

ERATO

THE NEWSLETTER OF THE
AUSTRALIAN INTERVARSITY
CHORAL SOCIETIES ASSOCIATION

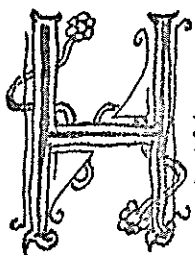
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SINGERS AND SEX

33



REGISTERED FOR TRANSMISSION BY POST AS A PERIODICAL

- CATEGORY B



ello. In order to make this issue seem more substantial, you will be treated to an extra long editorial, plus the occasional bit of pseudo erudite silly verse during the course of Erato 33. (Science students have my permission to skip these.)

I can't pretend that the editorship of Erato has been a particularly spiritually rewarding business. No. 32 was typed and organised in a week, went to the printers in the first week of first term, and then to my intense frustration became a pawn in a somewhat sordid and pointless episode of Monash Union politics, (the bureaucratic rather than the revolutionary variety). Erato wasn't the only thing that suffered, MonUCS being in the position of not having any handbills for their first term concert until a week before the event, and several student groups, including a couple of other national newsletter editors, had to hang fire while somebody tried to prove that he shouldn't be in charge of the Union print shop. So I can't really blame those of you who (presumably) aren't impressed enough with things to bother submitting material this time. My heartfelt thanks to those who have. I only ask that you give the next sucker a go. Melbourne Minifest (and 32nd IV? perhaps it just isn't imminent enough) apparently feel that their own bullshit liaison system obviates, in their case, the need for a national newsletter. Sic transit Gloria Monday.

Erato has, in the few years of its existence, grown and acquired pretensions beyond those of the first couple of geatethered, two-page issues. Nevertheless, I detect in the early issues a sense of immediacy and comradeship which I cannot recall in my five years as an UC. It is probably linked with the trend towards smaller IVs which have nothing like a majority of active undergraduate choristers attending. Viz the results of the AICSA survey published in this issue, although I will admit that Perth is a bit of a pad for impoverished eastern undergrads, especially during the holiday-job monthd. The onus is on the geriatric heavies with half a dozen or more IVs under their belts, and of course all aspiring heavies who went to Brisbane and/or Perth, to convince the stay-at-homes to get off their backsides and experience the myriad delights of Intervarsity. Once you've tried it you're hooked...

I'm sure most of you out there will agree that the time you have spent in your society has given you some of the more exciting and artistically rewarding experiences of your lives, as well as the friendship which has sustained many a lonely fresher, usually to the detriment of study. Not only that, I am convinced that the member societies of AICSA are an important (and regrettably underrated) cornerstone of the Australian musical edifice. Yer Australian Opera, ABC and Musica Viva are all very impressive and desirable, but to quote my favourite composer*:

*R. Vaughan Williams

"If we want to find the groundwork of our English culture (please read 'Australian' in this case - ed.) we must look below the surface - not to the grand events chronicled in the newspapers but to the ... choral societies whose members trudge miles through rain and snow to work steadily for a concert... and at best there are only two tenors and one has a cold..."

Now I am not going to suggest that University musical groups belong quite in this category, but you would probably admit that by and large we fall into the class of musicians whose achievements do not make headlines, except at Intervarsity or when some maverick conductor or committee member or president goes berserk over something and manages to con the rest of the society into going along. I would hope that as university students and associated types your sights and aspirations are aimed slightly higher than the "village choral society" tag would suggest. Nevertheless while some of you out there are doubtless of that happy ilk who breeze through a choir while on your way to being a Joan Sutherland, Gerald English or John Hopkins of the 1990s, there are also those who are perhaps not exactly inspired vocalists, but who pour their time and energy into chasing orchestras, designing and printing publicity material, treading the tightrope of liaison, and of course battling determinedly with some horrendously demanding piece of music which everybody says you'll never be able to do, when you've got an essay due in the next day and the other tenor has got a cold...

FORTY-EIGHT HOURS LATER ...

Well folks, the delay was worth it because in the last couple of days I have taken delivery of articles from GUMS and MUCS - thanks to Stilts for his ingenuity in getting it to me. I suppose if I waited long enough we'd have a real bumper issue, but I'm sure that theory begins to fall apart after a while.

ERATO now consists of -

1. Editorial.
3. AICSA survey -- Bill Abrahams
5. PUCS -- Susan Hodgkin
7. QUMS -- Bill Abrahams
9. AUCS -- Liz Finch
11. GUMS -- A.Non
12. Hugh Duncan's Saucy Suggestions Survey
16. MUCS -- Stylianos Polythingummy.

ERATO is published by Stewart Skelt, 45 Chomley St. Prahran 3181 for AICSA, 37 Gilruth Rd. Kenmore 4069.

Stop Press for God's sake: Yesterday the printing machine broke down so I had to wait another day. In that time I have received a MonUCS article and a Pro Musica article plus other AICSA stuff - this is getting ridiculous

WHO ARE WE?

OR WHAT SORT OF PEOPLE ARE IVERS?

"Well we're University Students who sing" you start to reply. "Actually quite a lot of us aren't students any longer and we sing - you know - Choral Works." That sort of explanation might be fair enough when we are encouraging freshers to come to their first IV, but when it comes to convincing Cultural Bodies to sponsor IV's - that is to give heaps of money - as you can imagine the explanation is a little lacking.

AICSA - the national body of the IV movement decided it was time that we found out who we were. Perth IVERS already are in on the secret because they were asked to fill a short questionnaire telling us about themselves. Some of the questions - "Have you ever lived in the country?" seemed rather strange but everybody was marvellous and answered anyway. The result is that we now know WHO WE ARE!

First to satisfy the statistically educated, 107 IVERS responded to the survey out of the 127 Perth IVERS. (i.e. 84% response rate). The "average" IVER is not a University fresher (only 17 are less than 20 years old). The "average" IVER is female - but only just (57 females to 50 males). This mythical IVER must be schizophrenic because she has a one third chance of belonging to two (or more) Univeristy Choral Societies. The survey tells us that there were:

| | |
|-------|-------------------|
| 17 | AUCs |
| 7 | Collegium Musicum |
| 14 | FUCs |
| 1 | GUM |
| 19 | MUCs |
| 20 | Mon UCs |
| 3 | Murd UCs |
| 35 | PUCs |
| 1 | Pro Musica |
| 2 | QUMs |
| 10 | SUMs |
| 3 | SCUNAe |
| 2 | TUMs |
| and 5 | ex-UCs |

The survey reassured us about the student myth - students do form the majority if IVERS, but only when those who are studying part-time while holding down a job are included. 57 or 53% are then students. Of the non-student members, a dozen work at Universities, a further eleven teach, eight are professional people, only three work for a Cultural Enterprise, but nine are bureaucrats. A further five do various other things and there are seven who variously describe themselves as "Unemployed", "Dole Bludger" and so on. Interestingly this fits in well with the figure of 55 IVERS who paid the higher camp fee at Perth IV.

The student IVERS seem to be a pretty representative bunch. 24 are studying Arts, 8 are studying Sciences, 11 are studying for a professional degree (other than Music and Teaching), while 10 are studying Music and 4 are studying Teaching.

The survey rather harped on this business of teaching because we think that the people funding culture will be impressed if plenty of IVERS become Teachers because they might do their bit as teachers to support culture in schools. 18 of the student IVERS plan to teach but a further 17 admitted that while they do not plan to teach they expect that they will. A special thank you to all those of you who understood that these two questions were different.

The next idea the survey wanted to check out was to what extent are IVERS drawn from all over Australia. There are signs that Governments in particular like to see some of the money spent on culture benefiting country people. First we asked where IVERS lived - which was just as well for we found that, for example, not all

QUMs live in Brisbane. Sadly only seven IVERS don't^{come} from state capitals and four of those come from that god forsaken city of Canberra. However, we didn't give up lightly so we asked if people had worked in the country and found 16 IVERS who have lived (or do live) in the country and another 14 who said they are likely to work in the country at some stage - how many planned to teach? So it seems that we have some sort of an argument that the benefits of IVs are not solely restricted to city slickers.

The final question proved to be the real bonanza. We asked IVERS to tell us about their musical activities. The idea of the question was that we hoped to be able to argue that the educational experience that IVERS enjoyed benefited not only themselves and the University Choral Societies they sing with, but also other musical groups and activities. This is most certainly the case. After weeding out answers by IVERS listing their second University Choral Society we still have 66 IVERS or 62% who are engaged in Musical Activities apart from University Choral Societies and IVs. Some IVERS actually named their other activities while most merely described what they were. Nevertheless, we can estimate that IVERS are involved in some 50 different choirs and choral groups and that they are involved in some 19 different orchestras and instrumental groups. 4 IVERS are vocal soloists, 9 teach music or a musical instrument, 7 do other musical things like busking or performing in musicals, 5 have been musical directors, 3 have stage managed productions, 5 have been instrumental in forming musical groups of various sorts. Last but not least, one IVER is preparing a MA Thesis on the linguistics of singing (if I have understood it correctly).

So now when you are asked who IVERS are you will be able to reply with confidence "We're University Students who sing. Actually half of us aren't students any longer and we sing major choral works at IVs." - you have the statistics to back you up!

Bill Abrahams

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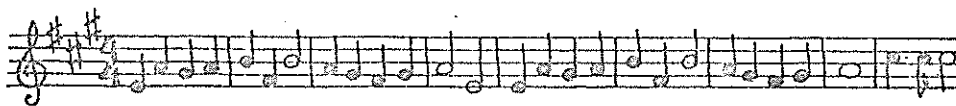
VERSE ABBREVIATE - FROM OUR AUSTERITY ANTHOLOGY

ELEGY W.I. A COUNTRY CHURCHYARD BY T.G.

The curfew t's the k. of passing day.
The village elders in the churchyard plot
Might have been famous men like (e.g.) Gray;
But famous people also die. So what?



If all the trains at Clapham Jctn
Were suddenly to cease to fctn
The people waiting at the stn
Would never reach their destintn.



Is this a PUCS
letterhead Susan?



UNIVERSITY OF WESTERN AUSTRALIA

UNDERGRADUATE CHORAL SOCIETY

PUCS have been having a most busy and exciting time this year. In first term we prepared two programmes, the first of Easter music - hymns and a few extras - which we recorded for radio and, hopefully, disc. We also performed some of it in Boorgoon Shopping Centre for an appropriate sum.

The second programme was for our own lunchtime concert. We did Bach's 'Sleepers Wake' and two madrigals in the first half, and a rather nice collection of light songs in the second half, including an arrangement of Neil Young's 'I Write the Songs'.

Financially the concert was relatively successful, partly because we've been good people and got onto our Guild Societies Council and the Performing Arts Council, for funding. The Guild Societies Council gave us money to be spent on music and nice little extras like waiving of hiring fees on the Octagon Theatre, and the PAC gave us a guarantee against loss and a conductor's fee.

The next major event in our lives has been the departure (from PUCS) of Margaret Pride, our conductor. A full time-and-a-half job, tertiary study, Rodney Eichenberger's visit, a promised orchestra tour at the end of the year, and PUCS, proved too much even for Margaret.

At the same time and simultaneously, we had a major political upheaval in PUCS, which resulted in a special General Meeting and a re-election of the committee. I use the term 're-election' because there were three committee changes, two because the people in question didn't stand for re-election. The chief result has been an increase in interest in the running of PUCS, a greater awareness of organisational problems, and increased support of the committee by the choir.

After a few weeks where we were helped by a temporary conductor, Jeff Carroll, who very kindly stepped into the breach at a few day's notice, we got a new conductor, Tony Haydwell, who may be known to some people in Sydney, though not an ex-SUMS. Tony is doing a masters at the University of WA, plays the harp, and in our two rehearsals so far has been pretty good.

At the moment we're in the midst of Rodney Eichenberger's visit and quite a few PUCS members are involved in his workshops or classes in some way. We 'Laudate'd him off the plane at his arrival and he looked appropriately nostalgic. He's making lots of lovely noises about MUSIC and setting up contacts so we can buy without having to wait the usual months or years.

Our Madrigal Dinner is getting more sorted out, and we've got a bit of the work under our belts already. The venue hasn't been decided yet. We're looking for a place that's comfortable, has good kitchens, a nice atmosphere, is large enough, either has caterers or will be co-operative about them, that will let us have a Saturday night and is still cheap. Shouldn't be too hard to find, should it?

We're still debating whether we want a fabulously delicious and decadent dinner at an appropriately decadent price, or whether we'll let beggars in and eat off the floor. The battle between the proletariat and the bourgeoisie hasn't yet been resolved. We'll probably end up somewhere in the middle classes - if there isn't a revolution!

We're also resolved to have third term and next year planned well in advance. We're learning a lot.

Dates for the Madrigal Dinner are around September 27th - so think of us! We'll be doing a bracket of a dozen or more madrigals to start, then P.D.Q. Bach's 'The Seasonings' (it isn't a madrigal, but it somehow seemed appropriate), three choruses from Purcell's 'Faery Queen', and then a bracket of light songs.

Greetings, and good wishes from all PUCS to other UCS.

your friend,

Susan Hodgkin

PS - I'm not MurdUCS official Erato correspondent, and they're not in AICSA yet, but other UCS may like to know that membership is higher (literally, because I'm one of two altos - no, but the numbers are in the 25-30 range now), and that, after a very well-received sing at Murdoch graduation, in the Perth Concert Hall no less, MurdUCS is planning to perform Bach's 'Peasant Cantata' on campus early in August. AICSA fees will be forthcoming when the treasury is organised to that point.

* * * * *

RHYME FOR REMEMBERING THE DATE OF EASTER.

No need for confusion if we but recall
That Easter on the first Sunday after the full moon
following the vernal equinox doth fall.

there's more folks!

There was a young fellow named Cholmondeley,
Whose bride was so mellow and colmondeley
That the best man, Colquhoun,
An inane young bolqufoun,
Could only stand still and stare dolmondeley.



Queensland University Musical Society

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

29th June 1980

Dear UCs and UMs,

Since I last dropped you a note (groan) QUMS has performed its Orientation Concert which as I mentioned comprised madrigles and motets. The least satisfying performance was during O Week itself. It was in the coffee shop and with all the background chatter and noise I doubt anybody realized what was going on. We repeated the programme on Parents' Day at the end of O Week. Even if the parents only stayed for a twenty minute bracket at least they seemed to enjoy it. The final performance wasn't until a month or so later. The Freemasons in Brisbane were holding a variety concert and invited us to contribute. By leaving out the motets (we thought the Masons might not be impressed by the latin) and two or three of the madrigles we had just the item to impress them. However there is always a price to pay for being offered somebody else's audience - on this occasion it was sitting through the first half of the concert which included some very uninspiring singing.

However this is getting ahead of myself. With the first week of semester we started rehearsals for our first semester concert. From the first "run through" Dvorak's Mass in D we all fell in love with it - indeed one QUM was so enthralled that he journeyed all the way from Canberra to attend the second rehearsal camp and again to join us for the dress rehearsals and the concert. Full marks to Noel for his enthusiasm. The other works in the programme were "Seven Sea Poems" by Hewitt-Jones and "Mulga Bill's Bicycle", a setting of Banjo Paterson's poem by Andrew Schultz a music student. AUCs may recall that the Sea Poems has a high tessitura. Mulga Bill's Bicycle by way of contrast was set for sopranos, altos and baritones and had a low tessitura. By way of example, the tenors, having shown their abilities in the Sea Poems (as high as a B flat) then had to pretend to be

baritones and sing bottom G's. Ugh! Talking of tenors, QUMS continues to be blessed with more tenors than basses (8:5).

As usual there were two rehearsal camps during the semester. The first in March was held at Caloundra on the North Coast and was a marvellous opportunity to get to know the new QUMs; the piano had lost notes as old age pensioners lose teeth so we could only use it for entries and even then the note sometimes had to be transposed two octaves. Happily the caretaker told us that they are looking for a replacement. The second camp complete with Noel and Rosemary, was held at Mt Glorious which is only .04 megametres or 45 minutes drive from the city. We also found that the nearest watering hole was back in the suburbs - 30 minutes back down the road. Despite this (because of it?) the work achieved in rehearsal was very satisfying; we set ourselves a standard that was hard to match in subsequent rehearsals.

Because of difficulties with the booking of Mayne Hall we ended up holding our concert on a Tuesday evening. This must count as some sort of test of audience loyalty and we found that in the main our audience is loyal. Just now most QUMs are enjoying (well having) a break until next semester when we will be performing Vivaldi's Gloria and J C Bach's Magnificat. The Gloria is playing on the FM radio as I type this - a performance by some English mob - not QUMS.

The other big event of second semester will be the Minifest - we're just waiting for the Rego forms and then we'll be on the way. See you in Melbourne.

Til then,

W Abrahams, AF, QUM.

*A Mr Percy ('Shotgun')
Bysshe Shelley*



ADELAIDE UNIVERSITY CHORAL SOCIETY

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



c/. Neil Piggott
6 Harrison Grove,
Northfield, 5085.

Dear Fellow UCS and UMS,

Contrary to popular belief, (and nasty rumours) AUCS is still alive and kicking, despite the (er) non-existent eraticle in the first 1980 Erato. But, let me hasten to add that it was all Neil's fault. He forgot. So.... he has just given me the wonderful job of writing to y'all to humbly apologize!

This year's Committee is absolutely fantastic - there is just no other word to describe them! (Ha!Ha!)

Pres. Neil Piggott, 6 Harrison Grove. Northfield, S.A. 5085.
Vice. Sherry Knight.
Sec. Lynne Smythe.
Treas. Rosamund Cox.
Lib. Jennie Jones.
Conman. Ian King.
Puboff. Liz Finch.
Socsec. Kim Doherty.
Genmem. Keri Hands.
ImmPP. Trevor Keane.

Bruce ("Dizzy") Raymond returns as our conductor this year (man!) and rehearsal pianist is Liz Finch.

We started the year well when, after a publicity visit and sing-song to the A.U. O-Camp and an extremely good publicity drive in O-Week (guess who's writing this!) we had about 90 people at our first rehearsal! AND they haven't all dropped out yet! Another memorable achievement was the winning of the annual cricket match against FUCS (see Erato 32). You just can't keep those smelly sandshoes away from AUCS. (Phew!!!)

For our first concert, we are preparing David Fanshawe's "African Sanctus". Rehearsals are going well and everyone is giving everything they've got, to help get our four performance season the success it deserves. If any of you want to come, I'm sorry, but it will all be over before this is published. Dates for the concerts are Friday June 27th, 1.30pm and 8pm and

Saturday, June 28th, 2pm and 8pm. The Friday afternoon performance is a special schools performance.

Our rehearsal camp at Kursa was well attended. Probably the highlight was the review, where we were honoured with Phil (Winstanley) Fanshawe's "Adelaide Sanctus", closely followed by Storm the Lantern and Charades. We even had one or two rehearsals. When "African Sanctus" is over, we'll be combining with FUCS to perform Faure's REQUIEM and Bruckner's E MINOR MASS. This concert will be in October. So, as you can see, AUCS is riding high both musically and socially.

Anyway, I'd better send this now, 'cos Neil has just told me that the deadline for Erato 33 was a month ago!

Love, Liz. (AUCS)

* * * * *

* SUPER NEW ERATO COMPETITION!!! WIN! LOTS OF *congratulations*

All you have to do is name the tune to which this well known bit of volkslieder is normally sung. The winner will be the first person who comes up to me at Minifest and sings the tune identifiably.

Gott seh' vor Kräschuskuh ihn,
Lohn gelief vorn, O Bälz Goyim,
Gottes See, Warguin.
Sie ente, Viktor Russ',
Äppi Jahn, Chlorjus,
Lang du, Reno-Virus,
Gottes See, Warguin.

This competition is not open to Mary Sullivan (off whom I got it), anybody she's told the answer, and employees of Kellogs (Australia).

G. U. M. S.

GRIFFITH UNIVERSITY
NATHAN Q 4111
4TH JULY, 1980

Hello,

We're rather new to the Choral scene so let us introduce ourselves - we are GUMS - the Griffith University Musical Society. You should know that Griffith is Brisbanes' second University. Although it started teaching in 1975 it was nearly the end of 1977 before GUMS was formed. GUMS is a schizophrenic Society which has (at different times) included a Classical Ensemble, a Jazz Following, a Recorder Consort, and - most importantly - a Singing Group.

Inevitably with a small campus it has been hard to get activities started. The problems are magnified when the University is new and dosen't have a Music Department. Our first problem was that there wasn't a Piano anywhere. One of our first tasks was to convince the Board of Community Services (i.e. University Union in Traditional Language) to buy a Piano. That was relatively easy but they relied on us to find the Piano we wanted. None of us were experts in Piano buying so we arranged to purchase it through a local tuner. Buying second-hand means waiting for a suitable Piano to come on the market. This is especially true in Brisbane as many - too many Pianos being sold were flooded in 1974.

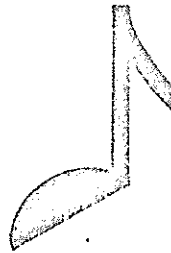
The second problem was soon upon us - where should the Piano be put? We finally found that the only possible room was a general activities room in the Sports Centre! It was about this stage that we decided to invent a name for our Newsletter. Obviously the name had to be appropriate to all the various activities within the Society. Trite suggestions such as "Notes" were discarded; we needed a name that revealed our great knowledge of matters musical. Our choice was "*Semi-crotchet*". Those of you thinking of quavers might like to look at the note from the newsletter's mast-head which is illustrating this eraticle.

Once we had both a Piano and a Newsletter, the Singing Group was launched. Almost immediately there were six people interested - two altos, two tenors and two basses. Even now twelve months later we have only one suprano. Until the end of last year we sang solely for our own enjoyment. The musical tastes of the group were diverse so we learnt a motet, a few madrigals and a few more folk/popular songs.

This year all that changed. GUMS introduced itself to the neighbouring College of Advanced Education which has a small Music Section in its Teacher Training Department. They were toying with the idea of performing Purcell's Dido and Aeneas, so we suggested doing it as a joint effort. In fairness, the College of Advanced Education people did most of the organising and were joined in the singing. The result is that GUMS can now consider itself fully established with its first performance notched up.

The future can only lead to greater things.

Bye.



Quite coincidentally with the publication of the results of the AICSA survey (see elsewhere in this issue), I offer for your perusal an edited version of Hugh Duncan's MonUCS Morals Survey which set out (quite seriously) to prove or disprove some of our fond beliefs about ourselves in terms of our incestuous nature (or lack of it), our sophistication, and our experience. I include it in this issue for various reasons, viz: it will sound saucy on the cover; it might inspire other morals officers to try something similar; the results were mildly surprising to us and might be to you if you think that your society is similar; it would fill out the issue a bit. The bits I have omitted are the usual libellous morals report things which would not be of interest to interstaters, especially as I didn't crack a mention.

This questionnaire grew out of discussions with fellow Morals Officers (and others) at Brisbane I.V., and will hopefully provide some group information which will be of interest to all concerned. It is a serious attempt to obtain valid data, so please treat it as such. If you really must be humorous, make it obvious, so that the genuine data can be distinguished.

It is not my intention to embarrass or offend anyone. If you really don't want to participate, then don't, and if you think that any answers would identify you against your wishes, leave them out. This applies particularly to the last set of questions. On the other hand, it is important to obtain an unbiased sample of moderate size if any conclusions are to be drawn, so please participate as far as possible, even if not all questions apply to you.

I am not interested in identifying individuals, for Morals Report purposes or otherwise. The questionnaire is anonymous, and there is no need for any handwriting - just tick or circle the appropriate answer. However I do propose to publish a statistical summary in Lust of Life, and possibly extend the survey interstate at a later date. I'm sure that you will be interested in the results too.

1/ Do you approve of others who, with mutual consent, take part in relationships which are:

| | | |
|------------------|-----|----|
| (a) homosexual | yes | no |
| (b) heterosexual | yes | no |
| (c) bisexual | yes | no |

2/ Have you ever in the past taken part in relationships which are:

| | | |
|------------------|-----|----|
| (a) homosexual | yes | no |
| (b) heterosexual | yes | no |
| (c) bisexual | yes | no |

3/ Would you now take part in relationships which are:

| | | |
|------------------|-----|----|
| (a) homosexual | yes | no |
| (b) heterosexual | yes | no |
| (c) bisexual | yes | no |

4/ Would your approval or inclination be less if adultery or its equivalent were involved, and the relationships were:

| | | |
|------------------|-----|----|
| (a) homosexual | yes | no |
| (b) heterosexual | yes | no |
| (c) bisexual | yes | no |

5/ Do you consider that you are a virgin?

yes no

6/ Why?

Religious or moral grounds
Lack of opportunity
To conform to perceived group standards
Fear of showing inexperience
Other

6/ Why?

Choice
Persuasion
To conform to perceived group standards
Other

7/ How old were you when you lost your virginity?

...16,17,18,19,20,21,22,23,24,25...

8/ Was your partner another chorister?

yes no

9/ Were you at a:

Festival or minifest
Rehearsal camp
Some other choral function
None of the above

10/ Whatever your answer to 5/, do you now wish that the reverse were true?

yes no

11/ What sex are you?

male female

12/ What age are you now?

...16,17,18,19,20,21,22,23,24,25...

13/ What part do you sing?

S A T B

The Morals Survey conducted at the Annual Dinner resulted in a total of 34 forms returned, one from almost everyone present at the Dinner. One form was rejected as it was contradictory and obviously not serious, and was not from a chorister anyway. Although a few other forms included surprising answers, there were no conclusive grounds for rejecting them, and so they have been retained. Thus 33 replies are analysed here, which is a very high proportion of active MonUCS, and should therefore be representative of that group. There were 15 male replies and 17 female, with one unspecified.

In general, people did not seem to be secretive about their attitudes and activities. The percentage of replies was high, and several included additional handwritten comments. Only ten bothered to use the plain blue and white wrappers supplied, and only four of those were sealed. Question 13 was not intended at face value, and is not analysed as such. It was intended as a measure of secrecy, by requesting non-essential information which could greatly facilitate identification of individuals, as noted in the introduction. Only five people did not answer the question or answered evasively.

Questions 1 to 3 referred to experience and approval, specifically comparing homosexual, heterosexual, and bisexual activities. No replies disapproved of heterosexual relationships between others with mutual consent, two disapproved of homosexual relationships, and four disapproved of bisexual relationships. Several non-committal answers were received in the latter two cases, all from those who claimed no personal experience. Several forms queried the given definitions or made other fine distinctions here. Thanks for (presumably) taking it seriously, but the definitions really were intended that way, while the detail was appropriate to the time available and the likely resolution of a fairly small sample.

All replies claimed past experience in heterosexual relationships ("all significant liaisons, both mental and physical, other than childhood experiences") and with one exception, who was unsure, all would now take part in them. Four claimed past experience in homosexual ("includes both male/male and female/female") relationships, and four would now take part in them, while another four were unsure. Of the 25 who would not now participate, only one claimed prior experience. Two claimed past experience in bisexual relationships. Five would now take part, and five more were unsure, leaving 23 who would not now participate. Both sexes are represented in virtually all the minorities listed above.

Question 4 was apparently badly worded, as it was misread by some respondents (some answers were altered, while others were clearly inconsistent with later answers). With that qualification, exactly half said that the presence of adultery would have no effect on their approval of or participation in a relationship. Whether the relationship were heterosexual, homosexual, or bisexual made little difference overall, although several individuals made a distinction between them.

Questions 5 to 10 related to experience. Six people (18%) said they were virgins, while 26 (79%) said they were not. Male and female were represented almost equally in both groups. Of the six, four quoted religious or moral grounds, in one case combined with lack of opportunity. Most of these were female, and also showed some correlation with disapproval of homosexual and bisexual relationships.

The remaining two quoted 'other' reasons for virginity. One of the six wished that the reverse were true, while the other five did not. No-one claimed either fear of appearing inexperienced or conforming to perceived group standards as a reason.

Among the 26 non-virgins, 23 indicated choice as the reason. Five of these included as well some measure of persuasion. Two respondents, both female, marked persuasion as the only reason, while in one case no reason was given. None of the 26 wished that the reverse were true, although one showed more resignation than satisfaction, while another claims not to have lost it because he knows exactly where it went! No-one included conforming to group standards or 'other' as reasons for non-virginity. In 12 cases another chorister was involved, but not in the other 14. Male and female are almost equally represented in both groups. However loss of virginity rarely occurred at choral functions - festivals or minifests(3), rehearsal camps(0), at or after other choral functions(2), somewhere else(21). Evidently MonUCS see a lot of each other away from organised choral events. On the other hand, there would appear to be more external relationships and interests than one might currently imagine.

The mean age now of all replies is 21.5, of males 22.7 and of females 20.4. The mode, or most common value, is 21 in each case. The mean age at loss of virginity of all non-virgins is 18.8, of males 19.5, and of females 18.1. The range is from 16 or less to 21 for females and from 16 or less to 23 for males. The modes are 18 (all), 19 (male), and 18 (female). The mean age now of all virgins is 18.7.

Voice part appears to bear no relationship to anything other than sex, with one exception. The exception is that over half the tenors who replied were 24 or older. It's obvious if you think about it, but it had never occurred to me before.

Many additional cross-correlations between the various questions would be possible, as would a more detailed breakdown into sex and voice part, but only at the risk of not keeping faith with those who want to remain incognito. So that's all there is.

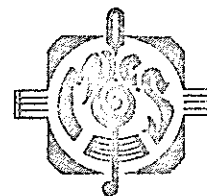
The hypothetical non-existent mean MonUC is decidedly straight, but claims tolerance of homosexual and bisexual behavior in others, worries about adultery only half the time, is probably non-virginal, from choice, and does not regret it, is half male and half female, can sing any of four parts, and is old enough to be a graduate. All you ever wanted to know about MonUCS but were afraid to ask in case someone asked you, too.

Here endeth the do-it-yourself Morals Report.

(15)



MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

8/7/80

HELLO ALL,

MUCS began the year on a natural high. We had a great influx of freshers, most of whom showed great enthusiasm and are still with us.

For first term we performed an Easter concert in St. Paul's C. of E. in Euroa (2 hrs drive north of Melbourne) . The pieces performed were BACH's "Christ Lag In Todesbanden", VAUGHAN WILLIAM's "In Windsor Forest", BRAHM's "Liebeslieder Waltzes" Book 2, and CHAPPELL's "Daniel Jazz". The Vicar, who invited us, was an ex-MUC.

The next concert was a C.B.A. Prom Concert in the Great Hall of National Gallery.....same music.(it was only four weeks later, after all). Then our own first term concert on 11th May where we repeated the aforementioned programme in full (only excerpts had been performed previously). In this concert we did the BACH with a group of twelve instrumentalists, whose work, unfortunately was less than inspiring, and it was a blow to have our limelight stolen by a 'double bass' walking in and start playing , out of tune part way through one of the middle movements !!! (We'll call him). These concerts were all received well and a good time was had by everyone.

This term, right now in fact, we are only five weeks away from presenting a semi-opera called "King Arthur"; music by PURCELL, text by DRYDEN. This semi-opera harkens back to the "days of old when knights were bold" etc... Real stirring stuff. This is not just a concert but a full stage production. Our producer is called John Spring and he tells us what to do, when to do it and how to do it. Our conductor, John Argyle, has been promoted (or has he?) to Musical Director. Anyway things are reaching break neck speed around here and I've a feeling it's going to be a Success.

Talking about promotions, there have been a few changes on the committee

lineup. Terry Rule resigned as VP because of work pressure. Hugh Hunt is now VP. Peter Sloan and Andrew Cole felt the urge to expand in other directions(???) so I am the new publicity Officer (from obscurity to stardom, and all since Perth IV,???) , Mandy Burrit (please leave my frogs' legs alone) is assistant librarian, Georgina Pask (a Hugh Hunt look-alike... forgive me George) is the general assistant and last but not silliest (yes he is) is David Greagg, the Camp Officer. Look forward to meeting them all in August.

STYLIANOS POLICHRONIADIS (pub. off.).

PS King Arthur will be in the Union Theatre on 7th, 8th and 9th of August and is a must if you are coming to Melbourne early. All soloists are from the choir and it sounds terrific.

STILTS.

FINALLY, thanks to everybody who has helped - to Sally Angliss for invaluable assistance with printing and distribution, thanks to Bill Collopy for lending his typewriter for the last issue and cover artwork for this, to Serena Sharp (what a memory this guy's got) for assistance with the abortive attempt to get one out last year, to the indefatigable AICSA exec. for supplying copy when all else failed, and to everybody else.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

Hello out there.....

MonUCS lives on in 1980, with a few new faces and most old ones still singing but no longer on campus.

We started the year with an O-week concert of Choral Rock, conducted by our new baton-twirler, Greg("straight into the loo") Hurworth. Under the hot Melbourne sun, wearing purple T-shirts, we performed most of the stuff that was done at Perth I.V. We were lucky to secure the services of rock band "Barrier Riff"(Andrew Warmington-Purcell, Stewart Skelt-Purcell, Dave Robson-Purcell, and Carol Williams-Vaughan).

We then began rehearsals for our first term concert, which took place in the last week of term, a particularly frantic week for MonMUCS, who sang almost every night of the week, due to the fact that MUCS' first term concert was the night after ours. Both committees are being very careful to ensure that the same thing doesn't happen again....(Do other cities with more than one UCS/UMS have the same problem?) Our concert went reasonably well, despite the last-minute problem of two soprano soloists piking out in the week before the concert. We sang Kodaly's Missa Brevis, Allegri's Miserere, Gabrieli's O Magnum Mysterium, and Peeters' Te Deum.

Besides the concert, first term included several memorable events, including our(first) farewell to Serena, who was so busy hugging everyone that the bus doors shut before she had boarded(same old story). We also had MonUCS' 18th birthday party, where we signed a card to ourselves and sang "Happy Birthday to Us". Steve and Robyna Davies stole the show - Robyna came as a blue movie, and Steve as a MonUCS president circa 1962, complete with slicked-back hair, leather jacket, white socks, and horn-rimmed glasses.

First term also saw us taking part in the second Australian killing of Captain Cook, as Hawaiians and Aborigines. We shared the stage with Santa's little helpers and some people dressed in funny red caftans.

We continued rehearsing in the May holidays, beginning work on our forthcoming concert - Benevoli's 53-part Salzburg Mass. We had a very I.V.-ish three weeks, with visits from Serena, Rob Kay, Liz Strasser, Bob van der Laak, and Colin Telephone. During this time we gave Serena her second farewell at a party at the Angliss', where she received a complete rendition of "Oh Serena", and then her third farewell at MonUCS rehearsal five days later. (At this stage we wondered if we were ever going to get rid of her. However we haven't seen the girl since, so I guess it's reasonable to assume she's really gone this time.)

Somewhere around this time a few MonUCS wended(wendt?) their way to Sydney for a post-I.V. party. I believe a good time was had by all, all night and much of the next day. I don't know why Simon sent me a post-card from King's Cross though - I thought Robert Watts lived in Woollaahhrraa. . . .

Our second term concert is imminent - we take to St. Paul's Cathedral on July 25th, with sixteen soloists, one other choir besides us, four orchestras, and miscellaneous harpsichords and organs. Our guest conductor for the term, Bevan Leviston, has somehow managed to get the conductor and two assistant conductors from the Victorian Opera to play harpsichords and continuo for us - must be a first.

After this earth-shattering event we have an AGM and start rehearsals for third term. We will be doing two concerts - one of Christmas carols and suchlike, the other of Vaughan Williams' Toward the Unknown Region, Cantata Zoologica by Trevor Jones, and some Grainger folk songs.

And in there somewhere is Minifest, to which of course you are all coming.

See you there,

love Katie Purvis XX

PRO MUSICA

Dear Eratologists,

Well, first semester has come and gone already. It seems that the year has hardly started, but there it is!

We began the year by listening to ourselves on ABC radio, singing eight Gesualdo madrigals, and thinking that whatever music we tackled next would have to be easier.

Perhaps Bruckner's Mass in F minor was easier, but I hope that next time we sing Bruckner we have full vocal scores, not just our own part. It really makes you count!

We performed it with the Queensland Theatre Orchestra on June 22nd, and it was quite a successful performance, even if the tenors could hardly be heard. Where are all the tenors? It's nice to be popular, but...!

Unfortunately we weren't able to organise a repeat performance - a pity.

In between times, Georg Tinter was away for six weeks, and we asked Donald Britton to conduct us. He chose madrigals by Weelkes and Wilbye, some "Songs of Springtime" by E.J. Moeren, an arrangement of "Brigg Fair" by Percy Grainger, and a lovely thing called "Two for the Price of One" which is a conflation (so I'm told) of "There was an Old Man Called Michael Finnigan" and "Nick Nack Paddy Whack". We recorded these for the ABC. And we were going to repeat them in a country town called Esk. At the last minute we found that we were clashing with the local races, so instead we held a soiree in Brisbane which was just bonza.

We're now working on Byrd's 5-Part Mass, Palestrina's "Missa Papa Marchelli" and some madrigals, and we've commissioned John Nickson to write a work for us next year.

I look forward to seeing most of you at Minifest.

Bye for now,

Neil Mason.

Wanted: 10 singers

A Brisbane choir is missing out on the chance to appear in a British Broadcasting Corporation radio series.

"We've been invited to take part in the "Let the People Sing" competition but we just don't have enough members," said University Pro Musica president, Neil Mason. The competition is for groups from many countries.

The choir at present has 25

MUSIC

singers but "desperately" needs at least 10 more. Formed in 1952, it was previously associated with the University Musical Society but now is independent.

The choir, which regularly does broadcasts for the ABC, is operating on a budget limited to members' subscriptions and proceeds from concerts.

"We are totally self-sufficient, which makes advertising for members virtually impossible," Mr Mason, a student at the Queensland Conservatorium said. "We really have to struggle along as we pay a conductor, our orchestras, for advertising our concerts and to hire halls."

Musical director of Pro Musica is George Tinter who also directs the Queensland Theatre Orchestra.

from the Brisbane

Courier Mail 25/6/80

P.T.O. for comment

THE MEDIA

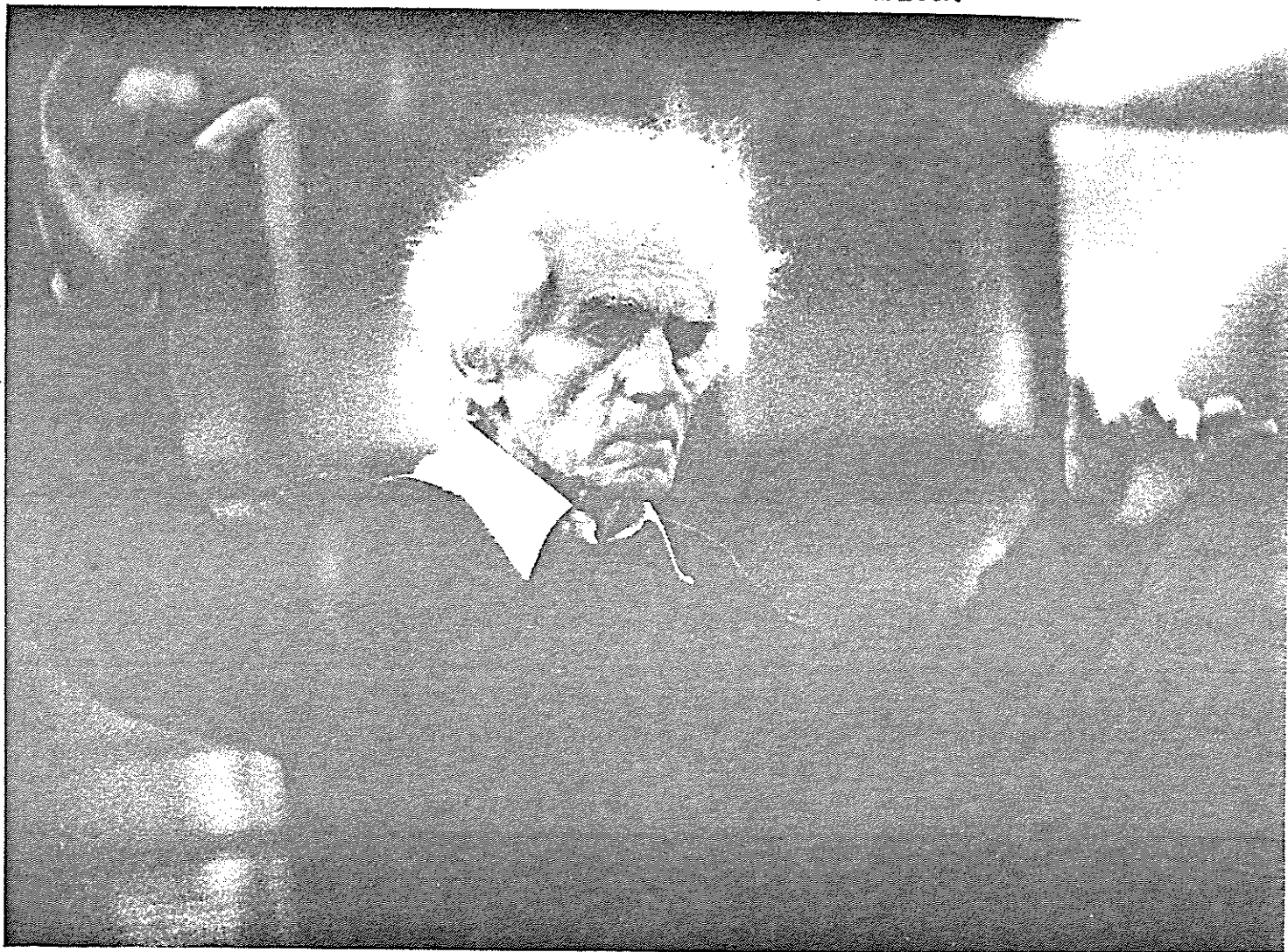
As a follow-up to the article I wrote for the last Erato, I enclose a cutting from Brisbane's morning newspaper The Curious Snail.

The article was the result of a telephone conversation I had on June 18th, four days before our concert on June 22nd. It illustrates several things:

- (1) Four days notice was not enough to get publicity for the concert.
- (2) It is a good idea to tell journalists all about your group - the article came out after the concert, but was still very valuable!
- (3) Journalists will look for something that distinguishes your group from others.
- (4) Quotes are seized upon with relish. Make sure that what you say is true.
- (5) Use occasions like journalists' strikes to your advantage.
- (6) Never give up! It's the first time (from many attempts) we managed to get space in the paper.

Neil Mason

Pro Musica.



GEORGE TINTNER

(20)

Neil submitted this photo (as seen on Pro Mus handbill) so I thought I'd put it in.

