heatcote, surrounded by boy-scouts and mosquitoes and it's a toss-up who were the more irritating. I mean it's very hard to stop a scout with Aerogard. But we braved the elements long enough to elect Robert "Lady of Shalot" Watts as SUMS morals officer and Keep^er of the Keyhole-shaped Eyeball. Robert assures us that he will be ever vigilant for any chink in the moral armour of SUMS. Personally, I think if he can see the armour for the chinks he will be making it all up.

Your humble correspondent will now close this little epistle and wish you all,

Kissies,

Mark Dolahentv

* Imagine being a tenor at anytime!!! - typist

SCUNA

Scuna has been very active in University life this year. We have sung at the University graduations, with Sir Zelman Cowen and Sir Michael Somare present. These were televised. ANU now has an Arts Centre. We sang during its opening week. Hopefully we shall be holding some more concerts there. We also sang at the regular University church service.

As mentioned in the last eraticle (one of them), we have a new conductor Keith Radford. Our soprano and tenor numbers are growing. Is this due to Keith's reputation??? It deserves to be. He is very enthusiastic, and fun to work with. We shall be holding a concert on July 27th. It will include the Little Organ Mass by Mozart, "Come Ye sons of Art" by Purcell, some of Benjamin Britten's "Peter Grimes", with a special guest tenor from QU4S now studying in Canberra, and the world premiere of Donald Hollier's "Homage to Benjamin Britten" (NOTHING like his "Revolution of St. Donald the Benign", sorry "Revelation of St. John the Divine"). All welcome... (Note on QU4S tenor-don't get jealous/annoyed, please QUMSians. He hasn't expanded our Scuna tenor ranks, because he has musical study commitments on Tuesday nights.)

We had a successful camp at Tathra, on the south coast of NSW. (See, we do get out of ACT sometimes). On the way down, and coming back, we were slowed down by truckies' blocks. On the way back, travelling at about 110km/h, (yes, I know it's over the NSW speed limit-but I tend to ignore limits on long, straight, wide well-surfaced highways in the country) I was overtaken by a bright red vintage car. On the first weekend of August, we shall be holding a non-residential camp, in Canoeerra, with Richard Gill as guest conductor. All UCS & QMS are very welcome.

Shortly we shall be holding a soiree musicale, with "cantiones sacrae et profanae, seriousae and funnyae", which should be good.

This takes us up to Brisbane IV, which should be good, even better than our forthcoming soiree musicale.

See you at Brisbane IV if not before!!!

President, Society for the Prevention of Aesthetic Mishaps, ANU
(Note- Canberra is in ACT, not NSW or Q.)

"GREETINGS!"

Welqum! The tenor of this magnum opus is bound to be a little baroque; however, its Bach is worse than its bite. Still, we're sure you'll be able to Handel it. No more allocations or bass comments, please.

While walking down the street one day, in the merry month of May, Telemann you meet to make a Chopin-Liszt, not forgetting the Ian Partridge, although any Byrd will do. Also include a Peach Melba, lamingtons, Chicken Khachaturian, Peter Pears, a Gross of passionfruit, a Cherry Ripe, Suppe, serial, Cockles and Mussels, a scaled Albert Herring, some cans of Victoria Bitter and Reger's Lager, and a bottle of Poulenc, but don't Tippet on the ground. Whatever you do, don't get any peaches- I bought one, and it was the awfulest peach I've ever tasted (in fact, it gave me the Trotz, trotz), but get Three Oranges instead. Pack it all up in an old Kit Bag, and secure it with a G-string, so that the Magpie doesn't steal it. If you find the Price of all this Schütz too high, then go to the Banks.

Plant a Nut-tree on Wenlock Edge, then later you'll need to buy a Nutcracker. When Alexander and Belshazzar have Feasts, you'll be able to eat the nuts. Then go to a Carnival, which encludes a Carnival of the Animals, with Gibbons in a Cage, a Bull in The Ring, an Exhibiton of Pictures, and a Parade.

If you want to ride a Drumby In Summertime, When the Livin' is Easy, see the Farmer in the Field, making sure his Sheep are Safely Grazing. Wear your Strauss chords, get a firm Lovelock on the Brumby, but don't be Callas, because it will Buck. Later, tell us all about it, and whether you got any Nickson cuts in the Brier patch. Play Haydn seek with Hansel and Gretel, then at Sunrise, or Sunset, If you are a Rich Man, you can go to the Matchmaker, the one that organized the Marriage of Figaro to the Bartered Bride, and Don Giovanni to the Merry Widow.

Climb every mountain and Berg, and Go Over the Hills and Far Away, taking a Talliscope with you, so that you can view The Planets, and galaxy of Stars. Hopefully, there will be no wars. Spend the Night on Bald Mountain with the Sorcere's Apprentice, who may even let you Blow his Magic Flute, but don't let the Warlock lure you into the Hall of the Mountain King.

Take a journey in winter to the Steppes of Central Asia, where you'll meet the Volga Boatman singing a Londonderry Air to The Maid of The Mill, who, unknown to him, is really in love with Lieutenant Kije, who will soon give his Life for the Tsar. If you stay long enough, you may see the Rite of Spring, performed on Swan Lake. Meet the Emperor at the Blue Canube, and present him with a Musical Offering. Don't overindulge in Wine, Women or Song, with the Three Little Maids from School, Meet Amaryllis, fair Phyllis and Cloris bright, or You'll Awake with a Tummy-ache, feeling like a Submerged Cathedral. Fly like a Bumblebee to Paris, but do not behave like an American, or they will not let you work, nor draw a dole, but only let you starve in No-man's Land.

Take a Slow Boat, manned by the Ancient Mariner, to Fingals Cave, and from the Boathaven there, get the Flying Dutchman, or Lord Nelson, to take you Over the Sea to S'ye, but only In Times of Peace, when no rounds are being fired from the canons. On no account, listen to The Lorelei, or to the sirens. Beware of Bluebirds over the White Cliffs of Dover, Baroque Angels, instrumentally dazzling Hawaiians, metrically taut Aborigines, and welcomingly unobtrusive tenors, who will give you false information, which will be impossible to collate.

Visit Seville, and see a Barber, remove your Three-Cornered Hat, thus exposing your Hair. Go fishing from the Bridge at Brandenburg, but don't cross over into the Campground near the Usurer's city. If you can't catch Five Trout, then you'd better buy some Siegfried chips. When you have completed your Years of Pilgrimage, you'll need to Hang out your Washing on a leger line, and clean up any Messe you have made. Then you can Weigh Anchors, Early in the Morning, and Go Homeward Bound, Sideways Through the Sewers.

Winter is y-cumen in, and Where the Ice Sucks, there SHCS IV.
Obol, Now is the Gentle Season for All Good Men to sack their butts,
bend their horns, pump the bellows of their organs, Put to Sea in any Large
Vessel that floats (but Never a Weather-beaten Sail) and go to Brisbane IV.

"I have no money for IV. I am caught between my desires and their
frustrations, as between the hammer and anvil of The Harmonious
Blacksmith."

Come Ye Daughters, Ye Sons, and ye Moats of art, for a Nymph has hastened,
And Nature Rejoicing, hath shown us the Way to Brisbane IV.

O Qum Gloriosum!

P.S. Was that Goudonov for yer, Boris?

This undertaking has been carried out to the best of our ability,
because we know that some day we're going to make a big noise in the world.

Noel Wilmott (QUMScuna)

Rosemary Mattingley (A'CSuna)



MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

MUCS is entering a most exciting and nerve wracking phase of its activities. We have embarked on 'Jabberwocky' and are giving performances on the 27th, 28th, 29th and 30th of June.

We've had a great camp at freezing Mansfield - where we not only sang, but also sang - a little liquid refreshment of course - but what singer can exist sans booze?

More Music news - the Australian Youth Music Festival is being held here in Melbourne for a week, from July 16th - part of a massed choir effort singing a couple of choruses from the Berlioz Te Deum. So that will bring back fond memories for some, and not so fond for others. This time, however, we are singing at the Dallas Brooks Hall

Of course, round the 2nd July we start work on the September 20th concert - singing the Vivaldi 'Magnificat' and the Haydn 'Harmony Mass'. If you are over here do not forget it, or the great rage afterwards.

Talking about visitors - we've seen Alex Dobrovic at several rehearsals this year: also I did espie Andy Pearce around Theatre 3 one Monday night.

Another engagement has been cliveted in the infamous choral engagement - Janet Ferguson, a relatively new member and Charles Street, our dear Camp Officer. These two will surely feature in my Morals Report, they are an amazing couple.

Our annual dinner is being held on or around the 28th of September in an attractive restaurant in Carlton - promises to be a night of many wonders.

That just about fills my quota of words - if you can think of any that are better written than thought (or done than said) please write and tell me.

Lots of love to all Australia's choristers and related bods.

Jenny Vasey,

V.P. & M.O., MUCS

university of wa

UNDERGRADUATE CHORAL SOCIETY

guild of undergraduates,
university of w.a.,
nedlands, 6009.

My Dear Bazza,

Enclosed you will find a cheque for \$7.20, being for 36 copies of ERATO 30 @10c each (\$3.60), and the same amount for an equal number of copies of ERATO 31 in advance. We much enjoyed the last ERATO and look forward to the next uplifting issue. Hope to see you at I.V.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

Dear All,

Well, here in MonUCS we seem to be continuing our success story of last year. Our freshers' recruiting programme had some fairly dubious results - kind of wierdos, you know? I mean, we'll make do, but it's a bit of a come down after last year. (Ouch, James, I didn't mean it, go away Marion, I'm trying to write...) They're quite a nice bunch, really, and there's a lot of them, which is the most important part.

Our freshers' camp was in Berwick; the camp revue was excellent, with the possible exception of M.C. Steve Davies' Irish jokes - the best act was that of three of our tough basses carrying him out. The highlight of the weekend was an invitation by BUCS (Berwick Uiobboes' Choral Society) to sing for the truckies down the road. ("Do you know any Rod Stewart?")

Our first term concert went very well. Along with a small orchestra from the College of the Arts - The Pretty Damn Queer Orchestra - we performed such remarkable works as P.D.Q. Bach's The Seasonings (not to be sneezed at) and his My Eonnie Lass She Smelleth (very strong), and G. Watson's tasty, whoops, tasteful creation, the Jelly Cantata. The Orchestra's performance included the Symphony No. 11 by B. Thoven, and Eine Kleine Nachtmusik by W.O. Mozartless. The concert was rendered memorable by Cecily Woodberry (our alto soloist)'s plaits shooting up into the air on the high notes, and an encore of the grand finale, complete with foghorn blasts (in D). No easy task, apparently, finding a foghorn at the right pitch, or so I'm told by those who traversed Melbourne with a tuning fork looking for it.

(For what?)

On (...oops....) July 16, us and MUCS and umpteen other choirs will sing in a concert for the Australian Youth Music Festival - the second and 6th movements of the Berlioz Te Deum (a bit of déjà vu).

Well, the tide seems to be going out on our flood of engagements. Lee Richards and Ann Gibney are now Lee and Ann someone else (sorry about that). Steve and Robyna Davies are legal, and it seems we are to lose Rubina Eades to SUMS. But that's old news, and there seems to be no new news looming on that horizon. Oh! We're waiting presently for the arrival of Owen Woodberry's little brother/sister.

Our latest epidemic is 21st birthdays - (Libby Nottle, Dave Mills, Stewart Skelt and Katrina Addicoat.) Everyone's going old and grey! (snigger!) Our first year reps are Simon Johnson and Jane Belfrage, who no-one knows yet (and aren't you lucky). Second term camp is July 6th - 8th, in Berwick, I think. Better learn up some Rod Stewart before we go.

Recent non-singing activities have included bushwalking (crawling?) trips to Mt Buffalo, Halls Gap, Bogong High Plains..., community singing (well, once), and parties (including one to be held on May 27 to play a certain record and get all sentimental). Well, it's fun.

Anyway, see you all

Love-Cathy Nihill

P.S. It's a boy!!!!

I would like to thank Katie Purvis for her added brilliance, and Katie Purvis' father for his typewriter.

Australian Intersvarsity Choral Societies' Association

Patron: John Hopkins, O.B.E.

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

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

Fundraising - Grants, Goods, and Services

Yes, I know it sounds like a fairly dry subject, but you never know - it might be useful. You may have noticed that many musical and choral productions by groups such as the University Choral Societies, although they seem to be well worth while from an artistic and educational viewpoint (for both performers and audience), are not good financial propositions. The reasons for this are not simple, and I don't claim to understand them all that well, but here is one aspect of it. If the general inflation rate or wage index is applied to concert prices of 25 years ago or thereabouts, a typical UCS concert now would charge up to \$20 a seat and still get a good audience, which is obviously unrealistic today. Why? The appearance of television and the ready availability of good quality records and tapes probably play a part.

But I am not particularly concerned here with the reasons for change. The point I want to make is that the situation really has changed - it's not just your imagination - and not just for us. Even the best choral organisations are likely to be financially insecure, subsidised, or both, and would probably welcome the assistance which is available to us through the Universities. So it's no use just wondering what to do - we have to get out and do something, and that means fundraising.

The groups usually in greatest need of additional finance are the Festivals and Minifests, due to their scale of operation, their lack of continuity in a given city, and the otherwise prohibitive cost to participants. They are also likely to have the greatest success at fundraising. But individual Societies should not feel unduly restricted by their smaller size. If you are planning a sufficiently ambitious or innovative program, or anything else you think you can 'sell' to potential sponsors, well get out and try to sell it to them! MonUCS has in the past received grants from both the Australia Council and the Victorian Ministry for the Arts, so it can be done. And of course there are more kinds of fundraising than direct grants from funding bodies. The field open to you can conveniently be divided into several categories, which I will now look at in turn.

Universities

Assistance available from the Universities can take many forms, and is a source not usually available to other choral groups. The principle here is simple: obtain all the information on exactly what is available to you, and understand it thoroughly. This should be obvious, but repeatedly it turns out not to be the case! If capital equipment grants are available, can they be used for scores, songbooks, tapes, recording equipment, concert dress, etc? Can you recover affiliation fees to AICSA, ACMA, or any music lending scheme you may subscribe to? Can vocal soloists be classified as 'guest speakers' when they're singing? If not, could one of them give a talk to the

Society on his or her musical speciality? It will probably be interesting, too. Are subsidies available for Festivals, camps, concerts, dinners, coffee parties, or special functions during orientation week or open day? If so, use them. A Society which is seen to be active will always be more favourably regarded, particularly when their activities are not confined solely to members. Find out where the limits lie for assistance under a given category, then use the facilities to your best advantage. That really is what they are there for.

Remember that there may be more than one source of finance within the University. I have been referring so far to Clubs and Societies (or whatever name the equivalent body masquerades under in your part of the world), but the music faculty or the Vice-Chancellor may have a fund to support some kinds of project. Remember, too, that services are as useful as cash, and there are many possibilities here. They include hire or lending of musical instruments, lighting, recording facilities, transport, and bulk postage, while all sorts of unlikely goods and services may be obtainable, tax free or at bulk rates, on the University's account. Finally, remember that the University is a source of funds peculiarly available to UCS. Not only is this the simplest and most logical place to start, but external funding bodies will be more likely to help if they can see that this source has been fully utilised first.

External Funding Bodies

The Music Board of the Australia Council provides assistance to musical groups under the headings of commissioning fees, concerts, music camps, workshops seminars and master classes, and other less relevant categories. The submission formats and deadlines may vary from year to year, and must be strictly adhered to. In general, the deadlines are so far before the event that few of our functions are sufficiently advanced for a complete submission to be prepared. (Applications for events in the 1980 calendar year closed at the end of May this year.) Currently the one exception to this is the category workshops seminars and master classes, where the deadline is four months before the event.

The conditions and deadlines present a problem to all but the most highly organised groups, but the Music Board is aware of our existence and appears to be sympathetic to our cause. So don't write them off if there is any chance at all of meeting the deadline. Obtain a copy of the current information booklet from The Secretary, Music Board, Australia Council, P.O. Box 302, North Sydney, 2060, if you do not already have one, read it carefully, and make sure it is replaced each year with the current edition. It is preferable that submissions to the Australia Council and other national bodies be made through AICSA, so that continuity and co-ordination can be achieved.

Another national body which has provided assistance for Festivals is the Peter Stuyvesant Cultural Foundation. Their conditions are less rigid than those of the Australia Council, although the more advance warning given the better, and submissions should be made before the financial year in which the event occurs. Again, it is preferable if submissions are made via AICSA.

Assistance may also be available at a State level. Grants have occasionally been received from the Victorian Ministry for the Arts, but I'm not familiar with the situation in other States. If you don't know what applies locally, find out, because in general the more local your supporters are, the more useful they will be.

Private Industry

A booklet on fundraising has recently been produced by ARTS, an organisation formed to encourage support by Private Industry for the arts. I will be sending copies to current IV Committees shortly, and other Societies could obtain a copy by writing to Arts Research, Training, and Support, Ltd., 9 Rush Street, Woollahra, NSW, 2025. This publication sets out very clearly the steps involved in approaching the private sector for support, and is well worth reading, although of course success cannot be guaranteed.

From larger companies cash donations are possible, but goods and services offered free or at a reduced price are far more likely, and are equally valuable. The range of things obtained for recent events at less than full price never ceases to amaze me, and includes raffle prizes, hire and transport of instruments, breakfast cereal, vitamin C, marmalade, biscuits, pencils, plastic bags, Christmas trees, transport maps, bags of nuts, day old bread, dirty sheets, slightly used chocolates, and one freon-powered foghorn. Advertising in programs and other publicity may well be part of the deal, and all assistance should be acknowledged. However generous your sponsors are, they will still appreciate any publicity you can provide.

AICSA is currently investigating the possibility of tax deductibility of donations, which would provide added incentive for potential sponsors. The situation appears hopeful, but constitutional changes are required, and little more can be done until after the next Council meeting.

Attitude

When approaching any of the above bodies, your attitude and opinion of your own abilities are as important as proven ability in the past. It is not enough to say that you are doing something useful and worthwhile, both to yourselves and to the community - you have to believe it. Some members seem to see their Society as a large social club with a common interest, and that is probably true, but it's not the whole story. They see themselves as less than-perfect than the Sydney Philharmonia, Melbourne Chorale, or whatever the local 'opposition' may be, and that's probably true, too, (with occasional notable exceptions) but there's more to it than that. For one thing, 'opposition' is not the right word at all. The University Choral Societies are just different, both by intention and by force of necessity. Their lack of audition (usually) may limit the degree of perfection which can be attained, but also establishes the societies as the major educational groups in the 'novice' to 'reasonably competent' range of experience. Their rapid turnover of members precludes the development of a repertoire of difficult and major works, but creates instead a great resilience and ability to survive external changes by moving with them, and provides the continuing pool of enthusiasm on which so much depends. Any apparent exceptions to that are surely temporary - I've been around UCS long enough to be confident of that! Even the lack of a large regular following can be turned to advantage, as the Society can deliberately aim at different segments of the community at different performances, and can afford to take greater risks. Some great risks have produced great successes. And finally, the interaction between Societies via the Festivals and other events provides the opportunity for a range of shared experiences (musically, of course) which is quite unusual. We're a big Society really - we just live a long way apart.

Keep these things in mind and your enthusiasm will rub off. I'm not advocating conceit - that's another extreme - but don't run yourselves down either. Based on current membership and turnover, there are nearly 100 ex-UCS appearing on the Australian scene each year, and many will continue their musical associations. How many members of, say, your State Opera began their singing career with the University Choral Societies? Quite a few, if the situation here in Melbourne is any guide.

Approach

When approaching any organisation for assistance, but most of all the larger state and national bodies which will receive many applications over the years, always remember that others will come after you. If you create a bad impression you will prejudice not only your own chances of success, but those of other Societies now and in the future. We have found that files are kept for several years by the larger organisations, and are reviewed whenever a new application is received. So if any conditions are specified, follow them, and if a deadline is set, make sure you meet it. Written applications should be neat, complete, and to the point. Don't obscure the point with padding or fancy wording - they'll know quite well you're asking for money, so you might as well say so. If a personal approach is used, send someone who is both respectable and thoroughly familiar with the project - you are trying to impress them, not yourselves, and you will be relying a lot on first impressions.

Your application should be tailored to match both the organisation being approached and your own view of the event being planned. Your chances of receiving help for a large and innovative program will be better if the potential sponsor has not been harrassed to help out with productions which are already financially secure or musically nondescript. If a performance is really a short term stop-gap to entertain the mums and dads and friends and relations, you would be better off selling lamingtons to help it along, than wearing out your welcome elsewhere.

The forms on which applications to the Australia Council must be made are a good example of the maximum detail which would ever be required. This level of detail is appropriate when requesting a large subsidy from a major organisation, but would obviously be quite absurd if all you are chasing is a box of biscuits. Use your discretion, and if in doubt tend toward brevity. You could include the extra information as an enclosure, which need not be read if it is not required, or simply mention that more detail can be supplied if required.

Well, I think that's all. I had planned to look at fundraising activities involving Society participation (lamingtons, raffles, screen printing, etc.), but time and space both ran out quite a while ago. Maybe some other time..... Seeking financial assistance is not always easy, and lack of success can be depressing, but it can also be most successful. Melbourne I.V., for example, eventually raised \$5100 in direct grants and \$5600 by other fundraising activities, and others can probably quote similar figures. Best of luck.

Hugh Duncan
ATCSA Treasurer.

A young violinist in Rio
Was seducing a lady named Cleo
As she took down her panties,
She said "No andantes,
I want this allgrogro con brio!"



Thirty First Intersvarsity Choral Festival Perth 1980

P.O. Box 368 Subiaco 6008
Western Australia

Hi-lo, Choristers,

I.V. IN PERTH -SUMMER, 1980

The Perth I.V. dates have been brought forward and they are now:

JANUARY 26th to FEBRUARY 9th, 1980.

These new dates make it easier for the holiday and you won't have to rush back for first term.

The program and accommodation details have worked out and promise to be popular.

Firstly the program. We will stage two concerts on consecutive weekends; a choral rock concert, followed by a classical concert. We are fortunate to have David Measham of the ABC WASO to conduct both concerts which include 'Dark Side of the Moon', a choral rock, and for the final concert Bruckner's E^m Mass and Rachmaninoff's Vespers. This mix should ensure that all workshops are productive and suit all tastes. I should also mention that there is a strong Baroque Lobby here in Perth and this period of music may well feature in the Summer I.V.

We have terrific accommodation at very reasonable prices. Booked, is an agricultural college and farm some 80 km out of Perth in the Darling Ranges. The college is air-conditioned, has a swimming pool and sporting facilities, so pack your togs and tennis racket. It all adds up to what must be a great Summer of 1980 I.V.

Now that the dates have been put back there will be more time to see Australia at your leisure on your trip West. Don't be put off by the great Nullarbor, its bark is worse than its bite (ouch). The road is fully sealed now for those of you who will be driving, and plenty of waterholes (motels, petrol stations, etc.) on the way. An interesting diversion is to catch the Adelaide to Pt. Lincoln car ferry and visit Kangaroo Island on the way. For those with expense account?? You could put your car on a train at Pt. Pirie and travel in real style on the Indian-Pacific. Flying is the quickest and least painful (except on the pocket) way to make it to Perth, preferably in an aeroplane with reduced fares recently introduced - this may fit your budget. Bicyclists and long distance runners should make a start now! Coach trips are cheap but the round trip could be

a little tedious unless you choose the double dekka service from Adelaide (sleeping and cooking on the upper deck). I'll try and dig up more info on this mode of travel and let you know.

Either way it will certainly be worth the trip and we look forward to seeing you in January, 1980.

Yours,

*Norm Faraday
I.V.Pub.Off.*

* A vast concert - Ed.

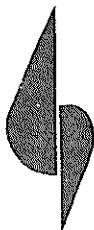
QUMS (eraticle)

As well as helping to organize I.V., and Iamington drives to raise funds for it, QUMS has been quite active musically this semester. There are currently a fair few good sops, altos, basses and tenors although not many of the last, one having disappeared down to the remote parts of Canberra to study composition.

During the semester, two rehearsal camps, at Toowoomba and on the North coast were held to practice for concerts held on the 31st of May and the 3rd of June. The concerts raised money (\$100) for the Hugh Brandon Prize Fund. Hugh Brandon is a former QUMS conductor, and the prize is for a promising music student at Queensland Uni. Both concerts were quite successful, and the programme included Magnifica in D by Bach; Missa Pro Defunctus by Anerio; and Canticum Trium Puerorum by Praetorius. We will be singing the Praetorius at I.V.

QUMS had hoped to have John Nickson, currently in America and studying under Eichenberger, who will be conducting at I.V. (do come), to conduct next semester, but this isn't possible, so a "guest conductor" (at least for the first rehearsal) by the name of Colin Brumby, will conduct for the next semester. QUMS will be singing Scarlatti's Saint Cecilia Mass (as sung at SPAM in Adelaide in 1976), and doing preparatory work for I.V. (You ARE coming aren't you? See publicity blurb earlier in Erato. Alternatively, see your societies liaison officer.)

Well, that's all I can think of for now. See you at IV. if not sooner.



Queensland University Musical Society

C/- University of Queensland
Students Union Building
St. Lucia, Q.4067

6 - 7 - 79
(ie LATE)

Dear Ignorant Australia,

The letterhead on this piece of paper is crooked. We have thousands of sheets of this paper with crooked letterheads. This is typical of the chronic incompetence of QUMS committees. QUMS has just held a concert to raise money for a scholarship fund for music students. To my surprise it almost broke even. The fund is named after Hugh Brandon who conducted QUMS for many years, in fact on-and-off from 1936 to 1964. Despite the fact that he has a prize named after him, he is not dead yet. This is odd. I bet many people were surprized to see him get up and speak at the concert.

I hope our secretary Jackie doesn't read this. She mightn't like the above remarks and can be quite fierce. But she is really quite nice, like a Jabberwock. This letter (no it's not, it's an Eraticle) is below the dignity of QUMS, which noble body is dedicated to scaling the most airy heights of musical connoisseurdom.which explains why our audiences are so small. I mean, have you ever heard of Giovanni Anerio? Performing his 35minute unaccompanied MISSA PRO DEFUNCTIS was quite a feat. Fortunately the second performance, at Brandon Concert number 2, was a pleasant semitone flat almost throughout, which made it singable for us tenors. Also on the program was Praetorius's, CANTICUM TRIUM PUERORUM (Song of the Three Young Men). This Gabrielli-ish work has unaccompanied "verse" sections and two alternating grand choruses with brass accompaniment. You can come and help us sing it again at IV. The main work was Bach's (ie J.S.'s) MAGNIFICAT, a most exhilarating work.

Socially, we've had two camps and a good post-concert party at which the wine left over from the wine and cheese in the interval was consumed. We've been making lamingtons and running raffles to help finance our IV. We're soon going to make even more lamingtons. Needless to say, we are now getting quite expert at it.

For the second half of this year, we were going to have John Nickson back from America as our conductor. However he is now planning to stay in America and to come out for IV only. Hence Colib(I&M GetTing CareleSS) Colin Brumby will be continuing as QUMS conductor. One slight problem... QUMS can only appoint a conductor at an EGM, but we can't have a meeting till after the first rehearsal of second semester. This problem perplexed the QUMS committee for quite some time. Finally the solution was found - we'd have a guest conductor for the first rehearsal - Colin.

I won't write about IV as you will hopefully know all about it before you get this ERATO. After IV we will be singing Scarlatti's ST CECILIA MASS of SPAM fame. See you in August,



Bill Daniel

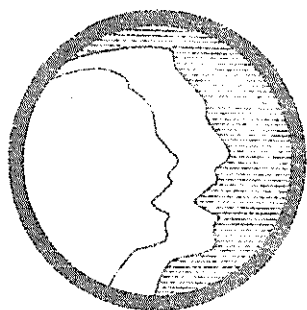
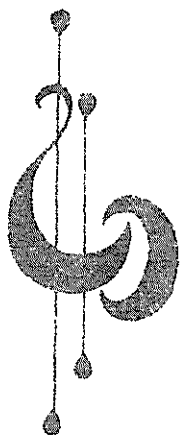
(Unauthorised ERATO correspondent)

PRONUNCIATION OF CHURCH LATIN

- a sounds like a in father eg. pacem
 - æ sounds like ay in pay eg. bonæ
 - e sounds like ay in pay eg. domine
 - i sounds like ee in feet eg. veni, domine
 - o sounds like o in got eg. domine
 - u sounds like oo in foot eg. mundi
 - c - cæ, ce, ci all sound like ch eg. cælestis, pacem, benedicimus
 - ca, cu, co, or any other c (excluding exceptions listed here) all sound like k eg. cum, nec, christe
 - g - ge, gi sound like g in general eg. unigenite, virgine
 - gn sounds like ny in Kenya eg. agnus, regni
 - any other g sounds like g in gun eg. gloria
 - h sounds like h in hold eg. homines
 - j sounds like y in yacht eg. jesu
 - qu sounds like qu in quick eg. quem
 - s - sce, sci the sc sounds like sh in shed eg. descendit, suscipe
 - any other s sounds like s in sit eg. sanctus (note; a conductor may request some exceptions to this eg, pronounce s as z in zoo in words like jesu or eleison)
 - t - tio, tia sounds like ts eg. gratius, etiam, deprecationem
 - any other sounds like t in sit eg pecata
 - v sounds like v in vice eg. virgine
 - x sounds like ks eg. pax (note; this means that excelsis is pronounced ekschelsis)
 - y sounds like ee in feet eg. Kyrie
- b, d, f, k, l, m, n, p, r, z are all either pronounced as in English or are used so rarely

Some musical symbols

mp	mezzo piano	moderately soft
p	piano	soft
pp	pianissimo	as soft as possible
mf	mezzo forte	moderately loud
f	forte	loud
ff	fortissimo	as loud as possible
sf	sforzando	start loudly but immediately die away to a soft sound
	accent	hit this note with a bit of punch
	staccato	make the note as short as possible
	marcato	the note should be well marked, similar to accent
rit	ritardando	slower
rall	rallantando	slow down gradually
dim	diminuendo	become softer
cresc	crescendo	become louder
poco		a little (eg. poco crescendo)
molto		much (eg. molto crescendo)
sempre		always (eg. sempre cresc., continually getting louder)
tutti		everyone (eg. everyone sings here)
		pause (i.e. hold the note or rest a little longer)
,		comma, take a breath here



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Fitzroy, Victoria for the publisher, the Australian
InterVarsity Choral Societies Association, 1 / 61
Boisdale St. Surrey Hills, Victoria.