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editorial

Hello.

Welcome to Erato 34. After seeing so many people from around Australia at Minifest and with the prospect of an exciting IV in Adelaide next year, it's great to see everyone keeping in touch. It's especially good to hear from TUMS again, and to welcome MurdUCS and 33rd IVCF. All in all it's a rather packed issue, containing the winning entry from this year's AICSA choral competition, erarticles from almost all the affiliated societies, and from the pages of MonUCS' magazine (Lust of Life) the latest episode of Captain Monux.

And now an impassioned plea for punctuality from all contributors. Erato is undoubtedly the single most important means of communication among Australian university choristers. It is, and should be, primarily a newsletter, not a feature magazine, and as such must rely on the contributions of the constituent societies and festivals. So, take note:

Deadline for Erato 35 - April 3rd 1981.

Good luck for all your Carolffests and third term concerts and Merry Christmas to all our readers,

love,

Simon & Bill xx
Bill & Simon.

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STOP PRESS

Last ever New Year's Eve turn at 5 Russell St, Toorak Victoria. Sally Angliss says BYO Bathers and Grog! Don't miss this once in a lifetime offer. Book now! Don't miss out!

AICSA 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.

Dear Choristers,

Hello again from the AICSA executive. (Actually, I should say hello from the new AICSA executive, but seeing as it's the same as the old one, I won't bother. Yes, you're stuck with us again.) And welcome to the new ERATO Eds., who are probably blowing their own trumpets somewhere else.

Yes, it's been AICSA election time again, and as I had a policy speech somewhere up my sleeve just in case anyone else was silly enough to stand for President (they weren't), I thought I'd let you know something of AICSA's plans for the coming year. We weren't silly enough to stand on our record (Oooh, I forgot, this is published in Victoria - cross that last statement out).

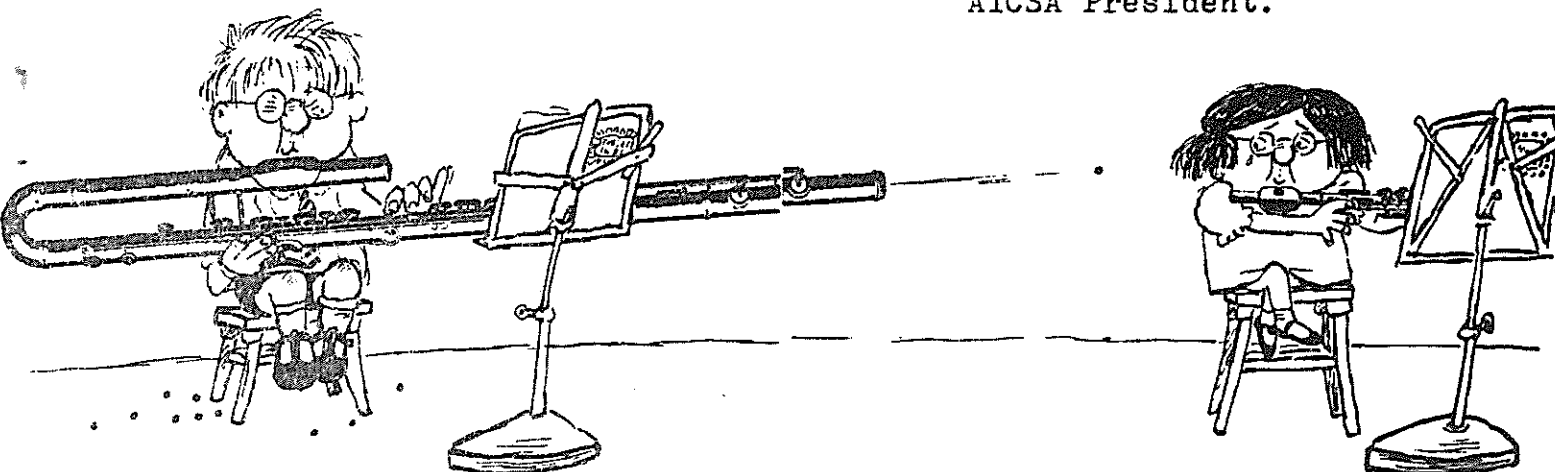
AICSA is now the body which approaches national organizations such as the Australia Council and Woolworths for money to pay for the Intervarsity Choral Festivals. Unfortunately, government funding for the arts has decreased in real terms over recent years, and I believe that we will have reached our maximum possible level of funding from the Australia Council this year.

We are therefore attempting to interest the private sector in the prospect of major sponsorship of IV's. You might ask what we can offer them in return. Do we have anything to attract them? The answer is Yes! We have links with most university campuses in Australia, and if (say) a potential sponsor wanted us to put up posters advertising our concert - posters which would contain the wording "XYZ Co. : major sponsors" - we can provide access to these campuses.

During the coming year AICSA will be approaching big companies offering them the opportunity to sponsor us. If we can find one such sponsor for one future IV, we will have been successful. I believe that is where the future is taking us.

Neil Mason,

AICSA President.





MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

As you read this, MUCS will have just rounded off a particularly busy year with a varied concert of:

Haydn, " Mass in Time of War." 1796.

Vaughan Williams, " Dona Nobis Pacem." 1934.

Aaron Copland, " In the Beginning." 1942.

Preparation for this has been going quite well, and we should have it well together by Thursday December 11.

Last month we presented a Sunday afternoon concert at St. James East St. Kilda, of excerpts from first term (two parts of V.W.'s " In Windsor Forest."), second term (" King Arthur " by Purcell) and third term (about five minutes worth from the Haydn mass). We were paid cash for it and it gave an extra impetus to our beginning of term efforts (it was on September 28). Well, that brings me to our second term effort, " King Arthur."

" King Arthur " is a play by John Dryden (1631-1700) with lyric sections set to music by Henry Purcell. MUCS presented it at the end of term two (August 7,8,9) in a fully staged production. Sets, costumes, lighting, forgotten lines. THE LOT! This was a really marathon effort (IE. it was like running 26 miles and dropping dead) in all departments. Although we hired some costumes many more had to be made (including dozens of paper-mache helmets, shin-guards etc.) Vocal scores were borrowed from the Faculty of Music but all the orchestral parts had to be copied from the full score (oo-oh those demi-semiquavers!). Scenery, front-of-house, props... the list goes on and on. I can safely say that " King Arthur " was a success in all departments except finance. In all, only 600-650 tickets were sold which doesn't make it financially viable. We were assisted with \$500 from the University's Performing Arts Committee and about \$400 underwriting from the Student Union but it still showed a loss (i.e. a drain on our general funds). Just how does one sell a lot of tickets? We'd love to know!

At the A.G.M. (29/9/80) the 1981 committee was elected:

President	Felicity Johnson
Vice Pres.	Judy Hall
Secretary	Jackie James
Treasurer	Vanessa Twigg
Pub. Off.	Jeremy Howe
Librarian	Stylianios Polychroniados ("Stilts" to you)
Con. Man.	Bazza Gration
Camp Off.	David Greagg
Soc. Sec.	Jane O'Sullivan
Ass. Lib.	Juliet Pears
Gen. Ass.	Vacant (already resigned)
I.P.P.	Jackie James

Overall this year MUCS has done eight performances viz. two Sunday afternoons during first term and an evening concert at its end, three nights of King Arthur at the end of second term, St. James during third term and St. Paul's in December. Not to mention two 0-week concerts!! Perhaps it's too much but then " None but the brave deserve the fair."

Nurgles,

Bazza.

Queensland University Musical Society

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

Greetings from the Deep North! At the end of our last exciting instalment QUMS was gearing up for our fabulous 0-week concert (our only free concert of the year and the only one at which we don't get full attention from the audience - there's a moral here). Well, quite a bit has happened since then (suprise, suprise!). After a bit of chopping and changing we settled on a program of three pieces for our first semester concert, to wit: Mulga Bill's Bicycle (I'm serious!) by local lad Andrew Shultz; which was interesting and, once we learned the damn thing, lots of fun; Seven Sea Poems by Hewitt-Jones, eight part at times and ranging from the sublime to the (deliberately) ridiculous; and the Mass in D by Dvorak (no, not that Mass in D!) which ranged from the sublime to the fantastic! The accompaniment is one (count 'em, one) organist; and everyone (including said organist) get their go at incredibly beautiful music. High point of the mass is the Credo, which is built around the altos! (Alto power!!)

Oh yes, before I forget..... as far as membership goes, that semester was memorable for two reasons; a general upswing in numbers to about double the last semester, much to the alarm of the new librarian (that's me) and a tenor population explosion (all that dividing in the Sea Poems, I suppose).

Anyway, after a great concert, a beaut PCP at our conductor's place (thanks, Colin!) and a short break for some funny things called exams, we forged on to our next concert period, rehearsing such things as four anthems by Tchaikovsky (eight parts and unaccompanied) and Victimae Paschali by Colin Brumby (see Pro Musica's rave in the last Erato).

During the frantic rehearsing ten Queenslanders (including one or two ring-ins) found time and various methods of long-range mass transference to get down to the frog capital of Australia for an obscure pagan ritual called Melbourne Minifest (Eis aiona). A fabulous (and exhausting) time was had by all (including me!) and it was with much regret that we wandered (staggered?) back home and started counting the seconds to August '81 (roll on, Adelaide IV!).

Back in Brisbane we were shocked to discover that QUMS hadn't collapsed without us after all, and was indeed still going strong with the rehearsals. To keep us in the IV spirit we started frogging....er, flogging art union tickets in aid of the 30th IV (you remember that IV, the great maker of music and even greater consumer of money) and to aid ourselves when goup-selling we sang madrigals as well (consequently they haven't been sung since).

This carried us through to the triumphant concert, where the choir was nearly note perfect but the strings played up! Happy with ourselves despite the (expletive deleted) strings; (the unaccompanied Tchaikovsky was described by the newspaper crit as a "resounding success") we adjourned to the PCP which was enlivened by a visitor from Adelaide bearing Minifest tapes! Bliss!

So here we are now, in exam limbo, waiting for our Christmas program to begin, and looking forward to (we hope!) getting together with Pro Musica and a couple of other choirs to do Brahms Requiem next year.

Well, that's about it. See you in Adelaide!

MARK CHAPMAN - QUMS.

VARIETY spiced the program assembled by the concerted efforts of the Queensland University Musical Society, the Tara Strings and Topp Brass at Mayne Hall yesterday.

The first half (overlong, in my opinion) featured music from the 16th to the 18th century after interval came a gesture to the romantics with four anthems by Tchaikovsky, and director Dr Colin Brum-

CONCERT

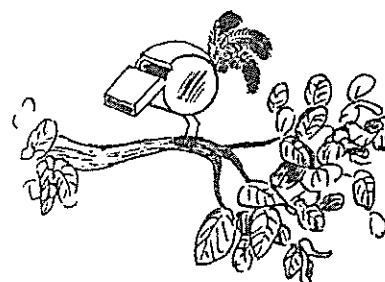
by's cantata "Victimae Paschali" linked hands across the centuries with plainsong.

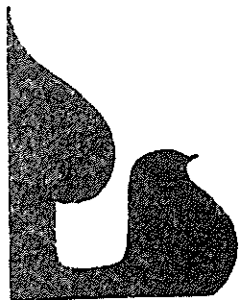
Topp Brass, a quintet of brass players conducted by Bernard Hoesman, brought sprightly movement and a fat tone to Holborne's "Suite of Elizabethan Dances", which might have been the envy of the Tudors.

I could not hear the whole

program, but the resounding success of what I did hear came with the four Tchaikovsky anthems, sung "a cappella" and in the original Church Slavonic; rarely have I heard this choir sing better.

Vivaldi's "Gloria", that tried and trusty servant for bodies of this type, found choir and soloists (Gloria Elser, Jenny Dawson and Frances Joyner) in mettlesome shape, though the most impressive music came from Lloyd Robins' trumpet. — JOHN VILLAUME.





university of wa

UNDERGRADUATE CHORAL SOCIETY

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

The Madrigal Dinner is almost upon us and everyone is hurrying around doing things for it and neglecting everything else.

The Madrigal Dinner is going to be so spectacular we won't be able to live with ourselves. We ended up with the sumptuous decadence option, so we're having mulled wine and hors d'oeuvres, then pumpkin soup, then a choice of three roast meats and season's vegetables, then a plum pudding flambe, then coffee. The choir are ropable because we can't eat all this!

The entertainment side will consist of our two dozen madrigals, two choruses from Purcell's "Faery Queen" and P.D.Q. Bach's "The Seasonings", plus an early wind players ensemble, a wind quintet playing Dowland, a couple of flute/guitar combinations, and tumblers, jugglers and fire-eaters.

We ended up not having the choir in period costume because the cheapest we could get costumes was about \$500, but we're hoping to be able to hire costumes for the servers and cooks. The chief chef (say it five times quickly) is arranging to have roasting spits on display (display only, the real cooking will be done before-hand), and we have a few schemes for hall decoration and other touches still in the melting pot.

All of us are having a lovely time and doing very little we're supposed to be. We had a camp last weekend of the Royal George Hotel, now no longer an hotel, but the new home for an Open Learning School, who kindly lent it to us for the weekend. It's one of those lovely old hotels with pressed tin ceilings, turned balustrading, fancy plasterwork (one room has an enormous plaster archway leading to nowhere) - but, fortunately, all mod. cons. We're starting to sound like we know what we're doing.

For those who may have wondered, our political upheaval seems to have upheaved all it's going to, and membership has settled with a new core of regular attenders. Tony Maydwell is the best thing that's happened to PUCS all year at last. He's cheerful and enthusiastic, and being both a lecturer and a postgrad. student himself has a nice feeling for the difference between a student choir and a student class. Musically, too, he knows what he's about - harp playing must keep your musical ear pretty fine. We're now sight-reading like veterans and getting a really good balance.

Now all we have to do is sell enough tickets, and do about another three-thousand things to be ready for the dinner, and then we can start to worry about the Carolfest (actually we did some pre-worrying before the Mad. Din. got so close, so I hope that'll pay off).

Best wishes to you all,

Susan Hodgkin.

University of Queensland

Pro Musica

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

P R O M U Q

for PUBLICATION

Entertaining you with some noteworthy notes heard in the Banana State. From me you get the Librarian's treat. (Case you didn't know, we are in the proud possession of a splendid collection of madrigals and motets. As soon as the next AUSA catalogue appears on the scene, you will know what our old-time conductor Gordon SPEARRITT has gathered at not inconsiderable effort over many years. Needless to say we guard our treasure zealously. Provided they are treated well, our scores are of course available for loan, free of charge, to bona-fide choral groups.

Yes, there are three choirs (with few overlaps) at the University of Queensland. With few exemptions, the Dept grabs all music students; UMS seems to attract mostly non-music and ex-studs, whereas PROMUQ is for the 'fully-fledged' veterans. (touch wood). Besides these the Metropolitan fosters numerous large and small choirs including the Conservatorium Choir and Chorale.

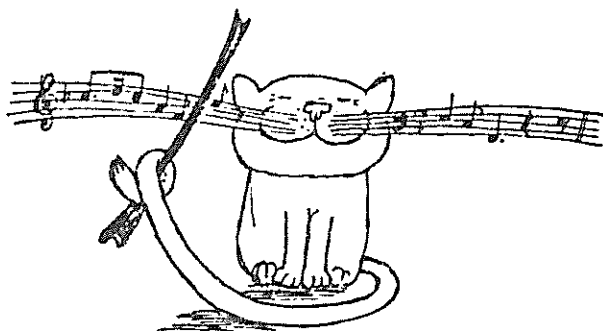
Thanks to the speedy response from TUMS, SCUNA and UMS Librarians, we are soon able to perform BYRD and PALESTRINA masses and BACH's double bill motet: Singet dem Herrn (auf Deutsch natuerlich) under Georg TINTNER's osseous baton. With our fluctuating 30-odd members minus several (not infrequent) absentees, it is no easy feat to do justice to a double choir counterpoint on Jucue. One is often quite exposed and don't we feel it! Besides enthraling our own cathedral (and the few people in it) on St Cecilia Day, we are also going bush, viz TOOWOOMBA (120 km west of Bb)

We plan to draw the year to a close with yet another soinee-----wait for it-----you guessed it-----carols of course. For next year we have not yet finalized a definite program (who has?), other than toying with the idea of a grand performance of BRAHMS: Requiem in harmony with our own QUMS and local BACH choirs (in which case I would have to sing for two or square myself up whichever is the least demanding)

The elctions in sight, I do not know or dare predict who might be holding the PROMUQ reigns in 1981. So far so long,
Happy (carol?) singing in good tenor,

MAX

ps Personal thanks to all who might have voted in favour of my daring dash at the editorato vacancy; no hard feelings towards the bulk that didn't. In fact you just relieved me of what promised to be quite a burthen.





Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay 7005

30/10/80.

Hello, all and sundry,

TUMS is in operation during 3rd. term on a more social, than a musically active basis. This being due to: (a) the length of time necessary to actually learn notes, (would you believe that 1st. & most of 2nd. term were spent in this manner?) (b) our big concerted orgasm, which occurred at the end of 2nd. term, (c) the various 3rd. term Uni. chores that demand from most student music-lovers a "non-indulgent" attitude toward their favourite society.

"Yes, this is familiar territory - but still, a pretty poor line", I sense your reaction to be. Nevertheless, a Musicale is in preparation for the 1st. week of December, followed a week later by a sojourn at Koonya, an area on the way to Port Arthur. These events will bring 1980 to a close for TUMS.

The beginning of 1980 showed a lot of promise. Orientation Week produced several vocal goodies to boost the rank and file, and our then Committee was a tight-knit, well positioned crew. In fact, the Committee was TUMS! High hopes that were stimulated by the freshers, were in the main, squashed when it became evident that many of them were coming along for the ride, or had to leave for personal reasons. So, back to square One, with the same resources as were present in 1979. With a force of 12 singers, our beloved conductor immediately devised a concert programme to suit. This challenge was tempered by the occasional lunch-time warble and a wonderfully inviting 2nd. term Musicale.

To enhance our choral sound (also to cover the improbable chance of snores arising from the audience), a battery of instrumentalists were engaged for THE concert, held at St. Canice Church on Thursday, 31st. July. Oboe, bassoon, violas, trombones, trumpets, tympani and organ. Mmmmm! In addition, several interested young singers augmented the TUMS core. The programme was a mixed bag of sacred music, concentrating on the Roman Catholic contribution to Western music.

Flor Peeters Entrata Festiva, the Tas. premiere of this work; Palestrina Missa Brevis; some Lithuanian hymns sung in the vernacular, Sveika Marija (Hail Mary), Tylija Naktis (On the Silent Night), and Alyvu Darzely (In the Garden of Olives); 3 Joseph Muset Eucharistic motets; and Hassler's 8 voice antiphonal motet, Laudate Dominum. We cheated on the last item, singing 7 parts, the bottom-most one being too low for our castrati. However, the bassoon, with balls was able to manage it admirably. The group of performers made merry afterwards by inviting the audience (a disappointing turn-up, I must admit, to join them for the now traditional, luscious TUMS supper. The whole audience did take us up on that offer, imbibing gallons (or shall we say megalitres, conceding to metric conversion), and consuming copious quantities of savoury tucker. They loved it. So did we. Unwilling to bid adieu to each other that night, the singers latched onto an unfortunate residence to continue...

The most recent biggie, was the A.G.M. and dinner on Friday, September 26th. Committee positions were filled rapidly, all being content with and confident in the final product, this being as follows:

President: Brian Yates, 130 Nelson Rd., Mt. Nelson, 7007.

Vice President: Jo Hart.

Secretary: Arlette Eilyard.

Treasurer: Scott Mcnay.

Publicity Officer: Jill Clezy.

Concert Manager: Marc Laycock.

General Representatives: Jane Hudspeth
Jennifer Yearsley (Librarian)
Benedict Wilson.

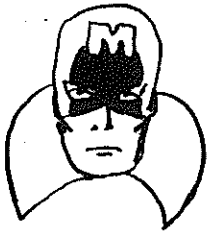
Excluding three old-timers of '76, the most common TUMS type is one who has been around for the last two years. Recently, our numerical strength increased by two; uno tenore and uno basso. Nice surprise, shame about the timing. Not really, 'cause one addition was roped into the new Committee.

A lot here, I realise, but TUMS had such a backlog of news that I felt you ought to know it all.

With love from Benedictus cui venit.

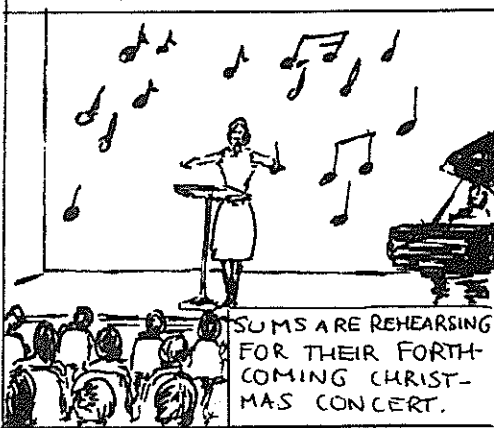


THE AMAZING ADVENTURES OF



CAPTAIN MONUX

ONE WEDNESDAY NIGHT IN SYDNEY...



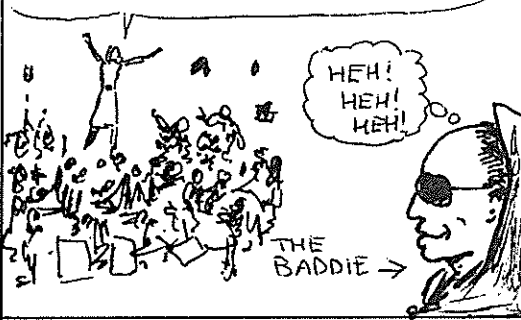
SUMS ARE REHEARSING FOR THEIR FORTH-COMING CHRISTMAS CONCERT.

SUDDENLY THE ALTOS SEEMED TO BE SINGING MORE SOFTLY THAN USUAL.



VERY SUBTLE FORTISSIMO THERE, GIRLS.

WHAT'S HAPPENING? I CAN'T HEAR THE BASSES EITHER! OR THE SOPRANOS! SOMETHING MUST BE WRONG...! I CAN'T EVEN HEAR THE TENORS!! SAY, MY VOICE IS GETTING WEAKER



HEH! HEH! HEH!

THE BADDIE →

THE FOLLOWING FRIDAY NIGHT AT FUCS...



I THINK WE'VE PRACTISED THAT GENERAL PAUSE LONG ENOUGH NOW... HAVEN'T WE?... COME ON... HEY MY VOICE IS...

SADDIE AGAIN

MY EVIL PLAN IS WORKING. HEH! HEH! HEH!



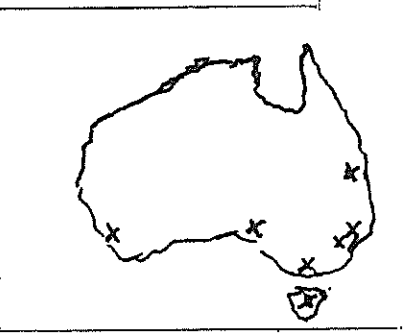
AND THE FOLLOWING MONDAY AT MUKS' REHEARSAL...



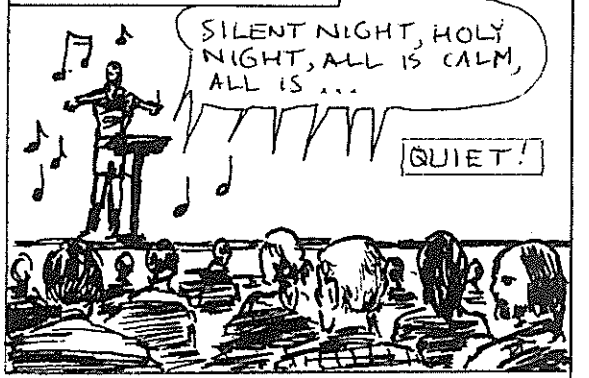
I KNOW ALL MUSIC STARTS WITH SILENCE, BUT THIS IS RIDICULOUS! HEY, I'M LOSING MY VOICE...

AND ONCE MORE THE SAME MYSTERIOUS FIGURE IS PRESENT.

AND SO, RIGHT AROUND AUSTRALIA, EACH NIGHT YET ANOTHER CHORAL GROUP IS STRUCK BY THE FEARFUL BLIGHT OF SILENCE.



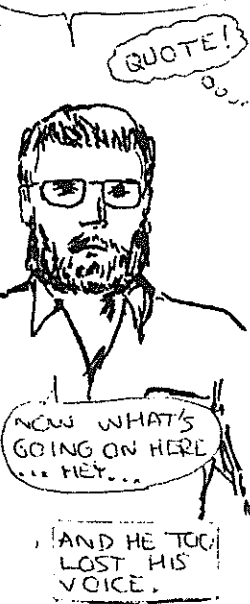
AND SO TO MONUXS, WHERE OUR HERO, BARRY TONE, MILD-MANNERED THIRD TENOR, IS SINGING IN REHEARSAL...



SILENT NIGHT, HOLY NIGHT, ALL IS CALM, ALL IS...

QUIET!

COME ON, YOU LOT, 'ROUND YON VIRGIN...



QUOTE!

NOW WHAT'S GOING ON HERE... HEY...

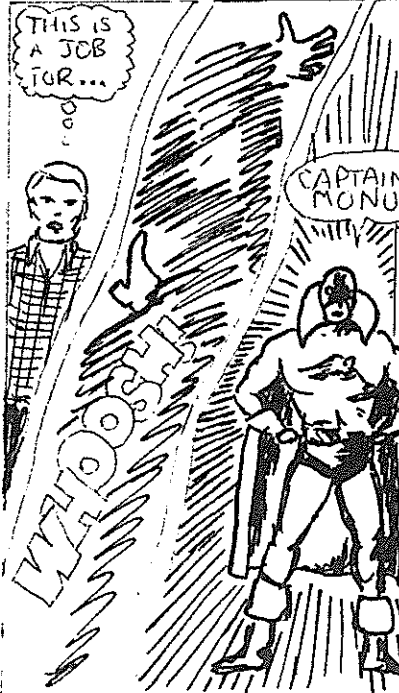
AND HE TOO, LOST HIS VOICE.

SUDDENLY BARRY TONE BECAME AWARE OF AN EVIL PRESENCE IN THE ROOM.



DAWNING REALIZATION

ONCE AGAIN THE FUTURE OF THE AUSTRALIAN CHORAL MOVEMENT WAS IN HIS HANDS.



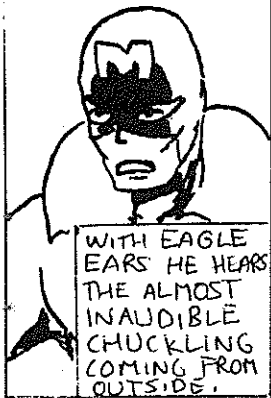
THIS IS A JOB FOR...

CAPTAIN MONUX!

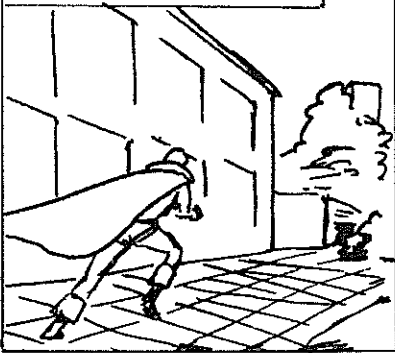
YES CAPTAIN MONUX

THE ONE AND ONLY CHORAL CRUSADER THE VICTIM OF A FREAKISH ACCIDENT WHO WAS TRANSFORMED INTO A BEING WITH POWERS FAR BEYOND THOSE OF ORDINARY CHORISTERS. FASTER THAN A SPEDDING ARPEGGIO, MORE POWERFUL THAN A STEAMING CONDUCTOR, ABLE TO LEAP TALL TENORS AT A SINGLE BOUND. YES, CAPTAIN MONUX WHO CAN CHANGE THE COURSE OF MIGHTY MELODIES, WITH HIS FORTY-ONE TRUE VOCAL RANGE AND KNOWS THE WORDS TO ALL THE POP SONGS I AND WHO, EQUIPPED AS A MILD MANNERED LIGHT BARITONE, FIGHTS A NEVER-ENDING BATTLE FOR PITCH, TIMING AND THE ARTS WAY!

NOW READ ON...



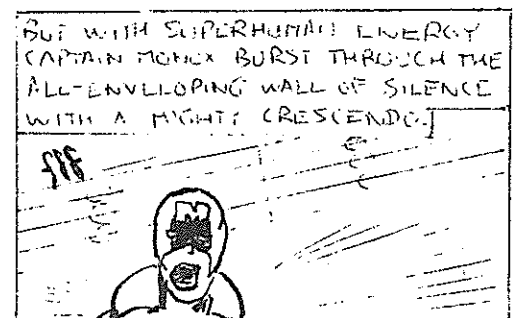
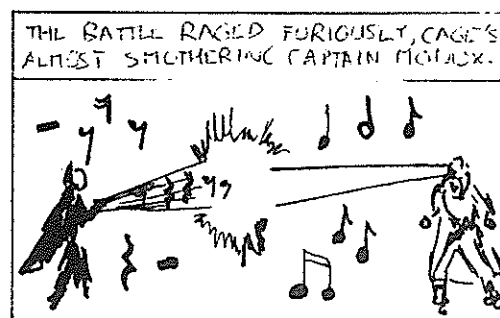
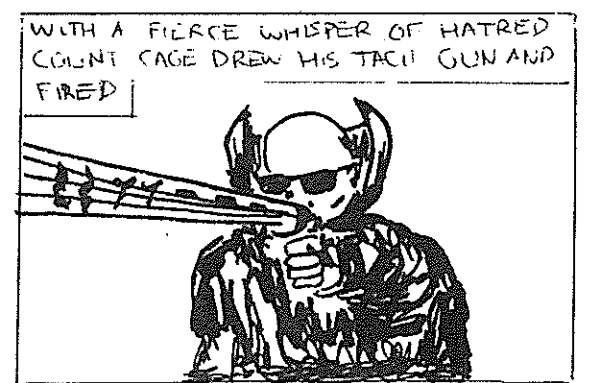
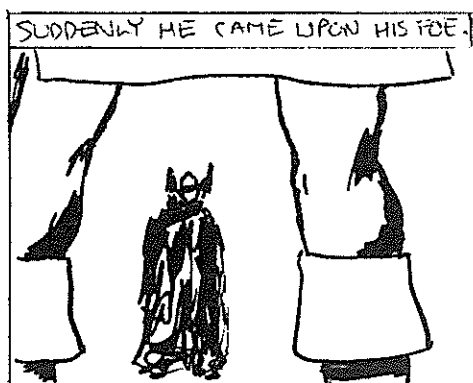
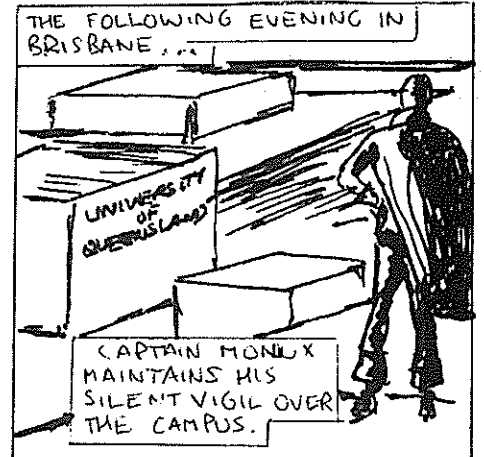
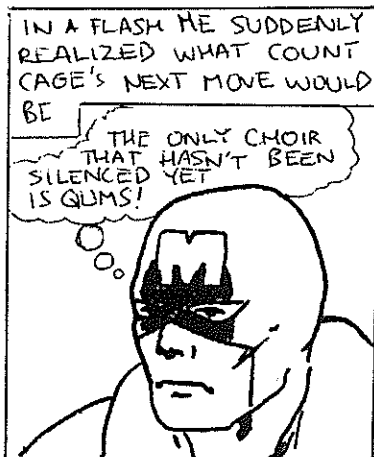
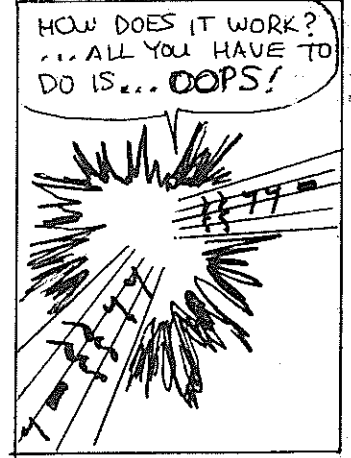
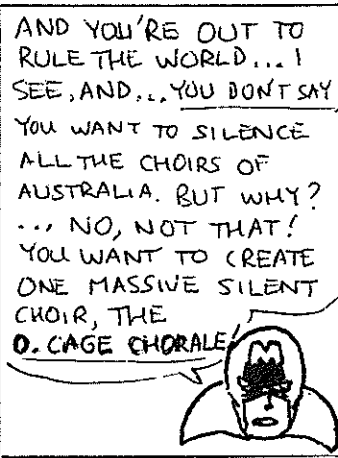
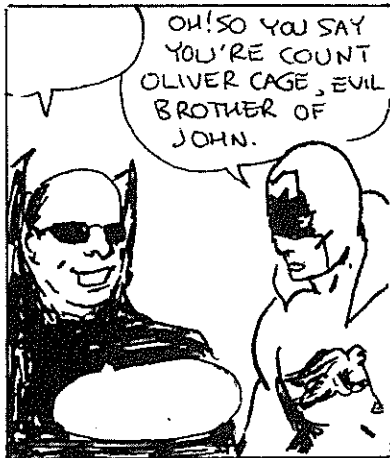
DASHING OUTSIDE HE ESPIES A FLEEING FIGURE AND SETS OFF IN HOT PURSUIT.

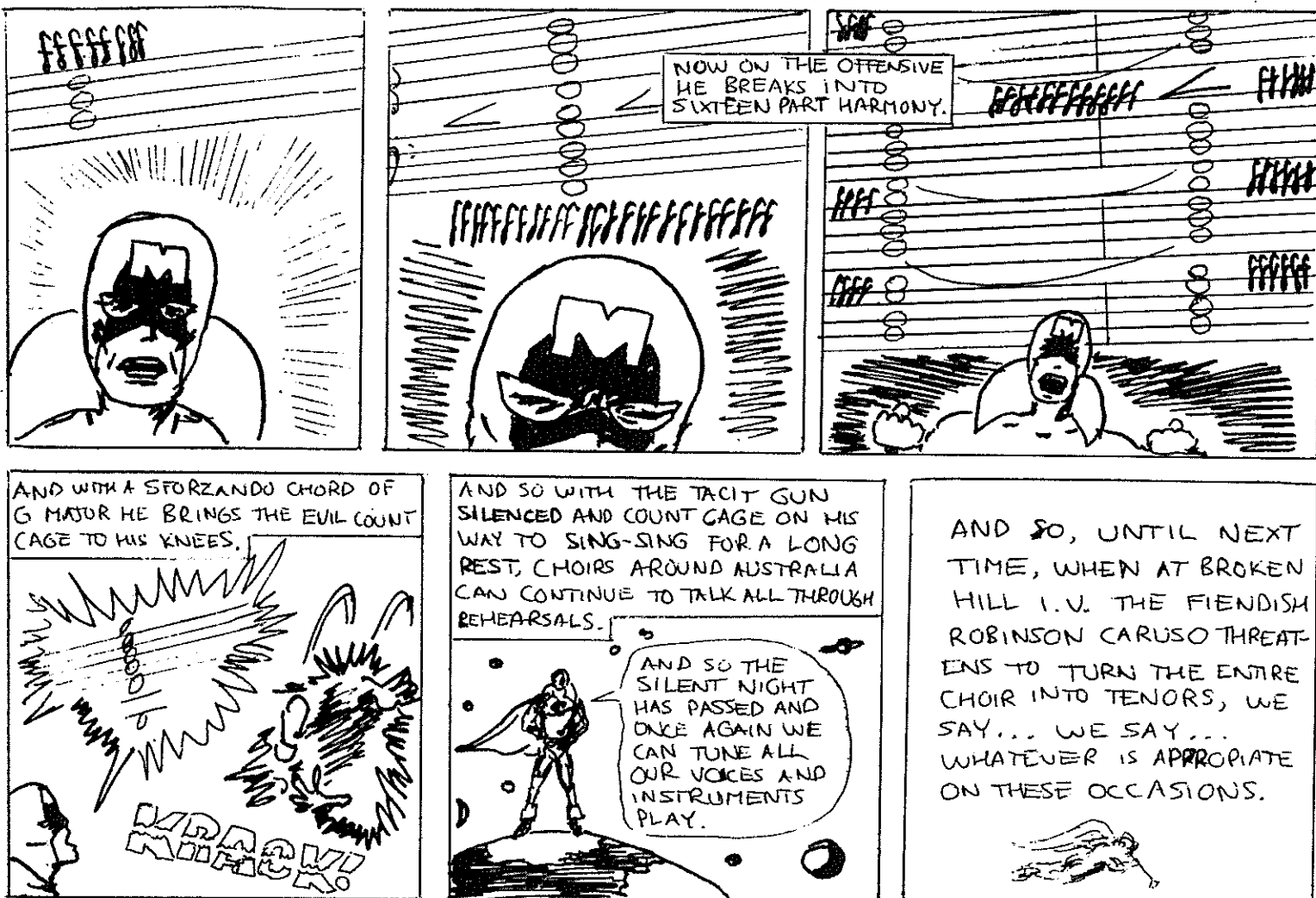


APPREHENDING THE SUBJECT HE BEGINS TO QUESTION HIM, BUT...



HOLY HANDEL! EVEN WITH MY SUPER-SENSITIVE HEARING I CAN BARELY MAKE OUT WHAT HE'S SAYING.





AGFA TAPE OFFER.

A.I.C.S.A. has negotiated with Agfa-Gevaert in Melbourne to supply members with blank, top-quality cassette tapes at extraordinarily low prices. A number of societies and individuals have already made use of this great service, why not join the ranks of satisfied customers and take advantage of this superb opportunity? Tape your next concert, record a proposed work for your committee to hear when deciding your year's programme or even just have a handy recording of some special occasion like a camp revue or a dress rehearsal!

		<u>Retail Price.</u>	<u>AICSA price.</u>
Superferro	C60	\$5.10	\$2.30
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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.

AICSA PRESIDENT'S REPORT

Made to AIVCC meeting, August 24th, 1980, for the year September 1979 to August 1980.

The last year has seen a great deal of progress.

One of the main achievements has been the further clarification of the relationship between AICSA and IV organising committees. The last Council meeting resolved that all requests to national organisations for funds be made by AICSA on behalf of the IV committees, and this is a giant step forward. Now AICSA's standing as a national body will be used in making applications to such organisations as the Australia Council and the Q.E.II Silver Jubilee Trust. AICSA will be able to build up a "pool" of fund-raising expertise over the years, and this will benefit the whole IV movement.

Of course, the most exciting news is that AICSA has now been approved by the Australian Elizabethan Theatre Trust for receipt of grants from the Trust. Donations to the Trust are tax deductible, and donors may request the Trust "to consider a preference in the allocation of the donation to AICSA". Many private companies and foundations, including the Utah Foundation, direct their support for the arts to the A.E.T.T., and this opens up interesting possibilities for new sources of finance.

The AICSA Survey yielded some valuable information, which was used in grant submissions on behalf of Adelaide IV. I strongly recommend that the survey become an annual event....

...Likewise, the Prize for Choral Composition should be offered annually. This year the competition attracted three entries from members of three different societies. A big thank-you is due to the society committee members who must have worked hard at publicising the competition.

The Executive has now drafted a supplement to the Intervarsity Handbook. This supplement includes sections on promotion, budgeting, and the guidelines for approaching soloists and conductors which were ratified at the last meeting.

This year there have been two AIVCC meetings. The first, at Perth IV in February, provided material for discussion, such as "Hire-a-choir". This second meeting, coinciding with Minifest, is an unusual event, but is at a time suitable for annual elections and discussion of the budget. I thank the Minifest committee most sincerely for providing the venue and the time during their Festival.

The year has not been without problems. The non-appearance of "Erato" until June is without doubt the chief of these, and the Executive has been virtually powerless to do anything about it. I believe that we have succeeded in keeping contact with society committee members, but it has been impossible to keep other choir members up to date with society news. AICSA is not only concerned with the running of IV festivals, but it also aims to assist societies in their day-to-day activities, by discussing mutual problems and giving them a sense of purpose. It is especially important that we keep in touch with societies that are not the most "IV-orientated", or (like MUSSOC), they may leave the association.

With the exception of this, I am glad to report that AICSA is starting to realise its potential as a national body. AICSA has reached a turning point.

Neil Mason
AICSA President.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

The MonUCS Erarticle Part One.

O hell folks, to begin ...

The night of surprises and multi-pathic choral polyps - not to mention that incorrigatable snagglepuss shiftspanner carte blanche of evenings - Monash's Cultural Union Night, was a gala performance avec grog to gain freshers galore (without that nasty hangover). Rousing applause was met with regained attack of songbook chorusi and baa-baa shop (with the magical favourites "K-K-K-Katy" and "L'il Liza Jane"), the unforgettable Cactus Prickles extra-ordinary, the Celtic Club's potty bread and the Wine Club's lubricant supporting each item (cups were of the harmless non-throwable plastic variety), and a good time was had by all awake.

Then our combined success with the St. Paul's Cathedral Benevoli concert (Salzburg Mass in NaCl minor) - where trumpets fanfared and trombones slid under choristers' armpits in a packed-to-capacity venue. Of course the post-concert party at Barry Gration's was the breeding ground of merriment for all morals reports. Thanks again to Bevan, Ars Nova, the St. Cecilia Singers (of Ballarat) and all who made the majestic moments momentous.

What personal contributions did MonUCS add to the Minifest-of-the-year? Libby, our sets-an-example president, was noticeably absent from the post-revue party, while Sally's dog wasn't the only soul with spots before its eyes the morning after: Simon didn't get all his bruises from the admirable performance of his own feature-length revue item, and even the basses' Ernie (fiddles) Gruner came a close 7th in the "who put the cookie in the cookie jar" competitions the night Bev's bed groaned with the strain of four active bodies. I hope everyone saw Melbourne in its true glorious colours and enjoyed themselves as much as they did at the Sunday barbecue. Paddle on E.S.Iona!

As a final supercalafrag etc. bonus first, mighty MonUCS and MUCS have fearlessly accepted the flung gauntlet of SUMS's challenge for a cricket match on neutral (ph 7) ground - Gundagai, to be held probably on the Australia Day weekend '81. I know, you say, where's the competition? but for posterity's sake let us hope the Sydneyites have learnt how to bowl overarm by now!

Til soon,
Kim.

The MonUCS Erarticle Part Two.

... And now for something exactly the same ... more, yet more inane insight into the intimate intricate innards of our sop-orphic southern-most singing society ... well almost.

Candidly, these constant allusions in alliteration are making my muscles (and corpuscles) cry for sweet cessation!!!

Seriously folks, it is my unenviable task to fill you in on exactly WHAT HAS BEEN GOING ON since we tearfully bade you good-bye after Minifest. The answer is ... quite a bit.

Just prior to Minifest we elected a new committee, so for the record, and in case you can't remember us (as committee members anyway) at Minifest - here we are!

President - LIBBY NOTTLE - critics have called her the prettiest president's P.J.'s parader in a long while.

Vice-President - KATIE PURVIS - our resident ~~imoral~~ ~~amoral~~ morals officer.

Sectetary - KIM FISHER - he is a member of the now notorious band of rabble-rousing rambuncuous rioters, Tex Tickle and the Cactus Brickles. (Also one quarter of a barbershop).

Treasurer - BILL COLLOPY - esteemed editor, ex- Four Strokes tenor, ex- Lord Lechery, and ex-tatic $\frac{1}{2}$ of Two by Two.

Librarian - ROBYNA DAVIES - good for a score or two.

Concert Manager - SIMON JOHNSON - another esteemed editor and our very own tear-ibly tall towering in-firm-O.

Publicity Officer - LISA WEST - what more can I say?!

General Assistant - ERNIE GRUNER - member of aforementioned T.T.& C.P. and the third and final quarter b.b.shopper on the committee.

First Year Reps - Jean Scammell - she's slim, she's a second, she's a sop; what more can you ask for?
Marijan Rupcic - he's our ax-wielding organiser extraordinaire.

I.P.P. - STEVE DAVIES - would you believe it? This man actually said in the presence of witnesses, "The rose of life is like a daisy in the Autumn of Winter." You work it out, we've given up.

A well balanced committee, from the point of view of sex and numbers (did I really say that?). Many of our newly-formed committee are old hands at the game (many have hands like that playing very old games). But as an innocent, newly-formed member myself (this woman is a gold-mine of quotes - Eds.) I was amazed to witness just what happens when the choir is NOT REHEARSING. And some even got awards for it - which brings me to the Morals Awards.

MonUCS' Annual Dinner this year was a truly glittering star-studded occasion. Everybody who knew anybody was there, including some people that even I knew! It was held at the Highwood Inn at Belgrave, nestled cosily in the bushy lap of our Dandenong ranges. Apart from the fact that it was miles from everywhere (except for Cecily and David Woodberry's where we had pre-dinner drinks, and Simon's where we had coffee afterwards), a truly invigorating and revealing evening was had by all.

Kim's unique form of Grace set the mood for the whole dinner.

Dear Cod,

Peas lettuce not fork-ette your egg-sample to us. Lettuce a choir a taste for Plate-onic friendship among a sal(t). May we apeas You by buttering ouselves. How k-nife-orget to be s(h)elfish li-cu(cumber)? Help us to swallow our daily bread without wine-ing and give us our just desserts when we...er...err. Take custard-y of our soles when all at steak violently crumbles. Creams of heavenly delights and Angel cakes shall surely flour around us with every bite.

A menu.

Katie's very comprehensive Morals report left very little to be insinuated. I will not attempt to give a blow-by-blow description (I think it left us all a little breathless) but the following is a run-down of the climax of the evening (she means the awards;Eds.). As with the people who won them, the meaning of each award is self-evident of the type of behaviour MonUCS wishes to foster in its choristers!

BEV REDGEN * Fair Catch Rugby League Encouragement Award for Trying.
(Well caught, Bev!)

HUGH DUNCAN * Immoderate Past Morals Offerer. (No. There's nothing official about Hugh.)

DAVE ROBSON/ LEAYNE EADES * Muddly Couple Award.

ERVIE GRUNER * Spectacular Bowlegged Unabridged Award for Fiddling.
(How did your legs get that way Ernie?)

LIBBY NOTTLE * The Orff Colour Carmina Pyjama Award.

SALLY ANGLISS * The Son-of-a-bitch On-the-spot Puppy Love Award.

NANETTE LORIMER * Most Corruptible Fresher. (Don't wait to be told Nan).

STEVE DAVIES * The Serena Sharp Memorial Foot-in-Mouth Award. (Steve has a word with his ways).

LISA WEST * The Captain Monux Faster-than-a-speeding-arpeggio Meteoric Rise to Fame Award. (Well, they wouldn't let me do it any other way.)

SIMON JOHNSON * The Hugh Duncan Memorial Award for Depravity above and beyond the call of beauty. (Hugh certainly remembers Simon.)

The evening was made even more gala (h) by the dazzling talents of our local barbershop foursome (their Blue Heaven was decidedly red in the face) and a memorable musical matrimonial melody featuring James Rigby (the tickle in Tex's prickle).

Before I close this stunning disclosure I will momentarily make mention of what ^{we} will be doing with ourselves over the next year. Our coming concert (December 4th) will include works by Grainger, Vaughan Williams and Prof. Trevor Jones of the Monash Music Dept., and late of the Uni of WA. We are presently planning a combined concert with Mucs for 1981, so with Adelaide I.V. it should be a busy year.

Anyway that was the semester that was. See you in about the same.

The Herald, Mon., July 28, 1980

the arts

MUSIC: John Sinclair

The performance of Benevoli's 53-part "Salzburg Mass" in St. Paul's Cathedral on Friday night succeeded to a quite surprising degree in evoking the quality and character of a remarkable and lovely work.

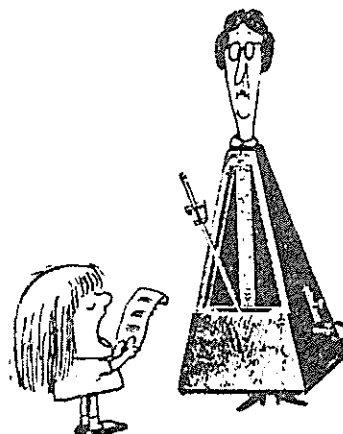
Those who were not present will have to take what consolation they can find in imagining (if they can) the overwhelming splendor of sound that came from two eight-part voice choirs, 16 soloists, two string orchestras, and choirs of trumpets and trombones placed antiphonally around the cathedral.

That all the parts of so intricate a work were rehearsed and put securely together is a tribute to the industry and competence of Bevan Leviston, who conducted, and to the dedicated enthusiasm of all who took part.

But Benevoli's "Salzburg Mass" is too good a piece to be forgotten after this splendid premiere. The performance should, and indeed must, be repeated.

Tui Sum,

LISA WEST.



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AUCS



AUCS has had an excellent year in 1980. Our membership is larger than ever (over 100 on the books) and we have been busy with concerts and fundraising for I.V. next year, which we, along with FUCS, will host. Our major and most satisfying work this year was our four performances of David Fanshawe's African Sanctus held in June at Unley Town Hall. Bruce Raymond, our conductor for two years, shaped the event into a theatrical production, which could, if we lacked modesty, be termed an extravaganza! As a choir AUCS was eager to prove we could put on a real show, which was aesthetically and financially satisfying; while we by no means made a mint (a bit of alliteration) our aims were certainly achieved.

African Sanctus, for those in the dark, was written by Fanshawe after he had travelled through Egypt and Africa, recording and filming the indigenous people's ritual song and dance. He used everything from the Islamic 'Call to Prayer' to funeral chants, to war-drums and tropical thunderstorms of the Sudan. He then integrated these into an orthodox choral Mass, which utilises all kinds of musical forms - from jazz, rock, classical to ballad. Hence the work comprises a stunning clash and at the same time, an integration of Eastern and Western forms; - what the composer calls a 'celebration of faith'.

We decided to perform the work four times because it was so good, and ended up with a cast of thousands (dancers, soloists, lighting, rock and timpani musos) in full costume and stage design. We even made our own primitive (to say the least) ornaments, and people turned up with barely skinned mooses (moosi?) draped around their necks. Our dancers (three principals from "Chinnook" complemented the effect with authentic African dress and dance, while our own publicity officer, Liz Finch, played piano. We contrasted the tribal and classical mood with a negro spiritual bracket in the first half with dance and drum solos.

It was exciting and very innovative for AUCS, and proved I think that a choral society doesn't have to exist on a staple diet of black and white formats and classical music.

AUCS would like to wish everyone a merry Christmas and Boozy New Year, and will see everyone in Adelaide for I.V. 1981.

Lynne Smythe,
Secretary.

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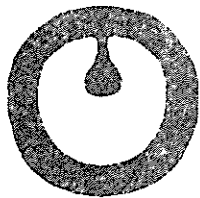
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Mr. VENN (D.P.2), 37 Cursitor St., London, E.C.4





flinders university choral society

Well, FUCS is fairly chipper, and I'd like to tell you all about the big things which are happening in this society; but I'm afraid that the juicy bits would bore you, so I'll tell you about the music instead. Ho hum. Often this seems to be the case - the matter of who's up who cuts across the real intentions of a music society. The greatest problem for the sopranos and altos at the moment is the awesome task of capturing new tenors. This feat was performed with, dare I say it, great determination by the women earlier this year, and O-week became a battleground, with the few men who turned up grimly pursued by hordes of purposeful females. For some reason, I never noticed this in my fresher year in FUCS (perhaps because I am a bass).

Anyhow, with Earl Crossin entering his third year (seems like ten-ure) this year as FUCS (hereafter known as "The Society") conductor, and still with few tenors, he was able to conduct the choir (consisting of 25-30 singers) through various works including Britten's "Rejoice in the Lamb", Bernstein's "Chichester Psalms" (sung in Hebrew, no less) and "Choruses from The Lark", all of which were performed in a concert in St. Peters Cathedral, a pleasing piece of neo-Gothic Revival architecture which you will no doubt see on your arrival in Adelaide for 1981 I Vee.

During second term AUCS combined with us to sing Bruckner's E^m Mass and Faure's Requiem, which was performed on October 17th at the Adelaide Town Hall in front of a disappointingly small audience which, however, nurtured with enthusiasm our good performance. After that, the society decided that it had had enough of the raucousness and wild abandonment of AUCS and is now rehearsing for a small concert of Medieval and Elizabethan songs and Christmas carols, to be sung in St. Michaels Lutheran Church (a sort of St. Martin-in-the Suburbs, or so I'm told) before Christmas. We hope to include in this performance: a recorder bracket, featuring a consort from within the choir, and a guitar bracket with Carl on his axe (axe is really strine for a statement of profession i.e., "He axe in a play.."; or, in the derogatory sense.. "He axe like a nurd.."; and, of course, our conductor does neither).

Looking towards the future, the society will combine with AUCS over Christmas to put on a concert in the biennial Come-out Festival, which is a sort of Adelaide Festival of the Yartz for younger people.

Of course there is the other seamy side to Fucs (like coffees, sportsdays, drinking sessions, massage sessions, bitch-sessions, cricket-matches, soft-ball matches, garden parties, fantasy parties, '60's parties, '20's parties, post-concert parties, pre-concert parties, programme-collating parties, birthday parties, insanity parties (imagine, if you will, Neil Piggott as a banana and Mark Dolahenty as the Virgin Mary) etc), but as I said, the juicy parts would just bore you, so you'll just have to come along to find out.

Andrew Rankine



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33 rd Intervarsity Choral Festival - Sydney 1982.

Greetings from sunny Sydney!

In a matter of seventeen or so short months Sydney I.V. will be upon us. What better place to spend your 1982 May vacation than in Sydney with millions of other chbristers?

The camp is to be spent at the luxurious Hawkesbury Agricultural College. Preparation, planning, fund-raising, etc. are well on the way under the ever capable leadership of our one and only Anne Stevens. Works, conductors, orchestras have not been finalized yet but Mozart's Mass in C Minor is being considered along with some Handel.

Our committee consists of the following seasoned and seasonable choristers:

Convenor	Anne Stevens
Secretary	Mary-Loiuse Callaghan
Treasurer	Ann Molloy
Concert Manager	Julie Hamblin
Publicity Officer	Stephen Schafer
Liason Officer	Elizabeth Strasser
Transport Officer	Katrina Jenns
Billetting Officer	Siobhan Lenihan
Camp Convenor	Mark Dolahenty
Fundraising	Alistair Killick
Entertainments	Robert Watts
Librarian	John Cunningham
Minutes Secretary	Katherine O'Sullivan

So start planning for May 1982 by leaving the 8th-22nd available for an I.V. to remember.

Any Correspondence can be forwarded to;

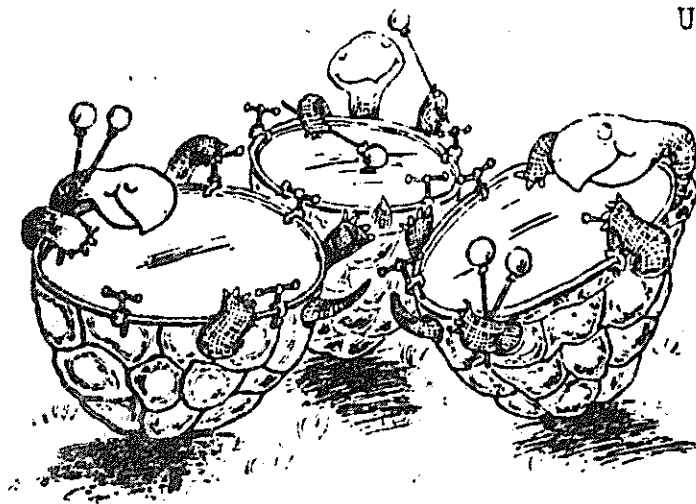
Mary-Loiuse Callaghan,
29 Queen St.,
Newtown,
2042. ph. (02) 519 8251

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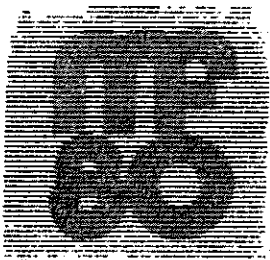
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A Choral Festival
August 23 - 30

When the dust of Minifest finally settled, I was able (at last) to sort through the heap of papers sitting in the corner of my bedroom, which were what was left of the Minifest surprise car rally. Herewith I present the answers to all the questions you've probably forgotten by now, and announce the winners of the various categories.

SHEET 1

1. Trucks should use low gear.
2. The clearance was 4.0 metres.
3. There are 25 PJs in a pack. (This was a sign on a wall in Punt Rd.)
4. Melbourne will play with Collingwood at the MCG on Saturday.
5. The Southern Cross was the international hotel on your left.
6. Avita was on the left.
7. Members only are allowed to enter the Cyprian Philanthropic Society (not stamp-collecting frogs, as Lisa West and Nanette Lorimer said).
8. The offices of the 2 societies in the white building on your right just before crossing Victoria St. were the Royal Society of Victoria and the Royal College of Obstetricians and Gynaecologists. Lisa and Nanette put the RSPCF, which, though wrong, shows commendable concern for the fate of frogs in this world.

SHEET 2 (Exhibition Buildings)

1. The priest at the Rumanian Orthodox Church was Father Dimitru Gaina.
2. Rape is at the end of every wolf-whistle.
3. Mal Walden is the newsreader who knows what he is talking about.

The pub up at which you were supposed to end was the Lincoln Hotel (MUCS' pub). The barman had been forewarned that lots of people would be coming in to ask loudly whether he had any naughty French underwear. I did hear of one unfortunate carload who mucked up the directions and went to the New Lincoln Inn by mistake - however luckily they chickened out before they asked for any naughty French underwear.....

SHEET 3 (Lincoln Hotel)

1. The largest tertiary institution in Victoria is R.M.I.T.
2. The City Baths were on your left.
3. The hozy section of the scout association was Carlton and United Breweries (CUBs).
4. The Victoria Hotel was established in 1863.
5. Mr J.M. Turville's phone number was FJ6222.
6. You would find a rotary tool at 355 William St. Jen Stevenson's carload put the Jolly Roger Adult Bookshop (I don't know where they'd been!) and Lisa and Nanette said they could find one at 12 Wendy Court, Heathmont, which happens to be the home address of one of the Fratoeds.....

Here I would like to pause and thank Peter Sloan and Felicity Johnson, who stood for several hours in drizzle and cold so that you could all have freshly-cooked pancakes when you arrived at the Flagstaff Gardens. I hope you showed your appreciation.

SHEET 4 (Flagstaff Gardens)

1. Archbishop Thomas was mentioned at A'Beckett St., off William St.
2. The former Royal Mint was founded in 1872.
3. If you were a female teacher and you headmaster had got you into trouble, 2 possible reasons for coming here would be (1) to go to the Teachers' Tribunal, and (2) to go to the Marriage Registry Office.
4. The present claim to fame of the man who unveiled the plaque commemorating an early branch of Telecom is...er...Liberal backbencher (at the time of Manifest he was Finance Minister) - it was Eric Robinson.
5. Urners Lane would be a street appropriate for one making cups of tea.
6. You might swap herds of cattle at the Stock Exchange.
7. The Matchmaker and The Maids were on at the Athenaeum Theatre.

Here follows what was nearly the most interesting part of the whole car rally: critiques of the yellow sculpture in the city square, in 15 words or less. Read and learn.....

"The plasticity is enhanced by the schematic rendering." (Hugh Hunt, Cathy Pugsley, Jane O'Sullivan)

"Very nice but where's the ladies' entrance?" (Charles Street, Juliet Peers, Katherine O'Sullivan)

"Notable lack of pre-Raphaelite influence." (Geoff Harrison, Cathy Nihill, Ernie Gruner, Noel Wilmott, Liz Finch)

"Ratshit but ducky." (Stewart Skelt, Sally Angliss, Carol Setikian, Mary-Louise C.)

"Fine Relatively Orange Grandiose Structure, Fantastically Regulated Original Gaudy Substance, Frivolous Randomly Organized Guided Surprises." (Stilts express)

"A pastiche of Dada-esque derivative drudge with Kafka overtones and jaundiced exposition of Freudian urinal arrestation in multi-dimensional ambience." (Bill Collopy, Mark Dolahenty, Vicki Forth, Richard Barrett)

"Symmetry within asymmetry - staggered posture of new genius resisting conservative force of Town Hall." (Jen Stevo's carload)

And a couple whose authors we couldn't work out:

"Not entirely pointless - keeps the rain off."

"A representation of man's yearning for a better understanding of origami in puddles."

Most people managed to find at least some of the things on the list of things to find for bonus points, however noone came up with a garden gnome. Several people found something silly, including a pair of rubber gloves (Steve and Robyna Davies, Vicki Robinson and Neil Mason), a bill to St. Patrick's Cathedral (Geoff Harrison's bunch), a "wet paint" sign (Meredith Lane, Alan Hodgkin, Graeme Turner), a milk crate (don't know who), a love bite (Sitto), and a black feather, said to be part of Audrey (I wish I knew who got that!).

Anyway the main thing was to find where to go next, and I think everyone found the map we drew on the graffiti board (and the MF 80 sticker next to it), which said to go to Parliament House, at the top of Spring St. There you found me, and didn't I have fun - for those who weren't there, what each carload had to do was make up a Hollywood-style dance routine, and do it down the steps of Parliament House. Once they had done this, I gave them a mark out of ten and told them their next destination.

There is a 24-hour police guard on the steps, and I can tell you that it really made that policeman's night to see you lot making fools of yourselves up there - he was really rapt at this unexpected diversion. Well! I must say I got pretty sick of people doing high kicks; there were only a few who showed real originality, and these received the highest marks. Steve and Robyna Davies, Neil Mason and Vicki Robinson were easily the best, and received 9 1/2 for their intricately worked-out and superbly-executed routine. (Applause)

The best thing about this little episode was that we found out later that there was a message relayed on all the police radios in town that there was a bunch of loonies dancing up and down Parliament House steps, but it was O.K. - they were harmless!

There was I? Oh yes - the next destination was St. Patrick's Cathedral, where the next clue was to be found "near water". Most people obviously found it, and continued on....

SHEET 5 (St. Pat's)

SHEET 5(St. Pat's)

1. The 4 choristers who have lived/are living at 49 George St., Fitzroy, are Bazza, Judy Hall, Stewart Skelt, and Stilts.
2. The birthplace of your lovable Soc. Sec. was the Mercy Hospital.

SHEET 6(Tudor Village, Fitzroy Gardens)

1. Aha, we tricked you on this one! The question was "What is in the green box opposite Exhibition St.?" Most people took one look and drove straight past, assuming it was just a men's loo. A couple went and had a look but still missed the vital thing(someone put "a light and a urinal and a man") and we got one silly answer("the juice that makes the Aussies bold" - Charles Street & co.). But the only carload that realized there was a MINIFEST STICKER in there were Steve and Robyna and Vicki and Neil!

2. You might purchase a shamrock at Ireland's florist.

3. The motto of Melbourne is Vires Acquirit Eundo. "Can you translate it?" YES/NO

By the way, how many people saw the Minifest badge we stuck on the end of the Floral Clock's second hand?

4. Had Edward the Seventh's horse been done? NO(Hell no, as one carload eloquently put it).

SHEET 7(Phoenix Sculpture)

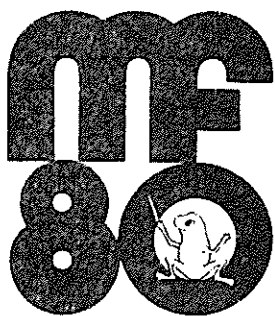
1. The Shrine was dedicated by H.R.H. the Duke of Gloucester on November 11th, 1934.

So there you have it. We hope you enjoyed it. I would like to thank Simon very much, as a lot of the car rally was his idea(yes, you can blame him for most things too) and because he did a lot of the hack work and had to cope with a very cantankerous Soc. Sec. Apologies to those who reached the Lincoln Pub after it shut, and to those who got lost because of a couple of typing errors.

THE WINNERS.....

Highest points score prize goes to Steve, Robyna, Neil, and Vicki, who win a chocolate frog each when we find the box of left-over goody bag frogs.
Third car in was Bill, Mark, Vicki, and Richard. You get one chocolate frog between you.
And consolation prize of a night out with the Tratoed of your choice goes to Lisa West and Nanette Lorimer, for the funniest set of answers.

That's all - see you when I see you and love to all,
Katie Purvis



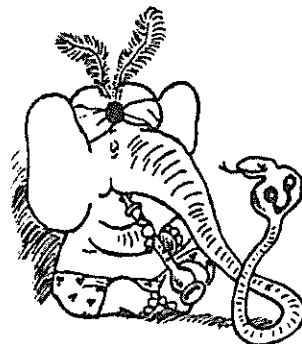
Well, thanks to James, Minifest came off with a bang (groans from Simon, Bill and Libby as I write this). Anyway, musically and socially the week was a great success and I think everyone enjoyed themselves. The committee took a few weeks to recover - just in time for the PMP in Adelaide.

We made a loss of not too formidable proportions and at the moment are busily selling chocolates to make this up (a big thank-you to Barb Rennison and Vicki Forth for their efforts on our behalf). Minifest tapes are now available at a cost of \$4.00 each, and I will be sending a circular to your society's secretary about ordering these.

Thank you to everyone who attended and helped to make our festival such a success - see you all in Adelaide next August.

Love

Libby



31st IVCF

And I thought I'd finished with Perth I.V. too! I spent all my time there saying "Never mind I'll do it" and I'm doing it again. In a sense it's fitting that I should because I now work at that place where we had the camp (what is it? Northam?). Return to the scene of my former triumphs, this time as CAD instead of a public servant and part-time I.V. con.man/ pub.off., rather like Lawrence's triumphant return to Damascus when it was liberated by the British Army. There are few camels in Northam, alas, but an absolute multitude of sheep...also Woolies' checkout chicks.

Well back to my former triumphs. Perth I.V. was a miracle of administrative expertise, artistic delicacy, brilliant foresight, painstaking detail, probably equivalent to man's (sorry, person's) first flight to the moon, Perth I.V. was a soaring and glittering pinnacle of huperson triumph, rising high above the shards of shattered endeavour, the muck of eons of man's frailty. Well it had to be good because I was in it, it was me with "Concert Manager" written on his back (and, as with Anne and Dunkirk, written on my heart). I did everything. O.K., one or two others helped but Perth I.V. was in fact the story of one man's dream of success, a stirring but poignant saga of the great odds overcome by one man who had too much courage to cope in an ignorant world, a triumphant drama with a cast of thousands, a story of love, passion, lust, a gripping drama set against a huge panorama of a whole generation itself in revolt, Atlanta burning in "Gone with the Wind" has nothing on Perth I.V., Perth I.V. will be out in paperback soon. Don't forget to buy the T-shirt of the cassette of the committee minutes.

The whole civilized world, and also Canberra, poised on the brink of despair, faced with the bleak, yawning, bottomless pit of the cataclysm and not to mention the recent presidential erection, yearns for leadership, for a new magic to lend to the holy land. What the world needs is a long pan back from the sunset as Tchaikovsky's music pours across the screen and credits roll...Jack Hawkins, glycerene tears in his cheeks, watches from the Night Tower as his squadron's Lancasters limp back from a disastrous raid on Germany, ordered by incompetent top brass in London, and the whole show is saved only by the gallantry of those boys who fly night after night, never knowing if today if today will be the last, fighting a lonely and awesome fight for all that is decent in the world... a vic of spitfires in tight formation loop a victory roll through the clear blue skies of England, the sunlight flashing symbolically from their wings, and Churchill's sonorous voice (over) rumbles "Never in the field of human conflict..." Well, that's where Perth I.V. comes in.

We led the wandering people to the holy land of Northam and back to Perth. Perth I.V. provides the glittering pillar, the inextinguishable flame, the ineluctable fire, the irreducible brilliance, of what I concert manager can do and of the swath that concert manager cut across human history.

Lawrie Horner.

** The above is obviously the ravings of a crazed lunatic - Don't ask us, we only work here. Eds.

MurdUCS

by Peter Fallon

Dear UCS and UMS,

After an exciting and fun-filled minifest, with so many blank and contorted faces peering at my name badge and saying "What's MurdUCS?" I thought I should say a little about Murdoch University itself. Murdoch University, the second university to be established in Western Australia, was constituted on July 25th 1973 by an Act of the parliament of Western Australia. The University has been named in honour of the distinguished Australian essayist and biographer, Sir Walter Murdoch (1874-1970), foundation Professor of English at the University of Western Australia (1912-1939) and subsequently Chancellor (1943-1948). Sir Walter Murdoch died on July 30th 1970, four weeks after the naming of the new university.

The University is organized on the basis of Schools of Study, with both academic and administrative responsibilities, of which six schools have been initially established; Education, Environmental and Life Sciences, Human Communication, Mathematics and Physical Sciences, Social Inquiry, and Veterinary Studies. The University is built in a pine plantation (what's left of it), completely surrounded by bushlands, 22km from the University of Western Australia and about 8 km from Fremantle. As of yet, there is still no student accommodation or colleges on or near campus. 2,500 students enrolled for 1980.

One of the first social activities groups formed was the Murdoch Music Society, which organizes a series of free Tuesday lunchtime recitals by local and otherwise artists appearing in Perth. That is where we fitted in, and were paid for our concerts, or rather had the music and musicians paid for, and all organizing was done by the music society.

The Murdoch University Choral Society (MurdUCS) started off in June 1979 as just a small group, formed under the auspices of Anne Quilty, and has both staff and student members (on record at present 20 staff and 19 students). One hour rehearsals are held each Tuesday lunchtime in a lecture theatre, with the aim of just a couple of lunchtime concerts per year, consisting of small pieces of works.

Our first concert was held on September 28th last year, in the same lecture theatre, consisting of a variety of madrigals, folk songs and barbershop quartets. This programme was again repeated for the University Open Day a few weeks later. For MurdUCS more success came when we presented a 10-minute line-up of short pieces for the Graduation Ceremony at the Perth Concert Hall. However, Sir Walter Murdoch's grand-daughter felt we should have sung *Gaudeamus Igitur*, using her grandfather's English translation. We were met as a welcome relief and very much appreciated. Since then we have received more memberships.

Our fourth concert was performed on Tuesday lunchtime, August 19th, again in the same lecture theatre, being Bach's Peasant Cantata, with harpsichord and cello accompaniment. The soprano arias were sung by Leone Rutherford and Anna Napier respectively, while the bass arias were sung by Peter Fallon, John Hoar and Tony Druckett respectively and tenor recitative by Bill Jones.

We are now preparing for our next concert. Members of the Gilbert and Sullivan Society are giving a recital of selections from The Sorcerer and we will be helping out with the choral bits.

MURDOCH UNIVERSITY CHORAL
SOCIETY. Founded June 1979
members - 39.

President, Tony Druckett. Secretary,
Murray Wackett. Treasurer, Bob Doswell
Librarian, Anna Napier. Conductor,
Anne Quilty.



30th Intervarsity Choral Festival

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

21 Stevens Street,

Yeronga, Q, 4104

August 18 - September 1 1979

November, 1980

Dear UCs and UMs,

A big thank you to all of you lovely people who responded to our plea for help and bought tickets in our Art Union. It was a great encouragement to QUMs to know that fellow choristers "down south" were helping to sell those _____! tickets.

Enough of the suspense - the winner all the way from Victoria was Kim Fisher who told me that it was "a fabulous surprize". By the time this ERATO is printed Kim will be enjoying the sound of that super hi-fi gear. Congratulations Kim.

The runners-up were:

2nd prize - Simon Kemp of the Brisbane general public,

3rd prize - Gary Price, Convenor of the 30th IV!

4th prize - R. Buck of the long-suffering Brisbane general public, and

5th prize - Mal Grierson, ditto.

This means that no current QUM won a prize - so we're tempted to demand a re-draw.

One of the most enjoyable ways of selling the tickets was singing at shopping centres. We developed the art of singing madwiggles virtually non-stop while other QUMs pounced on all the unwitting members of the general public who stopped to listen.

As a small incentive to sell lots of tickets, the ticket-seller's prize went, not to the person who sold the winning ticket - bad luck Stilts - but to the person who sold the most tickets. Incredibly enough Rosemary Mattingley won by selling 230 tickets. Congratulation and heart-felt thanks go to Rosemary for that superb effort. Mind you the competition was tough; the runner up sold 229 tickets.

The result of all this feverish activity? Brisbane IV is still in debt but we did raise \$1,250 which is a big step in the right direction. Hopefully somebody else will volunteer to organize the next fund raising project.

Once again, thanks everybody,

Bill Abrahams, AF,
for 30th IVCF.

P.S. I nearly forgot to say that its not too late to buy your copy of the Brisbane IV record. It is in fact a 3 LP set and costs \$20 including postage. When ever possible I'd like to post to your Society. If your society isn't organizing a group order - get them stirred into action. Failing that order direct on the form below.

Bill

FORM BELOW

To 30th IVCF,
21 Stevens Street,
Yeronga, Q, 4104.

Please send me my copy of the Brisbane IV record \$20 per set.

Payment is enclosed. NAME _____

ADDRESS _____

You may / may not forward my copy via my society which is _____

choral competition

The winner of the 1980 AICSA Prize for Choral Composition is Kerry Geddes of QUMS and Pro Musica. His winning entry is printed here for your perusal.

With the dearth of biographical information about Kerry in Melbourne, all we can say is, this is what he wrote and that it's bloody good!

The competition closes around the middle of each year, so get composing. Further details will be available in the next Erato.

MOURNING OF MEN

K. Geddes.

ANDANTE
mp

S
Call ... Call

A
ANDANTE mp
Call for the rob-in red-breast and wren, since o'er shad — y

T

B

Call ... Call

groves they hov — er

Call

Call for the rob-in red-breast and wren, since o'er shad — y

Call for the rob-in red-breast and wren, since o'er shad — y

hov — er, hov — er,

hov — er, hov — er, hov — er

groves they hov — er,

groves they hov — er,

and with leaves and flowers do

and with leaves and flowers do

and with leaves and flowers do

Tranquillo

and with leaves and

Tranquillo

And

cov - er the friend - less bod - ies of un - bur - ied men.

cov - er the friend - less bod - ies of un - bur - ied men.

cov - er the friend - less bod - ies of un - bur - ied men

flowers do cov - er the friend - less bod - ies of un - bur - ied

with leaves and flowers do cov - er the friend - less bod - ies

men.

Call

Call

of un - bur - ied men.

Call

Call

Call

Call

un - to his fun - eral dole,

to rear him hillocks

to rear him hillocks that shall keep,

to rear him hillocks

Call the ant, the field-mouse and mole, to rear him hillocks that shall keep

RAL *A Tempo* *Largo mp*

that shall keep him warm, and when gay tombs are robbed sus-tain no

RAL *A Tempo* *Largo mp*

that shall keep him warm, and when gay tombs are robbed sus-tain no

RAL *A Tempo* *Largo mp*

that shall keep him warm, and when gay tombs are robbed sus-tain no

him warm, and when gay tombs are robbed sus-tain no

harm; but keep the wolf far thence, that's foe to men, for

harm; but keep the wolf far thence, that's foe to men, for

harm; but keep the wolf far thence, that's foe to men, for

harm; but keep the wolf far thence, that's foe to men, for

for with his nails he'll dig them up a ——— gain.

for with his nails he'll dig them up a ——— gain.

with his nails he'll dig them up a ——— gain.

with his nails he'll dig them up a ——— gain.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. Each part begins with an *Accel.* (Accelerando) marking over a series of eighth notes. The lyrics for all parts are "for with his nails he'll dig them up" followed by a long note and the word "gain." The Soprano and Alto parts have a *Rit. mp* (Ritardando, mezzo-piano) marking over the final note. The Tenor and Bass parts have a *Rit. mp* marking over the final note. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The lyrics are written below the notes.

DEATH, BE NOT PROUD.

Andante *f* *mf* *f*

S Death, be not proud, though some have called thee might-y and dread-ful for

A Death, be not proud, might-y and dread-ful for

T Death, be not proud, might-y and dread-ful for

B Death, be not proud, might-y and dread-ful for

Rit. *mp*

thou art not so;

Rit. *mp* *A Tempo*

thou art not so; For those whom thou think'st thou dost ov-er-throw die not, poor death;

Rit. *mp*

thou art not so; die

Rit. *mp*

thou art not so; die

cresc.

For those whom thou think'st thou dost ov-er-throw

cresc.

For those, those whom thou think'st thou dost

cresc.

not. For those, those whom thou think'st thou dost

cresc.

not. For those whom thou think'st thou dost ov-er-throw die not,

die not, die not, poor death, nor yet canst thou kill

ov er throw die not, poor death, nor yet canst thou kill

ov er throw die not, poor death, nor yet canst thou kill

die not, poor death, nor yet canst thou kill

mf *sub. p*

me. From rest and sleep, from rest and sleep which but thy pic - tures

me. From rest and sleep which but thy pic - tures be, thy pic - tures

me. From rest and sleep, from rest and sleep which but thy pic - tures

me. From rest and sleep, from rest and sleep which but thy pic - tures

mp

be much pleas-ure; then from thee much more must flow and soon-est our best men with

be much pleas-ure; then from thee much more must flow and soon-est our best men with

be much pleas-ure; then from thee much more must flow and soon-est our best men with

be much pleas-ure; then from thee much more must flow and soon-est our best men with

Ral.

Lento *pp* *mf* *A Tempo*

thee do go, rest of their bones and souls' de-liv—er—y. Thou'rt

thee do go, rest of their bones and souls' de-liv—er—y.

thee do go, rest of their bones and souls' de-liv—er—y.

thee do go, rest of their bones and souls' de-liv—er—y.

mf

slave to fate, chance, kings, and des—per—ate men, and

mf Thou'rt slave to fate, chance, kings, and des—per—ate men,

mf Thou'rt slave to fate, chance, kings, and des—per—ate men,

mf Thou'rt slave to fate, chance, kings, and des—per—ate men,

does with pois—on, war and sick—ness dwell, and

and does with pois—on, war and sick—ness dwell, and

and does with pois—on, war and sick—ness dwell, and

and does with pois—on, war and sick—ness dwell, and

Rit.

pop-py or charms can make us sleep as well; why swell'st thou then ?

Rit.

pop-py or charms can make us sleep as well; why swell'st thou then ?

Rit.

pop-py or charms can make us sleep as well and bet-ter than thy stroke, why swell'st thou then ?

Rit.

pop-py or charms can make us sleep as well and bet-ter than thy stroke, why swell'st thou then ?

mp *Largo*

One sleep past, we wake e - ter - nal - ly and Death shall

mp *Largo*

One short sleep past, we wake and Death shall

mp *Largo*

One short sleep past, we wake and Death shall

mp *Largo*

One sleep past we wake and Death shall

be no more : Death, thou shalt die .

be no more : Death, thou shalt die .

be no more : Death, thou shalt die .

be no more : Death, thou shalt die .