

ERATO 32

Of 5. voc.

First part.

XXI.

CANTUS.

Downe in a valley, ij, as Alexis trips,
 Daphne sat sweetly sleeping, ij, (at sleeping, Soone as the
 wanton toucht her ruddy lips, she nicely fell a weeping, ij, ij,
 The way full softly lifts her, And too and fro hee lifts her, ij,
 But when nor sighes nor kisses mou'd her pittie, nor sighes could moue her pittie, nor
 teares could moue her pittie, ij, With plaints he warbles
 forth, he warbles forth this mournfull ditty. But when nor sighes (ah) nor kisses mou'd
 her pittie, nor sighs could moue her pittie, nor teares could moue her pittie, ij,
 with plaints he warbles forth, he warbles forth, ij, this mournful ditty.

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 Choral Societies Association.

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* * * * *

Have a good read - I think you'll find that it's all interesting, even the boring bits.

ERATO Deadlines, and observations pertaining thereto.

ERATO 33 - 5th of May.

ERATO 34 - 28th of July.

There are no submissions in this issue from Collegium Musicum, MUSSOC (University of New England Musical Society) and TUMS. This is a bit disappointing, but I suppose that things can get overlooked during the summer holiday limbo. I make no apologies for any out-of-date material to be found in the 32nd IVCF bulsheet because I had to recycle the one they gave out at Perth IV. Socks up at the Addison Rd. Politburo!

Also, to Krysia Kitch, Marco Dolahenti and Cathy Cox - I have material from you on various subjects. Please don't get upset because it's not in this issue. On account of the plethora of stuff I had to go in this number I decided to hold it over against an unforeseen disaster like Neil Mason's biro running out of ink.

Also, to Bill Abrahams - thanks for the clipping, but blurred photocopies really won't reproduce! I do need originals, even if it means spending 15¢ on another copy of the relevant paper.

Also, to all of you - ERATO is for many of you the major link between societies for the boring 50 weeks of the year when there isn't an IV going on. So write something yourselves, or go out and put the arm on your society literati. I'll accept material from your society newsletters for reprinting here. OK. Have a good year everybody.

(2)

ERATO 32 ('she'll be right on the night')

TRYING FOR EXCELLENCE IN A MUNDANE ENVIRONMENT,

OR: HAVE A GO YOU MUGS.

Welcome to the first Erato for 1980. May I pre-empt Neil's official AICSA welcome by saying, on behalf of all of me here at ERATO, that it's tremendous to have all you new people aboard (I hope there are some new UCS and UMS out there reading this) and I hope that we can have a long and mutually profitable relationship between you and your various societies, and AICSA, and Intervarsities.

Erato hits the streets again after a short layoff due to ballups and lack of material. Even with the impetus (or was it?) of my personal contact with almost every society president or rep. thereof at IV, articles took longer than they should have done to come in, and three societies have not replied. Oh well, I hope there's some jolly reading in here for you to do when you should be studying, and remember that we all love you even if we've never met you. You've got to be a nice person to have joined a Uni. musical group...

From my eagle-eyed position at the centre of the mighty AICSA media machine, I have the happy advantage of being able to compare, via your society reports, the sort of programming which you have attempted or are about to attempt, and I am delighted to note that almost every society has a line-up of music for this year which is enlightened, adventurous and demanding. I wish you all the best of luck and management, and remember, as Hugh Duncan says, you can have more fun attempting the impossible dream, kicking the impossible goal, singing the impossible interval, etc. than in a dozen piss-easy works. And the funny thing is, that when people get off their bums and really try, they can do it, as often as not...

At an I.V., and even in your own societies when they are firing on all cylinders, one cannot help but be impressed by the potential of the people you sing with, drink with, make love to, hate, bitch about (in other words, normal people), when they get together and pool their abilities for the achievement of a common end. In the full knowledge of sounding 'elitist', I firmly believe that since universities are where a lot of talented and intelligent people end up (whether they take to academic life or become bludging dropouts like some of the more intelligent people I know), we are in a terribly fortunate position. These people are our resources, far more than the modern aids to intellectual pretentiousness like video equipment, microprocessors, and self-contained, all-explaining philosophies, which any idiot can plug in and operate, especially with an Australia Council grant.

Now, I'd better not write any more editorials at three in the morning.

Love you all,

Stewart

This guide is intended to help IV Committees approach soloists and conductors in a professional manner. Although we have assumed that the reader has little or no experience in making such an approach, it is hoped that those with more experience will read this thoroughly. It may also be of benefit to individual societies.

A. APPROACHING SOLOISTS:

1. ORGANISE EARLY!

Decide on and approach soloists prior to starting choir rehearsals. It is essential to have the venue and the date decided before approaching soloists.

2. At the initial approach, discuss the FEE as well as the work, date of performance and venue. It is most important to discuss the fee then, as it:

- (a) is an acknowledgement that a fee is deserved, even if it is not to be paid, by arrangement.
- (b) avoids later budgetary shocks
- (c) may influence the soloist's eventual decision, and is thus better considered early than late.

3. The name of the conductor should also be mentioned. Some soloists do not like to work with certain conductors, and vice versa.

4. Follow up the initial approach RAPIDLY, IN WRITING, and outline all the points discussed at the first contact. Supply scores early.

5. Ensure that the same person who made the initial contact subsequently deals with the soloists, to avoid:

- (a) errors and omissions due to lack of continuity;
- (b) the soloist not knowing who to contact within the committee.

6. Let the soloist know, preferably in advance, if the contact person is to be changed, and the reason for change.

7. Supply a written list of rehearsal times and venues for which the soloist is required to attend. Remember to notify in writing any changes in schedule, if these happen.

8. Broadcast or recording of the concert - the possibility of this should be discussed with the soloist early in the piece (maybe even at first contact). Permission might be conditional, or worse, withheld at a time when an alternative soloist cannot be arranged.

9. Inform the soloist how and when payment is to be made. (This is often done by cheque and covering thank-you note on a date shortly after the concert.)

10. FOR NON-LOCAL SOLOISTS:

- (a) Make travel and accomodation bookings yourself. This ensures that you have exact details of time and place of arrival.
- (b) Book on a flight (bus, etc.) that allows adequate time for possible delays.
- (c) Arrange to meet the soloists at the point of arrival and transport them to their accommodation.

B. APPROACHING CONDUCTORS:

Dealings with a conductor for an IVCF need to be business-like. All the points made for soloists apply to the conductor too, **PLAN EARLY!**

1. In the first letter, the following points should be covered;

- (a) Briefly, the history of Intervarsity Choral Festivals.
- (b) Their nature and purpose.
- (c) Time and place, including details of the camp.
- (d) Why s/he is considered an appropriate person for the job.
- (e) Number of people expected to attend. (Be realistic!)
- (f) Level of expertise of participants.
- (g) Possible works for performance (See point 2 below).
- (h) Amount of time allocated for rehearsal (don't make rash promises!)
This will in part depend on the time allotted to the social programme.
- (i) Fees and expenses (See point 3 below).
- (j) Contact person, with address and phone number.
- (k) Ask if s/he has special requirements. Some conductors require access to a telephone, for example.

2. It is desirable to have considered possible works before approaching the conductor, but it is not a good idea to make a final decision before the conductor is chosen so s/he can give his/her comment and advice. The conductor should be entitled to suggest works not previously considered by the committee.

3. Fees **MUST** be discussed initially. A professional person is allocating two weeks, and this is important. Ascertain what the conductor sees as a minimum and explain the extent to which the fee will be dependent on grants received.

4. Six weeks before the start of IV a letter should be sent confirming transport and lodging arrangements (including the camp), explaining who will meet him/her, where and when. A F.I.B. should be enclosed, or a complete day-to-day programme. You might like to ask for biographical information, and a photograph.

M.U.C.S. ERATICLE

Darling Erato,

MUCS, one of the two Melbourne Choral societies, began in 1939 as the University Choral Society. 1980 sees it as a thriving society of over eighty unauditioned members ranging from fresher engineers to qualified G.P.s. We are conducted by John Argyle, Director of Music at one of Melbourne's public schools, and our accompanist is his lovely wife Julie, also a school music director. We meet each Monday night at 7.20 in Theatre A of the Old Arts Building at Melbourne University for a two hour rehearsal to prepare for one of our three or four major performances of the year. After the rehearsal, our social activities begin at the Lincoln Hotel and then we move to a nearby chorister's home for a coffee party.

We enjoyed ourselves in 1979. Our freshers' camp, held in the Dandenongs, was great fun and well attended. It included rehearsals for the first concert at the National Gallery on Easter Sunday, where we presented "Jesu Meine Freude" (Bach), "Captain Noah and his Floating Zoo" (Flanders and Morowitz), and a few short anthems. Musically disappointing, the concert attracted a good audience and paid well.

Our next formidable task was to prepare a four night season of "Jabberwocky". The results should have been more satisfying than they were, given the two rehearsal camps and ten weeks for preparation, but efficient organisation was lacking. Spirits were low for the opening night, which did go badly. However, the performances on the following nights were quite pleasing, drawing good audiences and lifting spirits, which rose to a climax at the post-concert party at Jenny Vasey's place, a memorable occasion.

No sooner than two weeks later, we joined a 1000 voice choir to sing parts of the Berlioz "Te Deum" in the Dallas Brookes Hall as part of the Australian Youth Music Festival in Melbourne - quite a fantastic noise.

Our teeth were then sunk into the Fauré "Requiem" and the Vivaldi "Magnificat" in the combined MUCS/NonUCS September concert at St. Patrick's Cathedral. The rehearsal camp was the first proper MUCS-NonUCS activity for the year and a great time was had. The concert went well despite organist problems in the Fauré.

Our final effort for the year was a Christmas extravaganza in St. Paul's Cathedral where we sang the Poulenc "Gloria" (with Orchestra), Britten "Ceremony of Carols", and a fairly nondescript collection of traditional carols, one erroneously accompanied by orchestra. The PCP (again at Jenny Vasey's) was a riot (quite a squash, but who minds close company?)

On a social note, the year ended with a bang(?). The MUCS-NonUCS cricket match, a cunningly contrived draw, Carols by Candlelight at the Music Bowl, exiting New Year's Eve parties, visits to the "Life of Brian", BBQ's, scattered parties for their own sake, and of course, IVCF no. 31.

1980 is certain to be a boom year, what with such a young and enthusiastic committee!

PRES.	Jacky James	SOCSEC	Judy Hall
VICE	Terry Kule	CATOFF	Andrew Cole
SEC	Felicity Johnson	GEASS	Peter Sloan
CONMAN	David Hopper	LIB,IPP	Barry Gratton
PUBOFF	Hugh Hunt	ASSLIB	*** (vacant)
TREAS	Merial Clark	COND	John Argyle

Plans are for three major performances this year, including another stage production- Britten's "Beggars Opera". Four camps, Melbourne Minifest and an increased emphasis on involvement in MUCS activities should make this year a busy and enjoyable one for all.

See you at Minifest,

Love

Hugh Hunt

* * * * *

PRO-MUSICA ERATICLE (QLD)

Dear Eratologists,

Stewart has asked me to write an outline of Pro-Musica's history and current activities, so forgive me if this article is a bit stuffy..

The group known as Pro Musica started life in 1952 as the QUMS Madrigal Group. It was conducted by Gordon Spearitt, now head of Qld's Dept. of Music. In 1965 the group separated from QUMS and became known as the University Madrigal Singers. The split from QUMS was amicable and much of Pro Musica's fine library of madrigals originally belonged to QUMS.

In 1972, Gordon Spearitt decided he'd had enough and Charles Colman took over as Musical Director. By this time, the group was known as the University Renaissance Musical Society, and had within it both a choir and an instrumental group (most of whom now play with the Early Music Society, with whom we share a P.O.box).

Robert Boughan, conductor of 1972 Brisbane IVCF, took over in 1975, and the group became known as Pro Musica. Under his influence, Pro Musica began performing a range of Australian music. This was a major factor in wooing the ABC to use Pro Musica both for broadcast work, and for live concerts in their subscription series (occasionally).

Another development was that we started performing a series of Viennese Masses- liturgically with the Cathedral Choir at St. John's Cathedral. The orchestra used was the Queensland Theatre Orchestra. Masses by Schubert, Haydn, and Mozart were performed with the Cathedral at full capacity before the series was sadly abandoned, mainly due to lack of money.

The Mozart "Coronation Mass " was our first performance of 1979, the third Mass of that series. April saw a performance of Britten's "Rejoice in the Lamb", Brumby's "Victimae Paschali" and Bach's "Jesu Meine FReude" before a disappointingly small audience in Mayne Hall. The concert was of a very high standard, the highlight being the Brumby. This work was commissioned by Pro Musica, and is most

⑦

suited to UCS and UFS. It is about 12 minutes long, tonal and the audience enjoyed it. It requires a small string orchestra. FUCS are considering it for performance this year, and so is a choir in Ohio. Highly recommended.

After the April concert, Robert Boughan left Pro Musica, but soon afterwards, "The Cathedral Choir and Friends" performed another Viennese Mass: Haydn's "Harmoniemesse".

In June, Georg Tintner was appointed Musical Director. He must have been impressed with the choir, because a month later, he left for overseas so that he could add to his already considerable choral experience. He did not come back till late September, and in the meantime, we asked Ulrich Burstein, the Qld conservatorium's Choral Conductor, to stand up and conduct Rossini's "Petite Messe Solennelle". He elected to sit down, and conducted from the second piano. The concert -billed "Gala Performance" - was quite an event. As soloist we had local soprano Janet Delpratt, and she was assisted admirably by Lauris Elms, Ronald Dowd, and Donald Shanks, who were all flown from Sydney specially. Unfortunately, the audience stayed away in droves (about 400 turned up) and we made a \$2000 loss. Apart from that, it was a huge success.

Happily, our debt is now almost paid off, substantially because people bought Pro Musica fruit cakes at \$10 a pop in the period up to Christmas.

Despite our loss, we persevered with Italian music. Our most demanding programme for 1979 was 8 Gesualdo madrigals, which we recorded for the ABC under Georg Tintner. (I was going to say under his baton, but he didn't use one). These were incredibly chromatic, and are recommended for those who want nervous break-downs.

We sang Carols for the National Trust, but to round off the year happily, Channel 9 did a re-run of our fuller Christmas Carols, recorded at their TV station in 1978-without telling us, or paying us: any extra.

Plans for 1980 include yet another Viennese Mass with the Queensland Theatre Orchestra, this time under Georg Tintner; and in concert, Bruckner's "Grosse Messe in f min". Mr. Tintner is a Bruckner specialist, and it should all be very edifying. A country concert (Toowoomba) of madrigals is planned for late April, and after that we might just have a rest??

Your friendly correspondent,

Neil Mason.

STOP PRESS

Since the MUCS article was written, they have been forced to cancel "The Beggar's Opera" because of a clash with the Victorian State Opera. So please read Purcell's King Arthur instead (I hope I've got that right).

ADELAIDE I.V.C.F. BULLSHEET - NO. 1.

The 32nd I.V.C.F. will be held in Adelaide from Saturday, August 22nd to Sunday, September 6th, 1981.

Roseworthy Agricultural College has been booked for the camp which will be held in the first week. The college is not far from Adelaide itself and has very good facilities including ovals, tennis courts, hot and cold running water, lots of trees and its own bar. These and many other facilities should enable a range of activities for a most enjoyable camp. There is also the added attraction of the many nearby Barossa Valley Wineries, which were screened by the steering committee (all in the line of duty of course).

Speaking of committees, those guiding the organisation of the Festival are:-

Convenor:	Deb Tranter.
Secretary:	Neil Piggott
Treasurer:	Daryl Colquhoun
Librarian:	Marjolijn Jones
Publicity Officer:	Andrew Hand
Concert Manager:	Nicky Bevan
Social Secretary:	Fran Kelly
Billeting, Transport and I.V. Liaison:	Barbara Sanderson
Minutes Secretary and Archivist:	Mark Peel

Any correspondence should go to: Neil Piggott,
6 Harrison Grove,
NORTHFIELD, 5085.
Ph: 08-262 2646.

At the moment the main works being considered are:-

and Maurice Durufle Requiem
Carl Orff Carmina Burana

Workshops are still in the planning stage, but are likely to include:-

Early English Dance,
Fifteenth Century Music,
Ethnomusicology and
Jazz.

That's about it for now, so keep those dates in mind for next year and remember how central Adelaide is, and the good reputation of South Australian wines.

Bye for now,

Barb Sanderson.

Queensland University Musical Society

Dear UCs and UMs,

...elqum from the far north (deep north?). Stewart, our ERATitor, asked me to write an araticle introducing QUMS to freshers from other Universities. Actually I wouldn't introduce QUMS because freshers are probably confused enough about their own UC or UM. I might point out to certain "freshers" of several years standing that QUMS is QUMS and not QUCS but apparently in Perth they don't know the difference!

It seems ages since we saw you at the Brisbane I V which has its own rave/eraticle. Since then QUMS has continued much as it has before - a small choir but performing some smashing good concerts. The Wednesday after I V a group of weary choristers attempted to rehearse Scarlatti's St. Cecilia Mass and I Tarocchi by Colin Brumby. After the concert only days before note-bashing was not inspiring. With the late start (5th week of semester) the rehearsals had to wover ground fairly quickly. In particular we were relying on getting a lot of work done at the weekend rehearsal camp late in September. The camp made all the difference; a great deal of work was done o the I Tarocchi with the aid of a tape recording of the piano parts. (For those of you not in the know I Tarocchi is scored for choir, six hands at piano and percussion. The attendance at the camp was interesting. The altos were there in force and made up half the total number of campers! The soprano meant that we didn't do much of the Scarlatti. The imbalance at the concert was not quite so bad but there were still more altos than any other voice and more tenors than basses (hurray!)

We gave two performances of the concert and were well rewarded - both music critics with the Courier Mail came and wrote their crits: both were published, side by side! One commented on the "bright tone (a shade too bright from tenors)" - which goes to show that you cannot please everybody!

The post-concert party was a bit of a flop. After a brief respite (for exams) rehearsals began for Carolfest. This is always a popular concert which we perform in St. John's Cathedral. Those of you who sang the Cantium Trium Puerorum in the cathedral during I V will know why we like like singing there - the accoustics are divine. The critique (which I hope Stewart can publish) says all the right things about what we sang and how we sang it. However I'm not too sure about the cricket commentator's head line. Can other societies better our batting - oops caroling rate?

To top off the Christmas season we sang carols at the Baguette Restaurant on Christmas Eve. Santa Claus was there and liked our singing so much that he asked us to go on to the Pancake Manor and sing there as well. So we did that and were rewarded with pancakes all round!

We hope to get the new year off to a good start with an Orientation Concert of madrigals, motets and no rounds. This concert is being conducted by QUM Kerry Geddes while Colin Brumby enjoys a well earned holiday. I will be able in the next article to tell you whether Any found a lad, whether Daphne was seen straying along your crystal fountains, and whether I died for want of dying!

Yours in harmony,

Bill A

N Abrahams, AF, QUM.

BRISBANE I.V. RECORD ORDER FORM

NAME: _____

ADDRESS: _____

SOCIETY: _____

NUMBER OF SETS REQUIRED _____ AT \$20 PER SET.

AMOUNT ENCLOSED \$ _____.

HOW TO BE A GOOD PUBLICITY OFFICER

If your society wants good publicity in the media, you must have a publicity officer with tact, enthusiasm, a clear writing style, efficiency and a healthy slice of optimism. The publicity officer should try to communicate the group's aims and aspirations, successes or problems, to a wider public. Getting coverage in the media is an acquired skill, and the following questions are designed to make you aware of some of the pitfalls:

1. Are your stories or press releases really newsworthy, or are they only of interest to you and your group? It may be advantageous to take the "human interest" tack.
2. Are you trying to interest reporters in something that is not immediate? Can you make it more up-to-date? Most news stories which are not sensational have a "news tag". This means they are linked to a piece of "hard" news which has immediacy. If, for example, the media reports a survey showing that church choirs are declining, reporters could follow this up with an article about Intersarsity Choral Festivals, or with a human interest story interviewing a group of university choristers.
3. Are you trying to get news stories when your cause could be better covered by "slower" stories? You could try to give your story curiosity value, or try to get into a journalist's "column".
4. Are your press releases too long, obscure or boring? Your press release must be brief, written in simple language with short sentences. Do not use long words. They will not impress.
5. Are you aiming for the metropolitan media when your stories are better suited for the local media? If you are hesitant about embarking on media publicity, start with your local papers. Once you've learned the ropes and developed confidence, you can look for stories that would interest the metropolitan media.
6. Are you trying for television coverage without a visual angle to your story? Remember that television can distort more than any other news medium. The average news interview lasts 45 seconds. You must keep your answers short, to the point and factual. Waffle is easily edited out, and you may end up appearing to be saying the reverse of what you actually said.
7. Are you bearing in mind the special needs of radio when you write press releases for it? Radio news must sound up-to-the-minute. Use present rather than past tense. Avoid tongue-twisters and words with a lot of "s" sounds.
8. Have you tried press releases or ringing with a story on days when news is short? Sunday is a quiet news day, when radio and television reporters are looking for news for Sunday bulletins and the daily newspaper reporters are looking for news for Monday morning's paper. Public holidays are extra Sundays. The Christmas-New Year break is another period when it is easiest to get into the media. Most of your competition for space is away on holidays. Fridays are the worst days to seek coverage. Papers may appear to be more bulky on Saturdays but the advertising content accounts for this.
9. Is your spokesperson available and helpful when reporters ring? Your press release must conclude with one or two reliable people who can give further information, with their phone numbers (9 - 5 and after hours). A reporter may ring once and be too busy to try again if no-one answers.

10. Are you giving the media sufficient notice of the events you want covered? You will be appreciated by a media executive if you give him/her notice of events in advance. He/she has a large diary or "futures" book with coming events and it is important to him/her to have it full when other executives ask to see it. Once you are entered up in the "futures" book your chances of coverage increase.
11. Do you hold your events or press conferences at the best time of day for reporters? See fig. 1.
12. Do you ring reporters at the time of day which suits them? Don't wait until you get home in the evening to ring a newspaper. See fig. 1.
13. Are you providing material well in advance of deadlines? Find out deadlines and observe them rigorously. Fig. 1. is only a guide.
14. Have you talked to a professional journalist about how to make your cause more newsworthy and how to angle stories for different sections of the media? You could do this by contacting the Australian Journalists' Association.
15. If one of your stories is used, do you look immediately for follow-up stories? See if you can follow it up with different kinds of publicity while the interest of the public and the media is aroused.
16. Is your spokesperson good at speaking to the media? He/she must work out what to say in advance and say it succinctly. Start the interview on your own ground instead of letting reporters take you onto subjects you don't want to discuss.
17. Are your members sending many good "letters to the editor"? Read the letters column every day to see if there are letters which you can use as an excuse for one of your own. Reply immediately, starting "In reply to B. Jones' letter of 6/3 on Corporal Punishment..."
18. Are you monitoring the media to see exactly what coverage you are getting? Finding out where your stories are used is very important, because it teaches you a lot about whether your stories are newsworthy, your press releases written properly, angled for the right sections of the media, and so on.
19. Have you tried getting a VIP, "expert", councillor or MP to take up your cause? Politicians like being contacted about local matters, no matter how small. Championing local causes and getting their name in the paper is necessary for their re-election, and should be one of the reasons they wanted to get elected in the first place.

NEVER GIVE UP. Time and time again you may have good ideas for the media, but they will not be used. Keep remembering that for every article or photo that is printed each day, dozens more are discarded. Try not to be discouraged. If you believe in something, fight for it. Swallow your disappointments and keep trying!

I hope that this article will stimulate comments and advice from other people. Use point 17 of the checklist!

NEIL MASON

Editor's note: Neil's last comment pre-empts something I wanted to say in this issue - how about some letters? Most of the Erato correspondence is a bit too boring to publish, e.g. "Dear Stewart, sorry about the handwriting..." etc.

FIG. 1. WHEN TO CONTACT MEDIA REPRESENTATIVES

MEDIA GROUP	REPORTERS' HOURS	BEST TIME TO RING	DEADLINES
Morning daily papers	Usually noon - 9pm or 2 - 11pm but some reporters work 10am - 6pm if there is an important event in the morning.	2.30pm	Printing deadline for first edition approx. 9pm, for second edition approx. 11.30pm
Afternoon papers	Mostly 7.30am - 4.30pm	8 - 10am	Deadline for 1st edition approx 10am then several editions during the day.
The Australian The Financial Review.	Mostly 10am - 6pm	Morning or early pm	Hard to get anything into the paper from Melb. after 4pm unless v. important.
ABC Radio News	Staff on duty in shifts from 5am to midnight. Education reporter usually 9am - 6pm.	5am - 7.30am for 7.45 bulletin, or up to 6pm for 7pm bull	Bulletins throughout the day. Biggest audience is for 7.45am bulletin, next biggest for 7pm, 3rd biggest for 10pm.
TV News	Mostly 9am - 6pm.	Morning rather than afternoon esp. about 11am.	News broadcasts 6pm, 6.30pm or 7pm, depending on station. Hard to get film coverage after 2pm unless v. important.

GENERAL: The best time to hold a press conference or invite media to an event is 11 - 11.30am so as to get TV coverage as well as rest of media.

A.I.C.S.A. TRUST FUND

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FINANCIAL REPORT. DECEMBER 1979

INCOME

26th IVCF	Initial investment	3,000.00	
	Building Soc. opening A/c	23.00	
	Loan to 28th IVCF (repaid)	200.00	3,223.00
			<hr/>
27th IVCF	Donation to Fund		500.00
Accrued Interest	SMWS&DB to Oct 1979	654.90	
	NSW&Soc to Nov 1979	82.00	736.90
			<hr/>
			4,459.90

EXPENDITURE

Stamp Duty	10.00	
Minute Book	5.95	15.95
		<hr/>
		4,443.95

CURRENT ASSETS

Metropolitan Water Board	3,000.00
Australian Guarantee Corporation	800.00
N.S.W. Permanent Building Society	143.95
Loan to 30th I.V.C.F. (to be written off)	200.00
Loan to 31st I.V.C.F.	300.00
	<hr/>
	4,443.95



David Goodwin
25th December 1979

SYDNEY UNIVERSITY MUSICAL SOCIETY

SUMS was founded in 1873 and is thus, 102 years old. We rehearse every Wednesday evening at 6pm at the Bosch Lecture Block at Sydney University, with optional drinks at the White Horse Pub after 8.30pm.

SUMS practises a wide repertoire of music to cater for a wide range of musical tastes.

1979 was a year of revival for SUMS. Just as familiar faces began to dominate, to the extent that some tenors offered to sing both alto and soprano, new members (mostly freshers) were recruited and forced into the society to provide vital new blood.

Handel's Samson proved the musical highlight of the year and received a review of guarded enthusiasm from Sydney Morning Herald critic Fred Blanks. Carolfest, too, was a success and the word: deficit was scrubbed from the Treasurer's balance sheet. A choir of 60 voices sang in the Samson and soloists of surprising virtuosity were cajoled into performing. Much of the success musically speaking, was to newly wed conductor, Margot MacLaughlin (now Buckingham).

On the social side, Morals Officer, Robert Watts, was struggling to find examples of genuine excess and debauchery. Contrary to popular belief, outbreaks of immorality are rare in SUMS, and drown their sorrows by mixing drinks until the small hours of the morning, or by practising for sculling events. True debauchery seldom reaches the eyes of the rank (?) and file who have been sworn to a code of chastity for the duration of their undergrad lives.

1979 President, Mary-louise Callaghan, becomes Immediate Past President. secure in the knowledge that SUMS is revitalised. Andrew Sayers, who formerly held the committee position of Sex Symbol, is the new President. A stable year with his new love, Perry Sperling, is to be encouraged in the interests of the society.

The new committee is full of dynamic old faces. A year of further growth is envisaged in the build up to the 1982 Sydney IV. President Sayers and Vice-President Pamela Leck, it will be hoped, will provide an immoral example to the whole of the society by their respective life-styles in the coming year. Imitation stems from the top and an appropriate mental and physical attitude must be nurtured in committee members.

SUMS members are keen to strengthen links with all University Choral Societies in Australia, and billeting of choristers will be a new service provided by the new committee. We would love to see you all in Sydney where the mattresses are firm and comfortable.

ANDREW THALIS SUMS

MELBOURNE MINIFEST

The following information was gleaned from some spidery scrawls on a dirty, crumpled piece of paper which was thrust into my hand at the Pub the other night by a wild-eyed, dishevelled man with the air of a lost soul about him. I reproduce it without comment. Readers should be able to deduce for themselves his state of mind. All punctuation is as received.

Lincoln Pub 9.59pm 21/2/80

Yes, all you potential Minifesters, we've got the wheels of organization rolling. On Thursday 21st of February the Minifest committee was elected. The positions are as follows:

Convenor	David Robson (a cute rather tall tenor with a beard)
Treasurer	Felicity Johnson (after glandular she can handle anything)
Secretary	Jenny Vasey (there's more talent to come)
Con Man	Geoff Harrison (would you trust this man)
Pub. Off.	Peter Sloan (great guy, but I'm biased)
Librarian	Leanne Eades (please no Rachmaninov)
Camp Off.	Mandy Burritt (It's not true she's straight)
Social Secretary	Katie Purvis (last but not least)

Well that's it folks that's the committee. Remember Minifest starts on August 23rd and we all want you to come. We are expecting 150 at least!!!

Works...well?? Budget...well?? Camp and venue, well we've got those booked. Give us a chance, I'm writing this in the pub after elections. The bar's about to close. We'll send you more info soon see you in August love Pete Sloan. (I.V. rumours are not true.)

Editor's note: at the time of going to press Minifest works are still sub judice but one of the suggestions received by the committee was Choral Punk arr. Franz Josef Rotten. Dave thinks it was me but I know who it was. It was mff maff arrgh...

AUSTRALIAN INTERVARSITY CHORAL SOCIETIES ASSOCIATION

STATEMENT OF RECEIPTS AND PAYMENTS

28TH JULY TO 31ST DECEMBER 1979

	\$	\$
BALANCE ON 27TH JULY 1979	.....	460.43

Receipts:

Fees 1979	.....	331.00
Grants Received for I.V.s	.....	1,800.00
Erato Payments	.....	5.00
Profit on Cassettes	.....	20.60
Interest Received	.....	10.31

2,166.91

2,627.34

Payments:

Grants to 30th I.V.C.F.	.....	250.00
Grants to 31st I.V.C.F.	.....	1,550.00
Erato 31 Costs	.....	45.72
I.V. Records for Archives	.....	20.00
Postage & Stationery	.....	52.28
Freight - files to Brisbane	.....	21.61

1,939.61

687.73

BALANCE ON 31ST DECEMBER 1979

Balance on 31st December 1979 comprises:

VTU Building Society Account	.....	.01
National Bank Account	.....	187.72
Term Deposit Account	.....	500.00

As above

687.73

BILL ABRAHAMS,
A.I.C.S.A. TREASURER.

16th January, 1980.



Australian Intersivity 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.

AICSA PRESIDENT'S REPORT

to the AUSTRALIAN INTERVARSITY CHORAL COUNCIL, August 26, 1979.
for the year September 1978 to August 1979.

The past year has seen some successes for the AICSA executive, but of course the usual frustrations and difficulties have also been experienced.

Much thanks is due to Hugh and Geoff for their work and efforts to achieve smooth running of the Association -- Hugh for his impeccable bookkeeping and fund applications; and Geoff for his correspondence and minute-keeping.

During the year we have been fortunate to join up a new member: "Pro Musica" from the University of Queensland. With the apparent demise of U.N.C.S. this brings our constituent membership back to twelve societies. We feel certain, however, that there are other choral and musical bodies connected to educational institutions that we can, and should, approach in the very near future in order to increase our strength further. Anyway, a hearty welcome to "Pro Musica" and we look forward to meeting their members at I.V.

One of the major tasks the Executive was directed towards was the affiliation of the Association with the Australian Elizabethan Theatre Trust in order to gain tax deductibility status for donations from private sponsors. A delay has been caused by the requirements of the Trust with regard to the disbursement of assets upon dissolution of the Association. Later in this meeting the executive will propose constitutional changes to meet these requirements, and if Council approves these changes and they are subsequently carried at the necessary referendum, the Trust has indicated that our application will probably be successful.

The next step will then be to embark on a campaign of fundraising, using the tax deductibility as an incentive for sponsors. If AICSA is to continue to achieve its aims and objects we must ensure some form of revenue apart from that generated through membership fees, particularly for the purpose of continuing to produce a regular newsletter.

With regard to Erato, thanks must go to Barry for his efforts this year. It is becoming increasingly difficult to maintain a reasonable standard of printing and production whilst hoping to keep the costs down. Erato is becoming a very expensive liability for AICSA, and yet the executive feels that it must be maintained at all cost. A newsletter is the only real contact between the individual members of the societies and is therefore the only tangible benefit that AICSA members receive. Erato must be used to introduce individuals to AICSA, IVs and new concepts and ideas.

We will therefore be proposing steps in order that Erato can continue to be produced realistically, but we would naturally encourage the new Erato Editor to find the cheapest way possible of producing a newsletter of which we can be proud.

The AICSA Choral Composition Competition is another area which requires some promotional work, not only on the part of the Executive, but also, and more importantly, by the societies themselves. No prize was awarded in 1978, and no entries were received in 1979.

The Executive relies on society committee members to pass on all information and to encourage participation in such projects, and without that help the project will not succeed. The competition is a worthwhile cause and deserves to be encouraged, and hopefully, in the future, even greater incentives to submit entries may be possible. So let's work on it and not let the idea die in its infancy.

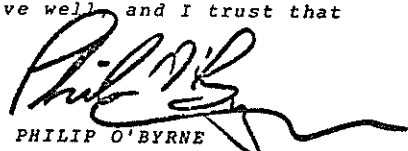
The AICSA Trust fund appears to be progressing well, with assets now exceeding \$4000. Two loans have been made to I.V.s, one of which has already been paid back. The concept of the Trust Fund is excellent, and its growth should be encouraged for the sake of our future I.V.s. I wish to make the comment, though, that I.V. committees and societies should not rush to donate money to the Trust Fund, because the capital is untouchable and the interest earned can be used solely as a contribution to an I.V. I believe that at the moment the general AICSA account needs more money specifically for the purpose of producing a top quality Erato on a regular basis, and also for many other useful areas where finance is needed.

Much discussion has been generated during this Brisbane I.V. with regard to the role that AICSA should take in ensuring the good management and success of an I.V. The first step was taken by Council last year by requiring I.V. committees to be ratified by the Council. Perhaps we should consider the point that the Festival is run by an organising committee for AICSA, and that each Festival will have an impact on future Festivals. At this stage I believe the Executive should be directed to prepare a series of guidelines, to be approved by Council in January next year, setting down certain points that an Organising Committee should adhere to. We must somehow ensure, when we are dealing with professionals outside the movement, that we are seen to be professional also. We will otherwise lose our credibility as a serious force in the choral music life within Australia, and not be able to attract the great musicians we need to maintain any sort of standard.

We must continue to work together, and I stress the word together, for the benefit of the Intervarsity Choral scene; and AICSA must be understood more fully, and used more fully, by all members of the societies. We have a national standing which I believe is being wasted and rendered inadequate by the societies "doing their own thing" and it's about time we woke up to the fact.

And I appeal to you, as Council and society representatives, not to leave this meeting and forget about it, but to make sure that your new committee members know and understand what AICSA means to them, and how it can be of benefit.

On that note I wish the new Executive well, and I trust that AICSA will continue to move on and mature.


 PHILIP O'BYRNE
 AICSA President, 1978-79

* * * * *

Australian Intersarsity Choral Societies' Association

Patrons: Georg Tintner;

Rodney Eichenberger, Professor of Choral Music, University of Southern California.

President: Neil Mason. Secretary: Vicki Robinson. Treasurer: Bill Abrahams.

Postal Address: 37 Gilruth Road, Kenmore. Q'ld. 4069.

Telephone: (07) 378 8669.

AICSA PRESIDENT'S INTERIM REPORT to the AUSTRALIAN INTERVARSITY CHORAL COUNCIL,
February 4th, 1980, for the period September 1979 to January 1980.

Although the AICSA Executive has had less than half of its term of office, we have been extremely busy, and much has been achieved already.

It was disturbing for us to find that AICSA's constituent membership had been reduced to five societies, because no less than seven societies had failed to remit their fees by the due date. This is an especially dangerous situation, as six constitutional changes have been passed by referenda, and I therefore appeal to societies to pay this year's membership fees by the due date of July 1st.

On the other hand, it was encouraging to find that societies were generally in favour of the holding of two AIVCC meetings this year. It is, of course, the first time that an AIVCC meeting has been held so early in the year, and we will not have to discuss next year's office-bearers or budget at this meeting.

The six constitutional changes passed by referenda are those proposed at the last AIVCC meeting. As there have now been several constitutional changes, the Executive decided that the AICSA Handbook should be reprinted.

Probably the most exciting news is that AICSA has now been approved by the Australian Elizabethan Theatre Trust for receipt of grants. This means that donations made to the Trust and earmarked for AICSA are tax deductible, with interesting possibilities for fundraising from the private sector. There are, however, several conditions attached, and these were detailed in a circular sent to all societies and IV committees. Briefly, (a) the donor must receive no other benefit in return, (b) any letter, brochure, document, programme or other printed material circulated to the public, which includes a reference that donations to the Trust are tax deductible, must first be submitted to and approved by the Trust before release, and (c) a standard letter which contains a reference that donations are unconditional must accompany all donations. It should be noted that the organisation approved by the Trust on its schedule is AICSA, not Intersarsity Choral Festival, and as such this is the only organisation recognised by them for receipt of grants. There is, however, nothing to stop AICSA from forwarding funds to IVCFs, but Section 6.7 of our Constitution precludes AICSA from forwarding such funds to member societies.

The question of how money donated to AICSA is to be distributed will have to be resolved by this meeting, and the Executive will be making its recommendations later in the meeting. I would like to congratulate the previous Executive for the skilful way in which they conducted negotiations with the Trust.

Those of you who were at Brisbane IV will recall that Margaret Jovanovic recommended that AICSA glean more information from IV participants on the other bodies they belong to, so that we can estimate the "catalytic effect" of IVs on these organisations. You will have notice that we have already started doing this, and the effect can only be positive.

In his President's report last August, Phil O'Byrne recommended that AICSA should take a greater role in ensuring the good management of IV, as each Festival will have an impact on future Festivals. He suggested that this Executive be directed to prepare a series of guidelines, to be approved at this meeting, setting down certain points that Organising Committees should adhere to. This suggestion has been echoed by Rodney Eichenberger, and also by Kevin Siddoll, a member of the Music Board of the Australia Council. We have not yet completed this task, but guidelines for approaching soloists and conductors in a professional manner have been drafted, and we have reached several conclusions. Later in this meeting the Executive will recommend that requests to national organisations for funds be made by AICSA on behalf of IV committees. Many funding organisations are favourably impressed by continuity of organisation, among them the Australia Council and the Australian Elizabethan Theatre Trust. AICSA now has a national standing which will be wasted if IV committees make direct approaches to such bodies.

We will also be recommending that IV committees be required to audit their books - this is already a condition of most grants from the AICSA Trust Fund - and that the Constitution be amended so that IV committees be ratified at least 18 months before the IV, instead of the 12 months presently required. Many deadlines for grants close in May the previous calendar year, 15 months before an August IV, and it would be silly to miss out!

The Executive has considered using the services of a professional fundraiser. We have decided not to recommend it, because we are receiving lots of advice free of charge!

Another activity of the Executive has been attempting to find out why negotiations between IV committees and the ABC so consistently fall through. It seems to me that in the long term, substantial benefit would be gained by working with ABC orchestras, in terms of standards, a professional image for the IV movement, and financially. It would seem that, in general, the State Music Supervisors are in favour of such an idea, but are prevented by the ABC's Head Office from implementing it. This conclusion is underlined when it is considered that exactly such a situation has just occurred in Adelaide, but I will leave further discussion of this to Adelaide IV's Report.

The AICSA Prize for Choral Composition is once again being offered this year. Entries close on June 1st, and the judges are Georg Tintner (conductor of Pro Musica), Colin Brumby (conductor of QUMS), and Robert Boughen (conductor of 1972 Brisbane IV). Two of the three are also composers, and the other is our Patron! Although details will appear in Erato, the Executive will be relying on society committees to encourage people to enter. Perhaps if an IV, Minifest or society were to perform Bob Kay's "Quicksands", interest in the competition would be stimulated.

The Agfa Tape deal organised by the previous Executive is still on, and it is well worthwhile making use of it. Cassette tapes are available at under half the recommended retail price, yet AICSA still makes a profit! Details in the next Erato.

Finally, a big thank you to Vicki and Bill for their hard work. They are a pleasure to work with.

Dear IV-going choristers (and those miserable folks who missed the 31st IVCF),

This is supposed to tell you all about PUCS. Well the dodo writing is President and I livewith the mascot, Cecil Duck (who spent a night alone with Audrey the AUC after the sculling- we expect awkward ducklings, I've been in PUCS since 1975 which means that PUCS was 16 years old as we come of age this year (how's your maths?).

We are the only undergrad choir at U.W.A., with about 50% student membership. We think we're brilliant - at least not bad. Our conductor this year is the brand new Margaret Pride (slightly shop-soiled at the recent IV, but we still love her). Our membership is tidal- about 40 at the moment, but who can tell...(full moon March!).

The committee has been forced to change because of people's workloads turning into work! So as of Feb. 1980, the POWER belongs to:

PRES	Meredith Lane- 244 Subiaco Rd, Subiaco (09) 3815676
VICE	Alan Hodgkin
SEC	Leonie Rutherford
TREAS	Bryan Connell (ooh, Yeah)
LIB	} Meredith Wright
SOC SEC	
DISC ED	Susan Hodgkin
PUB OFF	Jane van den Herik
CON MAN	Peter Crayden
*****	Niki Lawson
*****	Big Dave

This year is a year of innovation and change while trying to keep with tradition as well. Our first term concert looks like being some Renaissance motets and arrangements of popular songs known as "lollipops". Remember, Margaret has sung with the U.S.C. Chamber Singers! Also, Rodney Eichenburger will be in Perth this year so no-one knows what might happen. We are thinking of a madrigal dinner, so any advice will be appreciated.

Keep in touch with us, dear friends, we miss you already! terribly!!

See you at Minifest,

love, Meredith, and Cecil (quack).

#####b#####

As I sit here on my couch, relaxed, sipping my beer, I remember that DAMN! REHEARSAL! FIVE MINUTES!! HOLD ON! NO! That was the last two weeks. --- The two weeks of the 31st Intervarsity Choral Festival held in Perth this year. Never before had I encountered such organised chaos in my life, where there were so many 37's.

Hectic mildly describes the existence of 130 choristers, those two weeks. If it wasn't rehearsals in the morning, afternoon, and evening, it was publicity singing, parties, and late night caffeine sessions... sorry! I apologise for overlooking the two hours reprieve (?) we got between afternoon and evening rehearsals. Still, the people one eventually did get to meet were very pleasant (even if one, both, or neither were blotto).

Silly me, thought I was going to get a singing holiday (I got most of the singing, none of the holiday); Time to enjoy the Perth beaches totalled 2/21 days but I've no complaints there- the blue-bottle jelly fish welcoming committee turned up in full force. And if they didn't get you, viral encephalitis, or hepatitis, or salmonella were all waiting around the corner.

Anyway, enough of this satyr.... ooooo, satire. If you put all of these aside, Perth IV was quite enjoyable. An opportunity to sing choral works with full-blooded choirs of over 100 people, instead of piffly choirs of 30 or less. Overall, I enjoyed it, and am patiently waiting for (Godot-) Minifest, and Adelaide IV.

See you at both of them!

Stilts (Stylianios Polychroniadis)

####

UCS

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FLINDERS UNIVERSITY CHORAL SOCIETY

To all of you UCS and UMS out there who couldn't manage to move west this summer (and to those of you who did), here is a little "Eraticle" to let you know that F.U.C.S. is still alive and kicking.

In case you are interested, our committee for 1980 is as follows:

PRES	Wicky Bevan.	
SFO	Jan Buchan	
TREAS	Penny Tranter	...(another sister)
FUB OFF	Jenny Tranter	""""""""
CON MAN	Andrew Rankine	
IIB	?	
ASS LIB	Katy Nicholls	
SOC SEC)		
MIN SEC)	Mark Peel	
I.P.F.	Krysia Kitch	

Our conductor is still Carl Crossin incidentally, who is official FUCwit.

Christmas and New Year in Adelaide were pretty busy last year with fund-raising already in full swing for 1981 Adelaide IV. I'm sure you all know what it's like to sing carol after carol after carol, but it's good money, isn't it?

Not much has been going on over the holiday break because 13 of us migrated to Perth for a few weeks. I'm sure someone else has written a 31st IVCF Eraticle, but in case they forget to mention it, we had a ball. It has been so good, that I hope people are enthused to come to Adelaide IV as well. (I'm not very subtle with my hints about the next IV, am I?).

UCS is challenging FUCS to the annual cricket match on our return to Adelaide and, hopefully, we'll be able to win the smelly sandshoe trophy back again this year.

Rehearsals start again on Feb. 13th and hopefully, we'll have lots of freshers, come the beginning of term. Our plans so far this year are to perform a concert on June 21st in Elder Hall. If all goes well, we hope to do: Britten's: Rejoice in the Lamb followed by an unaccompanied piece for the first half, and Orff's: Catulli Carmina for the second half. We'll keep you up to date on any further developments.

The post IV party, or at least one of them, will be in Adelaide on the 14th of Feb. (St. Valentine's Day). I'm sure this date will have past by the time Erato has been printed, but it's good to let you know that Adelaide is still the centre of social activities.

For all you oldies who still remember them, there were two marriages in FUCS last year. Andrew Hand and Jane Mann were very

quietly married early in the year, and Penny Tranter and Peter Hopkins (now Mr. and Mrs. Hopkins) were married in December with FUCS providing their usual high-standard of singing. We'll let you know when the little ones begin to appear!!!

There will be more news in the next Brato, but don't forget about us over in Adelaide in the meantime.

See you at Minifest, or Adelaide IV, or wherever,

NICKY BEVAN FUCS.

####TO ALL THE PEOPLE GOING TO I.V. FOR THE FIRST TIME####

Perth I.V. was the first I.V. I'd ever been to. After being there for a few days, I decided that IV's are fun. I had been told by experienced IV'ers that I would decide that, but I must say I arrived in Perth with doubts. Everyone seemed to know each other and I didn't know many at all. However, the extremely friendly atmosphere didn't wane, and I rapidly became friends with a great many people - which seemed to be following the normal course of IV events.

I say the atmosphere was friendly, which is really putting it mildly. Because of the two week time limit, life was very highly charged, with people tending to cram in as much as possible between the heavy rehearsal schedule.

The musical side of this IV was very important and enjoyable. I found that the way to get the most out of these rehearsals, was not to sing till the wee small hours of the night before around a piano! Although that was fun, it tended to wreck one's potential as a worthwhile concert participator - which is essentially the theme of any IV.

I went along to IV expecting to have a strange time, and I had one. I loved most of it - the worst part, undoubtedly, was saying good-bye to everyone.

I think an IV is what you make of it. Go along and make yourself have a good time - it's so easy with all those great people, the organised (and unorganised) leisure activities and the great music around.

See you all in Adelaide in August 1981 for the next one.

love, Jenny Tranter.
(FUCS)



30th Intervarsity Choral Festival

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

August 18-September 1 1979

21 Stevens Street,
Yeronga, Q, 4104.

Dear UCs and UAs,

Brisbane I V seems as though it was ages ago - but then I'm writing this in the lull following Perth I V. Those of you who can recall last August will fondly remember rehearsals with Rodney Eichenberger, relaxed sun bathing at Tallebudgera, the stunning acoustics of the Miami Great Hall . . . and much more.

You will want to bring the musical highlights of the I V back to life by buying your copy of the I V record. Actually the "record" is a set of three records - two records are devoted to the music of the I V while the third record is the Chamber Singers' Concert in Mayne Hall, University of Queensland held during the I V. The record set costs \$20 (including postage) and an order form for your record is at the foot of this page (or wherever else Stewart squeezes it in.) The date for the release of the records is not finalized but should be in only another few weeks. All paid orders will be filled just as soon as the records arrive.

Finally a big thank you to all of you who came to Brisbane and took part. I Vs can happen without sufficient funds (mind you we don't recommend it) but without the participation of uni choristers there could not have been an I V.

Thanks.

Bill Abrahams
for the 30th IVCF Committee.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

Yet again I begin my eraticle a month after the deadline. The last was in fact finished with time to spare when a last minute change of plans made the whole thing redundant. You can't win. And now I have an eratoed breathing down my neck four days a week at uni. I vote some other city gets the editor as soon as possible.

Well, folks, purple power did it again. Purple and blue, actually. We combined last September with MUGS to make a foray, as it were, into AAAA's requiem, in Melbourne's great pseudoneogothic (thanks Stewart) cathedral, St. Patrick's. We made a small profit (but face it, any profit is a good profit), the audience was quite good, the reaction was favourable, the music sounded nice, the choir sang enthusiastically...WHO SAID THAT? One organizer with less than discerning aesthetic tastes produced a programme on pale blue paper with purple print. Not quite as striking, I suppose, as if AUGS and FUGS were to do the same thing. Think about it.

Hot on Fauré's tail came the annual dinner. Our elections (see below) being in July we were mercifully spared that trial at the dinner, but kept ourselves (and the other clientele) otherwise entertained with such erudite selections as an 8-part rendition of "the menu" (to wiener schnitzel, schnitzel wiener), courtesy of P.D.Q. Bach and Jim Grints. The highlight of the evening was delayed until we had descended to a suitable level of inebriation when Hugh Duncan judged it safe to emerge from his hole in the woodwork to present the Morals Report. He retreated back again at the end of this strin of accusations and innuendo (mostly true), and hasn't been seen since. Some of his Moral Awards are worth a mention, however. The Ambidextrous Octopus Award, for handling every thing at once, went to Geoff Harrison. Steve and Robyna Davies won the Exothermic Encouragement Award for Erogenous Endeavour, and Katrina Addicoat and Tony Bevan won the Sherlock Holmes Matchpoint Award for the redheaded tenors' racket. Cogitate upon it. There were other awards, some of which are too erudite to be explained here, and others of which are not erudite enough. You can read more about this report in Hugh's new work of fiction, "Intimations of Immorality", from recollections of early innocence.

Now, a perspicacious observation from the pen of one of the great philosophical ge (read: daydreamers) of our time, Leanne Eades. This is reprinted with the permission of the editors of "Lust of Life", who were responsible for the magazine in which it first appeared.

The aim of the choir is to sing.

The method by which we reach this goal is by singing.

The result is song.

This and many other gems are to be found in Miss Eades' soon to be released autobiography "Intimations of Inadequacy".

December saw MonUCS on tour, (Crapp Family Singers?) as we took some culture to the sick and religious of Bendigo, (and neighbouring towns of Meshach and Shadrach). We sang Chrissie Carols and song-book repertoire at the Bendigo hospitals, and Purcell's Te Deum in Bendigo's new Cathedral.

We had some interesting ideas for our Christmas concert. Apart from traipsing off countrywards, we did our regular stint in the Robert Blackwood Hall, but with a bit of a difference...ergo, readings from Punch of 1840 odd, a couple of short plays, mediaeval carols etc., Byrd's Haec Dies (dead fish), Gregorian Chant processions dressed in left-over Pilgrim's Progress hooded white gowns. Some of you saw versions of the same thing at I.V. Others of you were lucky enough to miss them.

We devised a novel way to get to I.N. in January. Some 12 MonUCS did a Partridge Family act and hired a small bus, aptly named the Cherub-bin.

Last year, MonUCS saw a series of extra-MonUCS performing groups. Some of you have met up with the Four Strokes - more fool you. Since then have appeared "Henry

and the Purcells", "Buster Hymen and the Penetrators", "The Morris Highlights" and an electric elk called Simon.

THIS YEAR our committee (who took office about six months ago) is as follows:

President - otherwise known as himmering sheep - Steve Davies.

President of Vice - and ex officio morals officer - Hugh Duncan.

Treasurer - Libby Noodle.

Secretary - Our own special K - Katie Pervious.

Librarian - She who keeps score for us - Leanne Eades.

Con Man - Lives up to her reputation, as is evinced by the questionable methods she employs to sell Perth IV raffle tickets - Sally Angliss.

Pub Officer - She who failed in her duty in the first two weeks of office by allowing rehearsals to continue past closing time - Yours Truly.

General Ass - James Rigby.

1st year reps - Joint Most Corruptible Fresher, Simon Johnson, and MoonUC at the last Intergalactic Choral Festival, Jane Belfrage.

Immediate Past Himmering Sheep - Stewart.

....Thus have we safely trodden underfoot the scores of another year...

Lots of Love,
Catherine NihillXXX

(author of the Erato article "Imitations of just about everybody")

MonUCS eraticle mk. 2

or... Intimations of intonality.

And here, folks, after much ado about not much, is your very own supplementary MonUCS eraticle, to update your very own other MonUCS eraticle.

It appears that we of the Cherub-bin arrived home from Perth in more or less one piece (each). Apart from a few minor incidents which had one or two of our number eating broken bottles and performing human sacrifices at full moon, we returned to civilization a moderately sane bunch of Cherubini. Our programme for the year includes Kodaly's Missa Brevis, Allegri's Miserere - after I die I'm going to come back as Robert Chilcott, and sing that - , (where was I?...), two Gabrieli motets, the only other Australian performance of Anne Boyd's Death of Captain Cook (I thought he died in Sydney...) with MonUCS as Aborigines and Hawaiians. Oh! Our conductor for most of the year will be Greg Hurworth, well known among the cognoscenti of the Monash University Music Department. Our main concert for the year is a mass by Benevoli written for two choirs, four orchestras, sixteen soloists - 54 parts in all, not including nervous breakdowns. To be performed with Ars Nova, some Ballarat choir, and conducted by Bevan Leviston, even if he does hate altos. And when all the smoke has cleared away, we shall draw breath and dive headlong into the nth Melbourne Minifest, convened by our own David (Messiah) Robson, at which, of course, I shall see you all. Now if you understood any of that, you're a better person than I, but I said I would keep this supplement down to two paragraphs, and in that I succeeded.

See you when I see you - love Cathy xxx

AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

Being the choir of one of the newer universities, Scuna was founded in 1962. Scuna probably has a higher proportion of workers than any other Australian University Choral (or musical) society. Because the university choral (or musical) societies are a national movement, if people have studied in another city, and belonged to the university choral (or musical) society there, and come to work in Canberra, they generally come and sing with Scuna.

Scuna tends to sing Baroque music, but also sings most other types. Our 1979 Christmas concert included Britten's 'Ceremony of Carols' and a rock cantata. This year, one of our concerts will probably include works by Kurt Weill and Gesualdo.

If you're ever in Canberra, please do come and visit us. We'd love to see (and hear) you. We rehearse on Tuesday nights at 7.30 in Burgmann College, ANU.

Our official address is

ANU Choral Society (Scuna)
c/- ANU Arts Centre,
Australian National University,
P.O. Box 4
Canberra, ACT, 2600.

For personal contact - Rosemary Mattingley,
Bruce Hall, ANU,
P.O. Box 827,
Canberra City, ACT, 2601.

*** AGFA TAPE OFFER ***

AICSA is concerned that you, the individual member of a university choral or musical society, do not see much evidence of AICSA's activities; so we are searching for ways in which we may put our collective bargaining power into effect for our mutual benefit!

So - AICSA has negotiated with AGFA-GEVAERT (Melbourne) to supply members with blank, top-quality CASSETTE TAPES at extremely low prices:

		AICSA Price	Rec. Retail
Superferro	C60	\$2.30	\$5.10
	C90	\$2.90	\$6.75
	CL20	\$3.60	\$8.48
Stereochrom (CrO ₂)	C60	\$2.50	\$5.60
	C90	\$3.20	\$7.03

Take advantage of this offer now, as we cannot guarantee that the opportunity will be open next financial year. Place your order now (with payment please) with Phil O'Byrne, AICSA Past President, 4/134 Marshall St. Ivanhoe, Vic. 3079 to reach him before July 1st. Allow some time for delivery. A good response to this offer will encourage us to pursue other areas on your behalf, so consider it carefully and act!:

Neil Mason - AICSA President.

A.I.C.S.A. - WHAT IT DOES

Dear Choristers,

Hello to you all from the AICSA Executive, and an especially warm welcome to those of you who have just joined one of AICSA's member societies, and are therefore reading your first ERATO. I hope you will find your society a warm, friendly group to sing with.

As I write this, memories of Perth Intervarsity Choral Festival are still fresh in my mind, and the Brisbane I.V.C.F. last August is still a pretty clear memory. Intervarsity Choral Festivals and the spirit of co-operation between societies which allows them to happen are what AICSA is all about. There have been 31 of them now, the first one being in 1949. They are the largest choral festivals in the southern hemisphere, and the second largest in the world. (The largest is the "Three Choirs Festival" in England.)

AICSA- the Australian Intervarsity Choral Societies' Association- was constituted in 1974 and exists to ensure that the I.V. movement does not rest on its laurels but continues to grow. It ensures that an I.V.C.F is held every year, following a cycle of venues. It operates a Trust Fund to help finance I.V.'s. It publishes Erato. It maintains a catalogue of the choral music in the possession of the member societies, so that each society can borrow other societies' music, normally without charge. It negotiates with national bodies such as the Australia Council and the ABC on behalf of IVCF's. It sells you AGFA cassette tapes at less than half the recommended retail price (yes, this offer is still on. See this Erato for details). It organises meetings of the Australian Intervarsity Choral Council (AIVCC) so that mutual problems can be discussed. Not content with all of that, it runs the annual "AICSA Prize for Choral Composition" (for details see this Erato- one of you could win \$100)

More things are in the offering. For example, the possibility of establishing a national "Hire-a-choir" scheme for fundraising is being investigated. In the meantime, if any of you have any suggestions or comments to make, I would be glad to hear from you.

Yours in harmony,

Neil Mason (AICSA President)

AICSA ARCHIVIST'S BLURB

Dear UMS and UCS,

I am writing to you as AICSA archivist to ask whether you possess anything to do with Intervarsity (IV) that you think should be put in the AICSA archives. I am collecting material related only to IV and AICSA. Any material connected with individual choral and musical societies should be kept by your society. If you think you have something, please write to me, giving details of the item.

ROSEMARY MATTINGLY
BRUCE HALL, ANU
P.O. BOX 827
CANBERRA CITY, ACT, 2601. Thanks

(u)

Move over Michael Parkinson: Erato interviews that master of the reproachful glance - David Measham: (cheers).

(edited highlights of two interviews which took place on 8/2/80 and 9/2/80 in Winthrop Hall, University of W.A.)

ERATO: Mr. Measham, this is in effect your first contact with the Australian University Choral Societies. The Australian Intervarsity Choral Societies' Association consists of a dozen or so choral and musical societies, most of which are represented at this festival. We like to think that AICSA is unique in Australia, if not the world, as a free association of undergraduate musical groups. Naturally, therefore, in our more grandiose moments some of us like to think in terms of having a purpose and a role to fulfil. Could I ask you how you see the role of the university choral and musical societies as regards both the public and their members?

MEASH: Given the situation regarding choral music, major choral music sung by large choirs in Australia, apart from local amateur societies who in general would be multi-rehearsal over many weeks and in general tend to stick to the standard classics and the traditional choral works as indeed do the ABC pretty well with their symphony orchestras and their affiliated choral societies; given young voices, and the young intelligence and the young acceptance of newer things - which is only to be expected, then I think that the role of a choir getting together in this nature - 200 intelligent, young, bright singers and voices together once a year for a sort of crash course for two weeks - I think that their opportunity would be to fill in certain of the musical gaps that the more conservative areas of the musical output of Australia shy from. So in other words you're getting into lesser known choral works of other centuries plus the possibility, obviously, of doing something like - (I mean what is staggering, in actual fact, in this country even, is that even early Stravinsky works seem like avant-garde). The twentieth century - we're now in 1980 - there's an awful lot of tremendous twentieth century repertoire - very acceptable to our ears now. I know 50 and 60 year olds don't accept music written in 1910, and it's only in the last 20 years even that Bruckner, and even Schoenberg, in the English speaking world, started getting some sort of hearing. But it must be even more difficult for some of the younger composers and even some of the more established big name composers to get their works played and performed. So I think therefore that the role would be to fill in where intelligence is required, the amount of rehearsal time at our disposal is required, and we can fulfil a great role in terms of the world's neglected and new repertoire.

ERATO: Talking about the individual societies, as opposed to the festivals - it is there that the question of whether we have a 'role' often leads to a dilemma in programming and the occasional seminal crisis of faith. Would you say that University cultural groups have any sort of obligation (despite what may be an overwhelming lack of public interest) to themselves and to the public?

MEASH: Well their obligation, I guess, is to - I think ultimately, really - if you want an honest answer to everything - I think our obligation as musicians is to music. I believe - and I really mean this - that your society committees and conductors have got to have a creed, almost - take their courage in both hands and go ahead with what you've got to do with the courage of your convictions and of your own capabilities. The unfortunate thing is that music today - I don't believe it's any different than it always was - is an expensive business to put on, and it is still pretty conservative, but in terms of responsibility, I really think that our overall responsibility is to music and we often forget that - we tend to think in terms of 'just how big a success can we have with this?' and 'will it be box office?' 'will that not be box office?' whereas, in fact, I think that tremendous rewards - bearing in mind, I guess, in a way that the reason we're all here is because we love what we're doing and to a certain extent as performers we're doing it for selfish reasons... there's a fair number of people who deserve (in terms of responsibility) to hear works that the conservative organisations won't put on. I mean we're doing an extremely esoteric programme tonight - Rachmaninoff and Bruckner - marvellous programme none the less - and if one or two thousand people were here tonight they would all enjoy it. None the less the two names together - 'Vespers' conjures up gloom and darkness in the eyes of the general public and Bruckner is generally unknown still. So therefore, being realistic, we're not going to have a packed enthusiastic house here. Maybe in New York or London, sure, but we're in a different sort of musical society. But I think what we did the other day - the Choral Rock concert - which we did very well - and we obviously attracted a big audience and made some money and therefore the one is subsidising the other - we enjoyed ourselves and I think we're not cheapening ourselves in any way by doing the Choral Rock because it takes good musicians, good brains, to do that sort of thing well and we did it very well. So I think the responsibility financially would be to have a little bit of cream cake for one thing and then a bit of dry bread later on.

ERATO: In your own background in England and wherever else you may have gone, have you found any similar sort of setup to AICSA and is it significant?

MEASH: Well, I haven't - I mean in England there are many, many, many, choral societies all doing various things. I don't in fact know if there would be a combined universities choir - I've never heard of it. I mean the Welsh choirs all get together and do their similar things but they tend to do their various, very specialised programmes. In America, I would guess that you would get it, probably at the music camps, which this would be - a sort of choral music camp. They are very progressive indeed, but they also attract a lot of coaches... in the States you would probably have, in a course like this, voice tutors on each voice - madrigals, part singing and all that sort of thing.

1. (editors note) Measham was unaware that some intervarsities have offered workshops, and very successfully, too.

ERATO: The average intervarsity choral festival would be in planning for four or five years, a small group of people (the festival committee) put in a concentrated effort for two or three years, and a larger group - the host society or societies - also put in a sustained and fairly draining effort for a while. So for each intervarsity you've got a few years of very hard work. Is it worth it? Are the intervarsities important to anybody other than their participants?

MEASH: A straight answer would be: of course they're worth it. The fact that 200 people get together purely for the love of music and then disappear into their own corners, and so many things that have happened over the last two weeks - some of them will have effect outside this particular place. The different societies will go back and will have learned something from it and so, therefore, they will all benefit. The music listening public of Perth will benefit from these two concerts. The minority will be satisfied at hearing two quite esoteric works tonight which they would very rarely get the chance of hearing. Fortunately it is being recorded and the ABC will have the opportunity of broadcasting it so, where they might not have decided to put it on themselves, they will be very happy to have the use of it from someone else, and so therefore I would say it is of great importance, yes.

ERATO: We are all amateur administrators. Some of us go on to become professional musical administrators but as a rule we're all people who take time off from our university courses to go around pestering people like the Australia Council and the ABC and booking halls and managing orchestras. This could lay us open to a charge of amateurishness. I don't know whether it is true or not, but what would you say, what specific criticisms would you have?

MEASH: It's very difficult because I think you get 200 young people together - naturally they want to be able to let off steam and do various other things. I would say (and I'm nitpicking) looking at the schedule you've had for the last two weeks, it's been overfull of non-musical things, and I know that there's an awful lot of very tired people here, and because the standard is potentially so high, I think that I, as a professional musician coming in to deal with the choir, I'm a shade disappointed - I mean I'm thrilled because it's some of the best choral singing I've ever heard in this country, but it could be the very best without exception... That is, as I say, nitpicking, because the standard overall is very high, and it is only because it is so good that I can then think - because I don't think any musician is ever satisfied, I think you're always striving for something a little bit better - and it's my job to ask for that something more and to expect something more... There are a lot of very nice singers here. Vocalists, I mean real singers. There are also a lot of other people who just sing because they enjoy it without knowing how or why they sing that way, and I think you could do a lot of good by having them work on their own

vocalising, and singing in small groups to the benefit of the overall effect.

ERATO: We've been going for a while now - obviously, this is the 31st annual festival. At the Intervarsity Choral Council meeting earlier this week there was a feeling of looking around and wondering where we go from here. Where would you say we should go from here?

MEASH: Well I know what I'd do. I would, and we tried to do that here in various ways, in case you don't know, we approached John Tavener initially to write a piece because this was originally going to take place during the Perth festival. It's a marvellous opportunity to do a world premier of a piece by a major accepted international contemporary composer, and I think it would be really marvellous for everyone in terms of their self-esteem, and in terms of the eyes of the world, to think in terms of commissioning maybe an Australian, if not one of the international figures to write something specifically for you. In other words, make it something very, very special so the whole musical public of Australia, and even in other parts of the world will be looking at this particular festival.

(editor's note) In fact over the years intervarsities have done first performances of works by practically every major contemporary Australian composer - names like Colin Brumby, Donald Hollier and Nigel Butterley and others. The international idea is a good one, but. Just think - if IVCF#1 had been quick off the mark, they could have scored something by Vaughan Williams!

* * * * *

GREAT MOMENTS IN MUSICAL CRITICISM

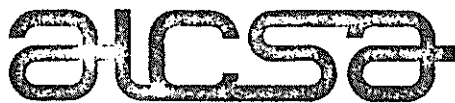
excerpts (sic) from the Lexicon of Musical Invective
ed. Nicolas Slonimsky.

"Wagner's work is nothing but a very noisy accompaniment to an absent melody."

"Stravinsky's Symphony for Wind Instruments (was written) in memory of Debussy... I had no idea Stravinsky disliked Debussy so much as this..."

"In Monsieur Ravel's String Quartet... there is as much emotional nuance as in a problem in algebra."

"Brahms's Requiem is so execrably and ponderously dull that the very flattest of funerals would seem like a ballet after it."



Australian Intervarsity Choral Societies' Association

Patrons: Georg Tintner;

Rodney Eichenberger, Professor of Choral Music, University of Southern California.

President: Neil Mason. Secretary: Vicki Robinson. Treasurer: Bill Abrahams.

Postal Address: 37 Gilruth Road, Kenmore. Q'ld. 4069.

Telephone: (07) 378 8669.

Ref. E.

THE AICSA PRIZE FOR CHORAL COMPOSITION 1979/80.

(Entries close 1st June, 1980.)

This year AICSA is once again sponsoring a competition for the composition of a piece of choral music. Prize money to be awarded totals \$100, and the winning entry will receive at least \$50.

The judges are Georg Tintner, Colin Brumby and Robert Troughen.

The results and the 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. Entries must be made on the official entry form, extra copies of which are available from the Secretary at the above address.
An entry fee of \$2.00 must accompany each work submitted.
3. The closing date for receipt of entries is JUNE 1st, 1980 (midnight).
Entries must be sent to the Secretary at the above address.
4. 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.
5. Only original, never previously published entries will be accepted; the text need not be original.
6. A maximum of three entries per person will be accepted.
7. Works must be predominantly choral with minimal accompaniment and of five to fifteen minutes duration.
8. Unsuccessful entries will be returned if a stamped self-addressed envelope is included.
9. The judges' decision is final and no correspondence will be entered into.

Ref. E.

THE AICSA PRIZE FOR CHORAL COMPOSITION 1979/80.

(Entries close on 1st June 1980 with the Secretary, AICSA, 37 Gilruth Road, Kenmore, Q'ld. 4069.)

NAME (block letters):

ADDRESS (block letters):

NAME OF SOCIETY:

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

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

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

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

SIGNED:

DATE:

FOR OFFICE USE ONLY:

Date:

The General Manager,
The Australian Elizabethan Theatre Trust,
Box 137, P.O.,
Kings Cross, N.S.W. 2011.

Dear Sir,

Please find enclosed cheque for \$ representing
my donation to the Australian Elizabethan Theatre Trust.
This donation is given unconditionally. However, it would be
appreciated if, when considering your appropriations to the
performing companies, preference in the allocation of this
donation could be given to A.I.C.S.A.

Signature:.....

Name:

Address:

..... PC

(Please print)

