



EDITION AICSA

ERATO

35

A MAGAZINE FOR
SOPRANO, ALTO, TENOR AND BASS SOLI,
AND MIXED CHORUS

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editorial

Hello Australia,

and welcome to another edition of the so-regularly-late-it's-getting-to-be-a-habit Erato. Our excuses? Everyone except us. To blame are such diverse agents as printers (at the time of writing this page has been at the printers for three months), the death of Bobby Sands (Really. It's a long story.), Australia Post and some very tardy contributors. We offer a hypocritical slap on the wrist to all of the above.

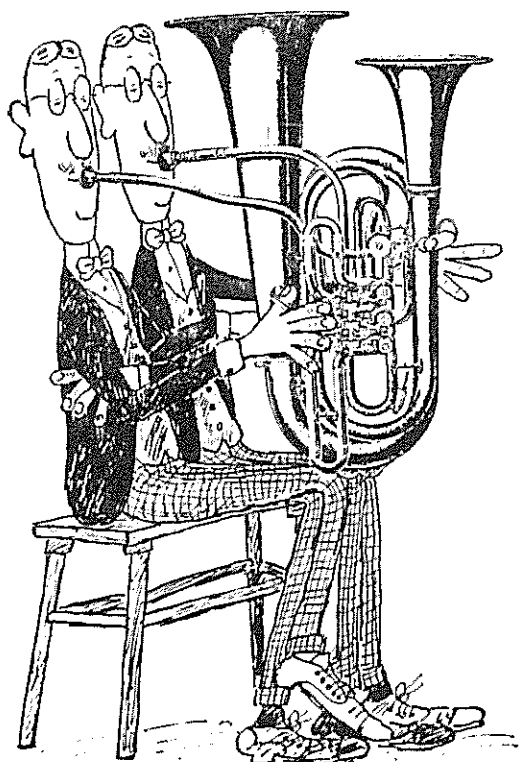
If it's any consolation Erato 35 has been worth waiting for. We've received eraticles from just about everybody, with a special feature by Geoff Harrison designed to ease the minds of all you librarians out there. See page 29.

Erato 36 will, of necessity, follow hot on the heels (we don't mean maybe) (plop!) of this issue. Although its main emphasis will be on Adelaide IV, the usual range of articles will be gratefully accepted. Also please feel free to contribute anything of interest (eg. stories, pictures, newspaper clippings, etc.) as an individual. This is your opportunity to mould the way people think through the power of the mass media - take advantage of it. In any case, get writing now!

love

Simon xx Bill xx
Bill & Simon.

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Australian Intervarsity Choral Societies' Associatio

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'd. 4069.

Telephone: (07) 378 8669.

Hello, all you Eratologists,

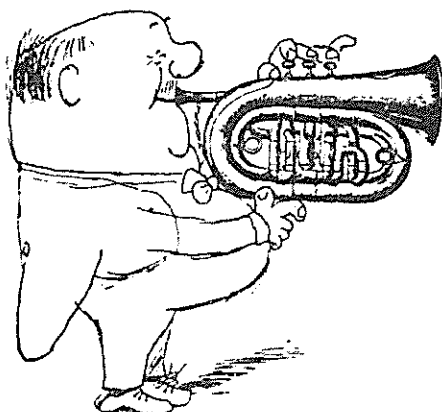
It's good to hear that in at least two states our member societies are combining this year for at least one concert. In Melbourne, MUCS and MonUCS will give a joint concert, and in Brisbane QUMS and Pro Musica will combine with the Bach Choir to sing the Brahms "Requiem". These concerts are, of course, in addition to the 32nd Intervarsity Choral Festival, being held in Adelaide in the August/September break. This sort of team effort is good to see, and I hope there will be more of it.

More good news is that the Music Board of the Australia Council has granted us \$3,000 for Adelaide IV. This is far greater than previous grants, and is an indication of their confidence in the Intervarsity Choral movement and what we are trying to achieve. The ANZ Banking Group Ltd. has also granted us \$100 for administration.

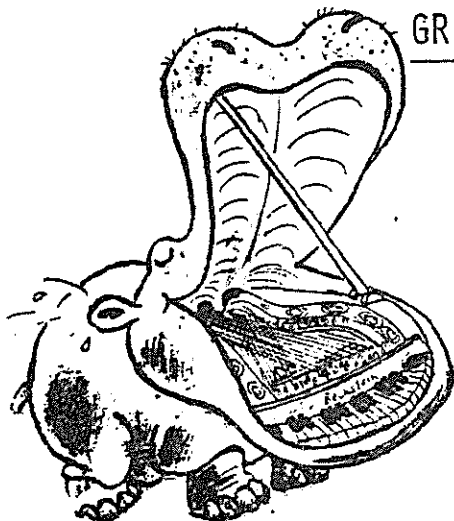
The annual prize for Choral Composition is being held again this year. You can win up to \$100, so enter now. Details elsewhere in this "Erato".

Finally (with a bitter/sweet mixture of sadness and relief), this Executive's term of office will end at Adelaide IV, and we will need an Executive of three people, living in the same city to replace us. We want to make the change over as "smooth as possible" (this is, after all, the peanut state), and it would be good if anyone interested in standing contacted us at an early date, so that we can talk to them about what is involved.

In the meantime, happy nurgling and gurgling,



Neil Mason
AICSA PRESIDENT



GRIFFITH UNIVERSITY MUSICAL SOCIETY

GRIFFITH UNIVERSITY
NATHAN Q 4111

APRIL 1981

HELLO choristers one and all (and basses),

Since we introduced ourselves in ERATO 33 you may have worried that we had just faded away when there was no mention of us in ERATO 34. Nothing would be further from the truth - its just that we didn't quite decide who was going to write the ERATICLE. Those of you who were at Melbourne Minifest will recall two GUMS in the Queensland horde that braved the south. Hopefully even more GUMS will brave the cold to join in the Adelaide IV later this year.

In second semester the singing group's main activity was a combined concert with our local College of Advanced Education. The Concert was held in St Andrew Church, South Brisbane and included Zadok the Priest (Handel), Blest Pair of Sirens (Parry) and Teach Me the Demands of Your Statutes (McKinley). Ian McKinley is the conductor.

We've come a long way since our piano was located in the Sports Centre. Last year the Central Lecture Theatres Building was finished. This building comprised of two large lecture Theatres. The accoustics of one was designed to be suitable for musical performances; and just for once the design has succeeded. The Vice-Chancellor has sponsored a small concert series each year and this was the motivating force for the design. However, GUMS also benefits. The greater benefit is that the building includes a "Green Room" also for the benefit of the concerts and this room has become GUMS home. Our piano is there and all the various GUMS groups use the room at different times of the week.

It is probably this as much as anything else that has lead the singing group this year to abandon the College of Advanced Education. Lunch time rehearsals on their campus made attendance too difficult for all but the most dedicated. Our plan is to build up a small repertoire of items for a lunch time concert in combination with GUMS Recorder Ensemble.

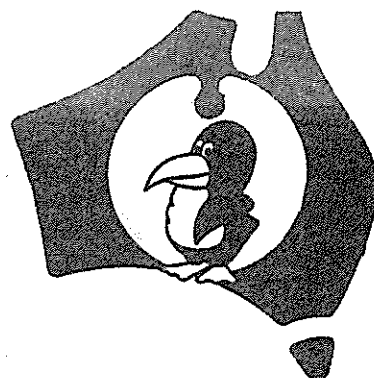
We'll tell you how it works out in the next ERATO

'Til then,

Cherio from GUMS

**32nd Intervarsity Choral Festival Inc.
Adelaide August 1981**

P.O. Box 491 Blackwood 5051



Dear Everyone,

Well here it is at last - the long-awaited I.V. article. However, by the time you read this, you will have received our first bullsheet of 1981, so basic information need not concern me here.

Lavish preparations are being made so that Mr. & Mrs. Or. Dinary Chorister may expect an amazing and delightful fortnight in Adelaide (August 22nd - Sept. 6th) socializing and singing. We have planned dinners and Sogball matches, rehearsals and revues, Pressies P.J.'s and concerts, all for your pleasure! It has been so long since Perth that I reckon we've forgotten what I.V. means. It means having a Marvellous time, and giving a Satisfying Concert, of course! It's lucky that Melbourne held a Minifest last August to keep us in practice, so to speak. For UCS and UMS are such terrific people, aren't we!

The Committee have engaged a conductor who will be travelling from the USA for I.V. Yes, it's our own Jon Draper, who will be known to those interstaters who visited Adelaide for " Come Along " in 1977. Jon was AUCS conductor in 1977 on his arrival in Adelaide. He is a very experienced choral conductor and will certainly cause to give us a fine concert performance. Nevertheless he is a stern taskmaster, an able note-basher and I warn you that he dislikes knitters in rehearsals! I could rave on about his technique (!) and more, but I'll leave you to discover all this for yourselves at I.V.

Other I.V. attractions are the Workshops. We have a range for you to consider and the choice will certainly be hard. The list includes Renaissance Dance and Music, Percussion, Music and Movement and John Dowland songs.

The workshop leaders are an interesting bunch, and include the Convenor's father, FUCS/AUCS conductor, a former AUCS conductor, a former Corinthian Singers' conductor, and a Renaissance music authority for the dance, who is an ex-AUC.

All this of course, to take your mind off the social activities and the Camp. You will not have time to enjoy the country atmosphere - dare I say Jon's favourite word ' agricultural ' - at Roseworthy College. You will be much too busy to frequent the gymnasium or swimming pool, and as for time to walk, meditate and enjoy the countryside, keeping fit and healthy, we couldn't possibly allow it! You might not want to come back to sing at rehearsals! There is a concert arranged in Gawler for Friday 28th, so the locals can hear the fruits of our labours, and various friends have already said they will be in the audience. All we need now is the Choir!

So this is my last plea to you; don't miss this oppor-

6
tunity to visit the City of Churches and Donny D, who is one of our patrons. Don't kick yourself black and blue in Sept/Oct while the other choristers reminisce. Do say out aloud on finishing this article " I WILL be at Adelaide I.V. in August, come what may! " If necessary, repeat the sentence every day, till you arrive!



Looking forward to Billetting you all,

Barbie Rennison,
Billetting and Transport
and Liason Officer.

Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay 7005



Greetings, fellow choristers!

TUMS has started 1981 with a stunning membership of 30. Can you believe it? The statistics are 11 men, 19 women; 8 sopranos, 8 altos, 6 tenors, 3 basses, 1 basso profundo (reason for this classification is best known to himself), and 4 unknowns. Instrumentalists include 2 flautists, 1 guitarist, 1 oboeist, 1 cellist, 3 violinists and 1 pack of pianists.

Ben Wilson, our ex-conductor, has returned to NSW with the prospect of furthering his musical studies in '82. Robert Prero, a fourth-year student at the Tasmanian Conservatorium of Music, has taken over the conductorship, bringing with him singers from the Conservatorium.

TUMS's events during the last four months were a summer camp, carol-singing at Royal Hobart Hospital and for Eastern Shore Carols by Candlelight, two musicales, a wine and cheese evening and a short performance for Orientation week.

During December, TUMS took advantage of the summer weather to hold a camp at Tasman's Peninsula. Everyone enjoyed an alfresco life of swimming, rowing, canoeing, sightseeing and bush picnics, - all captured on film by TUMS's unofficial photographer. You may be wondering where music-making came into all these activities. During the day the local inhabitants heard the melodious strains from TUMS's boating parties singing "See Our Oars with Feathered Spray", "Row, Row, Row your Boat" and other nautical numbers while the night air was filled with the sounds of voices and musical instruments.

The Orientation Week performance was held on the refectory steps at lunchtime. We performed four songs and the President gave a talk to inform freshers about TUMS. The wine and cheese evening was held in the second week, after our first short rehearsal and included a short slide-show of TUMS's activities. Fortunately both the performance and the wine and cheese evening were very successful in recruiting new members.

TUMS's first concert is scheduled for May 15th. We plan to sing Monteverdi's "Beatus Vir", accompanied by an instrumental ensemble, and probably a Haydn mass.

More news in the next Erato.

TUMS's General Representative.

THE 31ST INTERVARSITY ODE

(with no apologies to S.T. Coleridge)

In sunny Perth did Robert Kay
an Intersivity convene
where Swan, the sacred lager ran
from bottle, keg and alloy can
to paunches stout and lean.
And by that fair and Indic coast
foregathered there a mighty host -
delicate sopranos there did find
bass and altos dancing on the green,
sweet tenor voices wafted on the wind
and blessed the skies with songs obscene.

O mystic Northam! Fairest city of all lands
thy fountains many travellers have missed
benighted far on burning sands
and longing still on foreign strands
thy memory have kissed.
With kindly shafts doth shine on thee
the gentle sun's benignity;
the wisdom of thy humblest sage
shall be renowned in future age;
To thee have come, and ever more shall come
wise men and pilgrims, lepers, deaf and dumb,
and many a warrior; renowned in song and saga
to drink full deep of thy sacred lager.
To some came blessing; many more were healed,
some were given courage, and some were driven mad,
some were bored, and others yet made glad.
And so to meadow-land and field
of blessed Northam came that host
(except for those that on the way got lost).



And in that town the host began to sing:
soprano and contralto, tenor and resounding bass
in cavernous hall like rush of angel's wing
the Vespers of Rachmaninoff did ring
and grim Teutonic mass.

And mighty lords were gathered there
and each a mystic robe did wear
with wondrous ornament and secret art
to show all that host which part
the bearer's lordship was bestowed.
Each prince then ran a crooked road
with arcane gait, and delving deep in sand
rare and wondrous objects there they found.
And then each patriotic band
with loyal cries acclaimed their lord,
and oils of coronation on them poured
and rubbed them in with reverent hand,
and shouts of merriment echoed through the town -
in such a way do presidents win renown.

There youths and damsels joined in mirth
until once more did sally forth
in convoy o'er that sunny plain
and each with glad and sweet refrain
came singing unto Perth.

Then flashing 'neath his thunderous brow
with jaundiced eye upon that throng
the bold conductor showed them how
and why, and in what manner must their song
be strictly ordered, according to his word,
interpretation, or belief.

And as his wand he clicked and whirled
their thunderous chant for miles was heard
and with his mighty baton stirred
the orchestra to stagnant life.
Tumultuous applause was theirs
and celebration (though superfluous to tell)
as each cast off their sundry cares
- on that night's subsequent affairs
'twere unseemly for to dwell.

Of that abandoned multitude next day
this small inscription shall suffice:
Each youth and damsel bore away
with bleary eye and head well packed in ice
fond memories; each willing yet to stay
blind drunk, and still in Paradise.



MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

Picture, if you can, a giant puddle at an intersection somewhere in Melbourne, a car filled with various members of the MUCS 1981 committee speeding through the puddle, spraying water everywhere. Beside this same puddle a man stands next to his car, which has broken down. He is ruing his present condition, but blissfully unaware of the enormity of the fate which the gods have seen fit to assign him (that is, to be MUCS' new conductor).

1980 saw us choosing a new conductor, Greg Hocking, an ex-MUC (nepotism is alive and well and living in Melbourne) and pianist Gina McWilliam promoted from the ranks of the sopranos to replace John and Julie Argyle.

Our performances during the holidays began when we created the atmosphere at a wedding in Newman College Chapel. A suitably nuptial feeling was provided by the organist commencing to play the wedding march when the bride had not arrived. Afterwards the choir left the church bearing tent-poles and backpacks as they were travelling to meet SUMS in June to celebrate Mozart's birthday in true Australian style. O-week involved table sitting, wine and cheese, recitals of song-book material and a stirring effort from Barry Gration and David Greagg dressed in King Arthur costumes distributing handbills. As a gimmick we had overprinted the old handbills and as repayment for our efforts we were berated by the public for publicising concerts which had already taken place (as P.T. Barnum once said - "No-one has gone broke underestimating the intelligence of the American public."). For our efforts we were rewarded by an influx of new members, two of whom we have elected to this committee.

Rehearsing for our first term concert is under way. Our chosen works are Brahms' "Lovesong Waltzes" Book One, sadly marred by ludicrous translations; Mozart "Grand Mass in C" Koechel 427 - a very lovely but hardly known work - possibly it may be due to the difficulties of obtaining scores (?) and "The Mystic Trumpeter" by Norman Dello Joio, based on poems by Walt Whitman and including a lengthy French Horn solo. We shall be performing with double piano accompaniment from James Braithwaite and Gina McWilliam in the Brahms and an orchestra for the Mozart comprising members of MUSO (Melbourne University Symphony Orchestra) - a group of students independent of the Faculty of Music, and other players. We will be performing in Melba Hall in the conservatorium on May 1st, with an additional lunchtime performance of excerpts from the concert programme on the 23rd of April.

Overall there is a spirit of enthusiasm amongst both the old and new members, we have gained some new sopranos, but are still rather short on tenors. If you have any old, unwanted or unused tenors we would be most pleased to have them - we

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will pay postage on tenors sent from interstate - after all they are of greater use singing with us than taking up your cupboard space. We could even swap a bass or two.

Our committee is most hard-working and capable of tackling the Clubs and Societies board with a single punch (metaphorically speaking). Since the last Erato there have been a few changes viz.

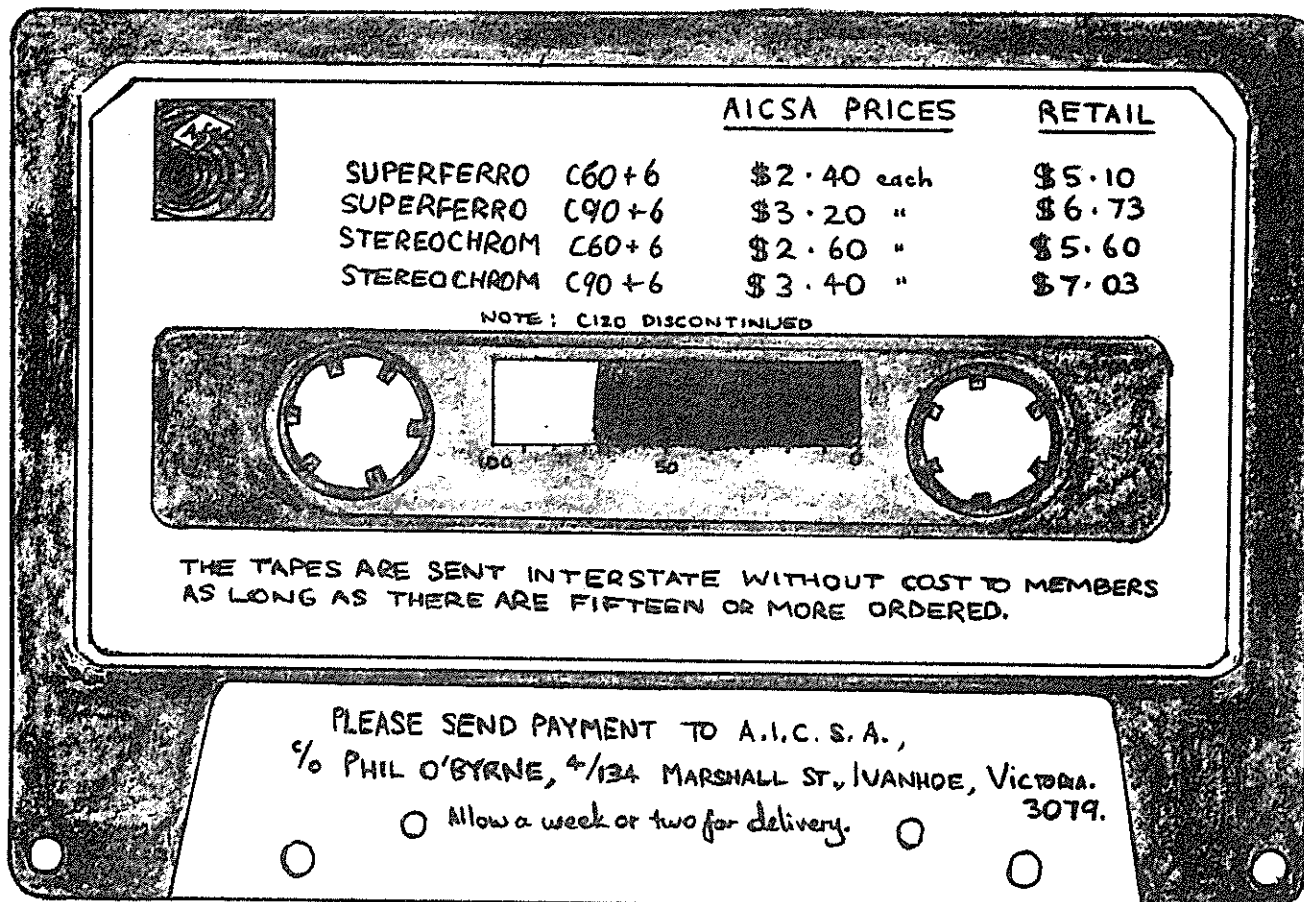
Pub.Off. DAVID SKELT (brother of Stewart)
 Librarian LIZ NEVILLE
 Gen.Ass. (vacant)

We have also founded the Chamber Singers - a small group to perform works not suitable for the large ensemble of MUCS proper and also to foster a more precise knowledge of Song-book material. Phil O'Byrne is the conductor.

Life as a chorister was meant to be somewhat easy and so we have had a group excursion to the Oxford Uni Revue, sung in suburban shopping centres (and been paid for it!) and sung in our local, The Lincoln, to celebrate St. Patrick's Day. We have just come back from our first rehearsal camp for this year held at Polana, complete with bilingual signs and lots of trees to bump into at 2 o'clock in the morning. Next weekend we join MonUCS for a barbecue and ping-pong extravaganza, which may be a foretaste of our combined concert later in the year, you will no doubt hear more about this in future editions of Erato.

JULIET PEERS.

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ADELAIDE UNIVERSITY CHORAL SOCIETY

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



Greetings everybody, from the land of the AUC. We are still in the land of living and muchly looking forward to seeing you ALL in August. Tut! Tut! Mean to say you have not read our latest I.V. Bullsheet yet. AUCS are certainly looking forward to seeing you all.

AUCS has started again with a flourish of posters (yes Audrey AUC ones) and an advertising table during O-week. These tactics again proved successful in attracting a number of keen, enthusiastic 'CRAZY ABOUT AUCS' new members. We also gave two lunchtime concerts during the week which were well received. Our wonderful accompanist Liz Finch took over the conducting baton and did a wonderful job. By the way, to all you aspiring interstate conductors we are still looking for a full-time leader. The wonderful Carl Grossin (FUCS conductor) is taking us for Term 1.

With this enthusiastic active membership of about 50, the AUCS committee have organised a combined FAUCS concert. Presently AUCS and FUCS are rehearsing separately under Carl, works for our Choral Rock concerts. Our 3 concerts scheduled for May 11th and 12th are part of the Come-Out Festival which happens every alternate year and is specifically designed for the young. The works include Bohemian Rhapsody, Teo Torriate, Tears of Steel, Dark Side of the Moon, One Night in Paris, Loves Me Like a Rock, Operator and Time Warp. Following the combined FAUCS camp next weekend, FUCS and AUCS rehearse together. We are certain the Union Hall will be alive during May.

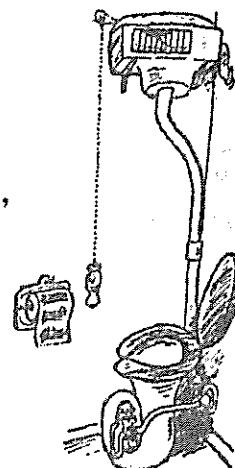
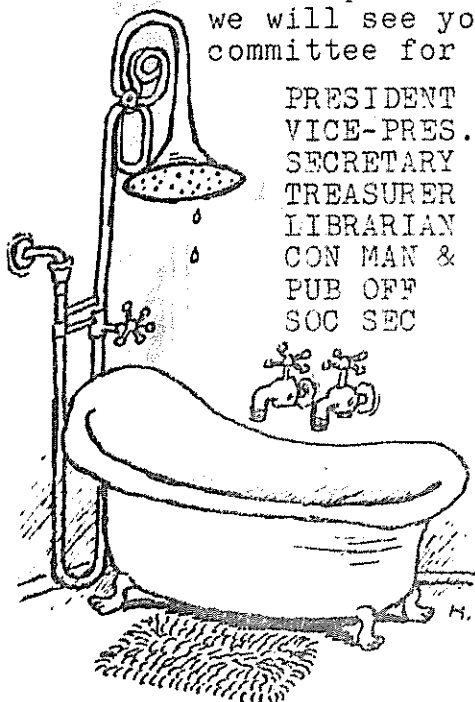
In addition to the music we make, AUCS are renowned for its socializing. Of note is that most members possess a pleasing sporting ability - yes, their hands and legs can respond to buzzes from the brain. We put everything together in the annual softball challenge to FUCS. Best players were hard to choose as all played well.

I hope all of you have a very successful year and that we will see you in Adelaide in August. By the way, AUCS committee for 1981 is:

PRESIDENT
VICE-PRES.
SECRETARY
TREASURER
LIBRARIAN
CON MAN & I.P.P.
PUB OFF
SOC SEC

Lynne Smythe
Kim Doherty
Jenny Jones
Vicki Forth
Sherry Knight
Neil Piggott
David Peake
Kate Fitzgerald

lots of love,



To all UCS and UMS,

What is there ahead for us in 1981? Reflecting dreamily back to 1980 - a year that wasn't - saw many quiet misadventures.

Nothing noteworthy on the social scene, as we lost our social secretary in mid-year (she actually got a job!) and nobody was interested in electing a replacement - due to family commitments, I guess.

The V.C.'s Christmas Party was a real ripper. We made a few attentative starts at singing carols, with laughs and smiles all round as we sang between the barbeques, after warming up beside the swimming pool. It was then back to indulge in the remainder of the evening's eating and drinking.

The 1980 Carol concert at Lecture Theatre I was just fantastic, with a good receptive crowd. For no mishaps, apart from yours truly giving a couple of wrong entry notes on the piano, and with five readings, our hard work was all over in 40 minutes. I take it, the choir was in too much of a hurry to get to the wine and cheese (compliment of the V.C.) before the audience. After the concert, there was much merriment and carol singing on the lawns of the bush court outside the theatre - the concert virtually being repeated in an informal manner with carols that the people wanted to hear again.

Rehearsals now lean towards the Graduation Ceremony at the Perth Concert Hall on April 10th. This consisting of Randall Thompson's "Alleluia" and Vaughan Williams' "Valiant-for-Truth" motet. J.S. Bach's Cartata No. 50, "Now hath Salvation, and Strength" was also planned to be part of this short programme but proved a trite difficult to accomplish in such a short space of time, and just two 1 hour rehearsals per week for the programme.

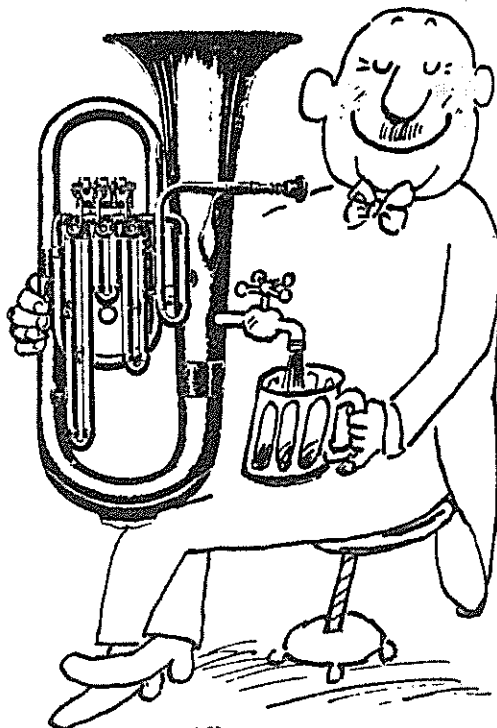
Things are very exciting now with many more new faces this year. It is so good to see some more students, heavily outnumbered by staff members. The women are practically 3 to 1 with the men, while tenors are on equal billing with the bases (in some rehearsals, we bases are drowned by tenors!).

We have had our A.G.M. already this year, there being just one change, that of President; who now is Shirley Grundy.

Line up is: President - Shirley Grundy
Secretary - Murray Wackett
Treasurer - Bob Doswell
Librarian - Anna Napier
Conductor - Anne Quilty

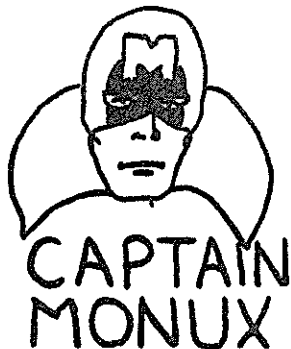
P.W. Fallon
Peter Fallon

March 1981



Allegro con spirito

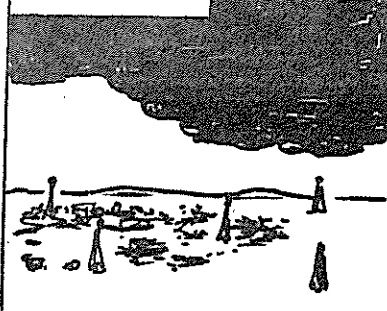
THE AMAZING ADVENTURES OF



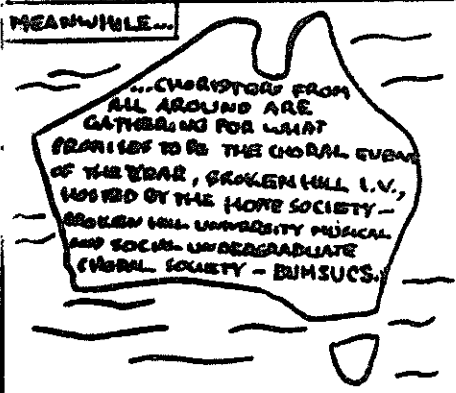
BROKEN HILL: CULTURAL MECCA OF AUSTRALIA, A COMMUNITY OF ARTISTS, MUSICIANS AND MINERS DWELLING TOGETHER IN NATURAL HARMONY.



YET ABOVE THE SOOTHING STRUM OF GUITARS MINGLED WITH THE GENTLE CLINKING OF OPEN-CUT DREDGES, DARK STORMCLOUDS ARE GATHERING.



MEANWHILE...



...CHRISTMAS FROM ALL AROUND ARE GATHERING FOR WHAT PROMISED TO BE THE GIGAL EVENT OF THE YEAR, BROKEN HILL I.V., HOSTED BY THE HOPE SOCIETY - BROKEN HILL UNIVERSITY MUSICAL AND SOCIAL UNDERGRADUATE CHORAL SOCIETY - BUMSUCS.

ALL AROUND BROKEN HILL, UNIVERSITY STUDENTS ARE ARRIVING IN DROVES AND BEING BILLETED IN TENDRMENTS OR WITH RELATIVE MINERS.



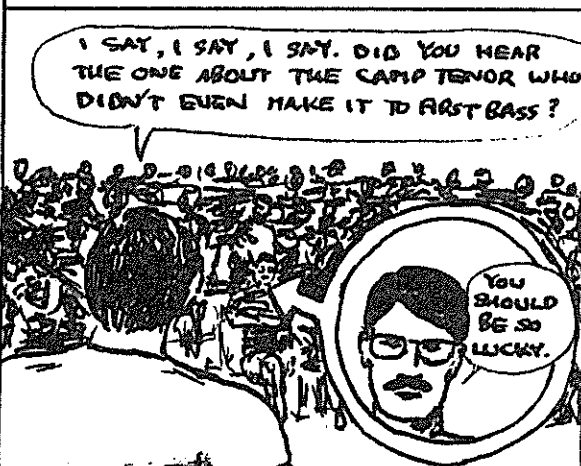
AMONG THE VISITORS THE MONUXS CONTINGENT ARRIVES IN THE CHORUB-BIN, THE MINIBUS PACKED WITH EIGHTEEN TENORS.



AND AMONG THEM IS MILD-PLANNED SCIENCE STUDENT, GABBY TONGE.



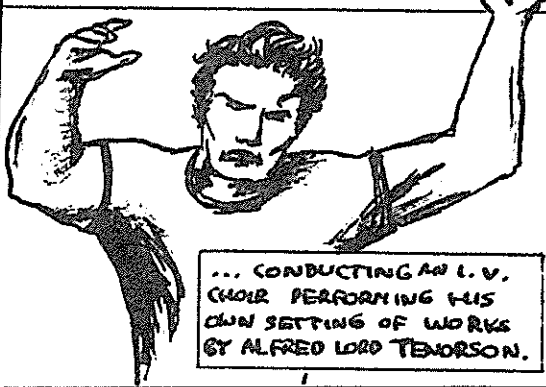
AND SO TO THE FIRST REHEARSAL, WHERE THE CONDUCTOR, ROBINSON CARUSO, TELLS THE FIRST JOKE OF THE FESTIVAL.



I SAY, I SAY, I SAY. DID YOU HEAR THE ONE ABOUT THE CAMP TENOR WHO DIDN'T EVEN MAKE IT TO FIRST BASS?

YOU SHOULD BE SO LUCKY.

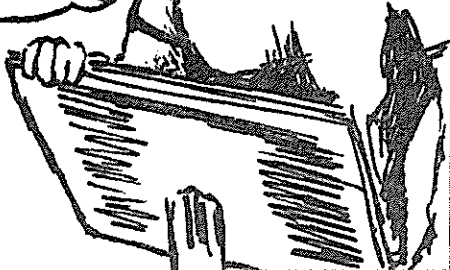
YES, THIS MAN'S CREDENTIALS WERE MOST IMPRESSIVE, AN ITENORANT COMPOSER WHO HAD RECENTLY FINISHED THE SCORE FOR THE LATEST BO DEREK FILM, "20 or" AND NOW HE HAD REACHED THE PINNACLE OF SUCCESS...



... CONDUCTING AN I.V. CHOIR PERFORMING HIS OWN SETTING OF WORKS BY ALFRED LORD TENORSON.

LATER THAT DAY ...

LOOK YOU GUYS, THAT'S AN ABSOLUTELY AWFUL TENOR'S RACKET YOU'RE MAKING. I'M A TENOR AND THIS MUSIC WAS WRITTEN FOR TENORS, AND IT SHOULD SOUND LIKE THIS!...



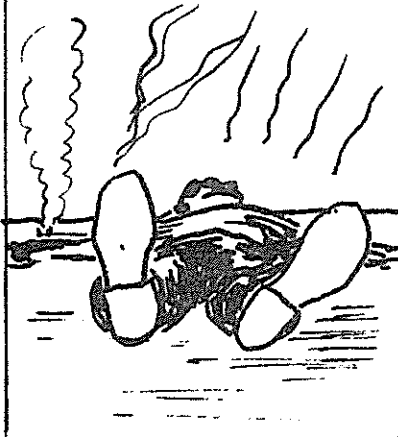
AND WITH A DEEP BREATH ...



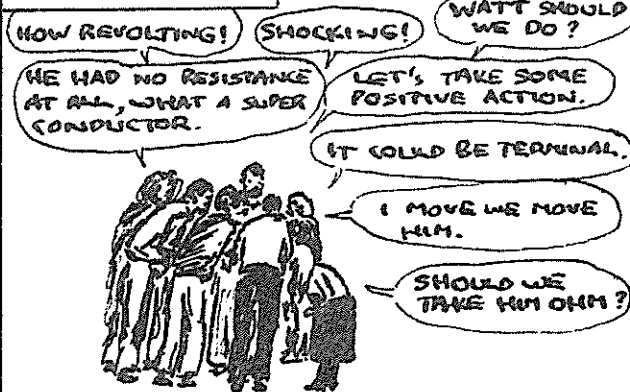
JUST AT THAT MOMENT THE STORM FINALLY BROKE, AND FROM THE CLOUDS WHICH HAD BEEN GATHERING ABOVE A MIGHTY FLASH OF LIGHTNING STRUCK THE REHEARSAL HALL AND ENGULFED ROBINSON CARUSO.



HE LAY UNCONSCIOUS ON THE STAGE.



INSTANTLY THE COMMITTEE SWUNG INTO ACTION AND CALLED A MEETING TO DECIDE WHAT WAS TO BE DONE.



HOW REVOLTING! SHOCKING!

WATT SHOULD WE DO?

WE HAD NO RESISTANCE AT ALL, WHAT A SUPER CONDUCTOR.

LET'S TAKE SOME POSITIVE ACTION.

IT COULD BE TERMINAL.

I MOVE WE MOVE HIM.

SHOULD WE TAKE HIM ON?

SUDDENLY THEY HEARD A SOUND BEHIND THEM AND A GASP FROM THE CHOIR. THE FIGURE WAS MOVING.



ALL RIGHT CHOIR, ALL SING THE TENOR LINE. NOW!



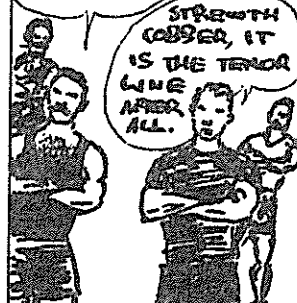
TERRIFIED THEY STRAINED FOR THE HIGH NOTES.



SECOND BASSES THAT WAS HOPELESS. YOU'RE GOING TO HAVE TO DO BETTER.



AW FAIR GO MATE.



STRENGTH COBBER, IT IS THE TENOR LINE AFTER ALL.



THEN TENORS YOU SHALL SEE!

ZZZZZAPP!

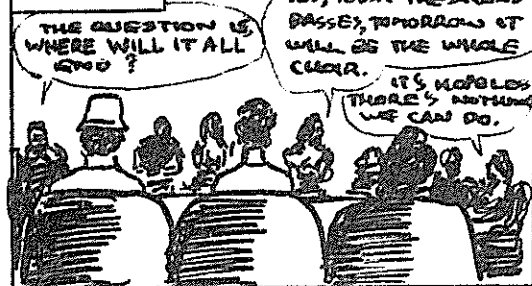
YOU BATCH!



DARLINGS, WHAT'S BE DONE TO US?

YES, AN AWESOME CHANGE HAD COME OVER THE SECOND BASSES.

THAT NIGHT IN THE TENORMENT BUILDINGS THE AIVCC HELD AN EMERGENCY MEETING.

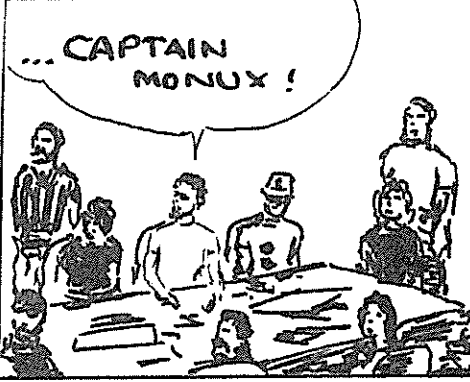


THE QUESTION IS WHERE WILL IT ALL END?

YES, TODAY THE SECOND BASSES, TOMORROW IT WILL BE THE WHOLE CHOIR.

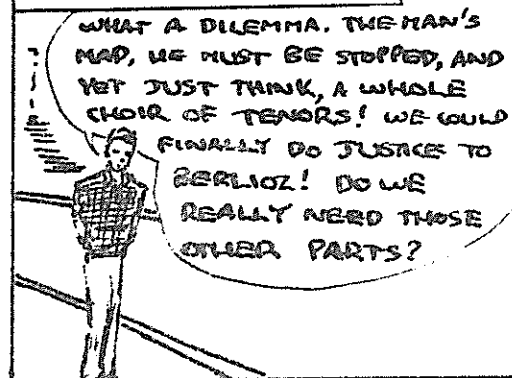
IT'S HOPELESS THERE'S NOTHING WE CAN DO.

NO FRIENDS THERE IS STILL ONE MAN WHO CAN HELP US. IN OUR DARKEST HOUR HE MAY YET COME TO OUR AID. YES, OUR ONE REMAINING HOPE IS...

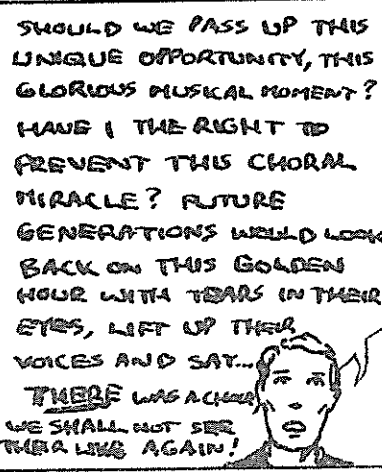


... CAPTAIN MONUX !

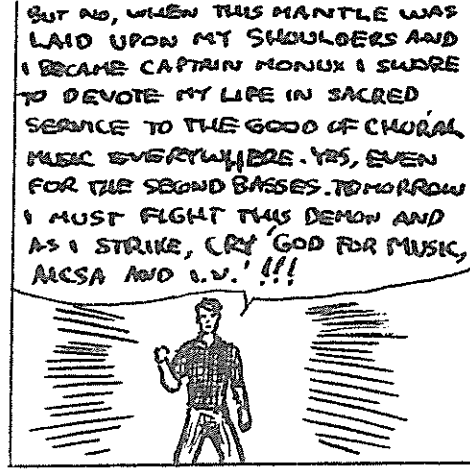
MEANWHILE, BARRY TONE IS DEEP IN THOUGHT AS HE WALKS THROUGH THE STREETS OF BROKEN HILL.



WHAT A DILEMMA. THE MAN'S MAD, HE MUST BE STOPPED, AND YET JUST THINK, A WHOLE CHOIR OF TENORS! WE WOULD FINALLY DO JUSTICE TO BERLIOZ! DO WE REALLY NEED THOSE OTHER PARTS?



SHOULD WE PASS UP THIS UNIQUE OPPORTUNITY, THIS GLORIOUS MUSICAL MOMENT? HAVE I THE RIGHT TO PREVENT THIS CHORAL MIRACLE? FUTURE GENERATIONS WOULD LOOK BACK ON THIS GOLDEN HOUR WITH TEARS IN THEIR EYES, LIFT UP THEIR VOICES AND SAY... THERE WAS A CHOIR WE SHALL NOT SEE THEIR LIKE AGAIN!



BUT NO, WHEN THIS MANTLE WAS LAID UPON MY SHOULDERS AND I BECAME CAPTAIN MONUX I SWORE TO DEVOTE MY LIFE IN SACRED SERVICE TO THE GOOD OF CHORAL MUSIC EVERYWHERE. YES, EVEN FOR THE SECOND BASSES. TOMORROW I MUST FIGHT THIS DEMON AND AS I STRIKE, CRY 'GOD FOR MUSIC, MCSA AND U.V.' !!!

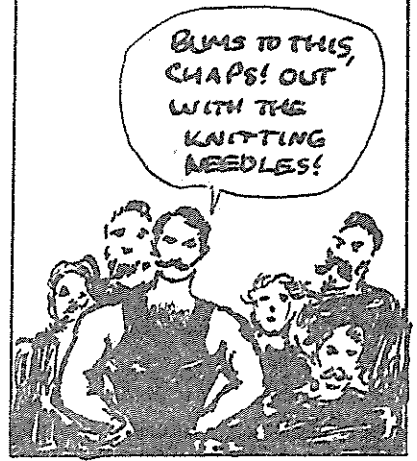
AND SO THE FOLLOWING MORNING AT TENOR ELEVEN O'CLOCK, AFTER THE USUAL POORLY ATTENDED BREAKFAST, EVERYONE FINALLY MANAGES TO SLEEP-WALK INTO REHEARSAL.



ALL RIGHT 'CHOIR'! YOU'VE HAD YOUR GOOD NIGHT'S SLEEP. WE'RE GOING TO DO A FULL RUN THROUGH OF THE TENOR LINE, NOW, AND IT BETTER BE GOOD.



HOWEVER, THE SECOND BASSES HAD HAD ENOUGH.



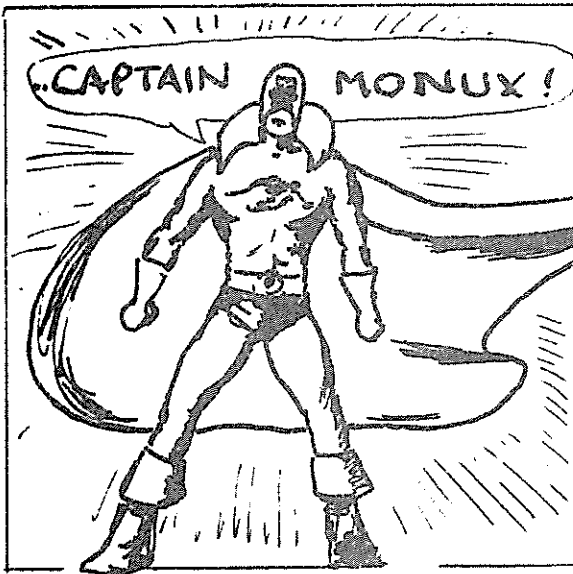
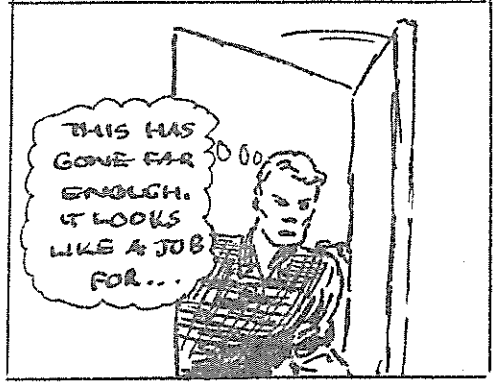
AND WITH A STAMP FROM FORTY ANGRY LITTLE FEET, THEY CHARGED.



STAY BACK! DON'T COME ANY CLOSER OR SO HELP ME I'LL TURN THE WHOLE CHOIR INTO TENORS.



AND UNNOTICED IN THE CONFUSION, BARRY TONE SLIPS OUT OF THE HALL.



WITHOUT A MOMENT'S HESITATION HE DRAWS A MIGHTY BREATH AND SENDS A FIERCE JET OF AIR SKYWARDS.



THE HUGE UPDRAFT CREATES ENORMOUS CUMULOUS CLOUD FORMATIONS IN THE SKY DIRECTLY ABOVE THE HALL. GREAT ANVIL-HEADS FORM, AND WITHIN MOMENTS THE ARTIFICIAL THUNDER-CLOUDS BREAK WITH A TORRENT OF RAIN AND A WILD ELECTRICAL STORM.



GRABBING THE NEAREST COIL OF ELECTRICAL CABLE HE BURSTS INTO THE HALL...



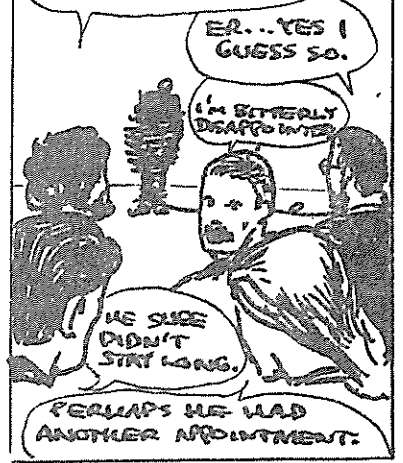
...ENTWINDS BARON CARUSO IN THE END OF THE CABLE...



... AND IN A FLASH IS GONE AGAIN.



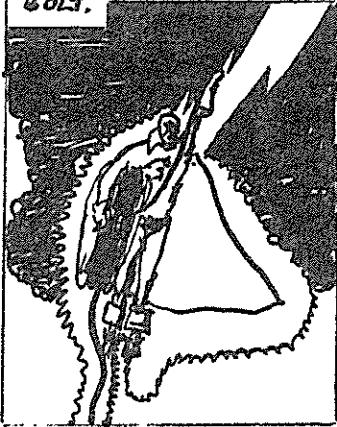
WELL, I... ER... SUPPOSE THAT WRAPS IT UP.



MEANWHILE OUR HERO IS ROCKETING SKYWARD, UNRAVELLING THE CABLE AS HE GOES,



INTO THE EYE OF THE STORM HE ZOOMS AND HOLDING ALOFT THE EXPOSED END HE INTERCEPTS A LIGHTNING BOLT.



NATURALLY, BEING A SUPERHERO, HE IS IMMUNE TO SUCH DANGERS, BUT DOWN IN THE REHEARSAL HALL ROBINSON CARUSO AND THE TENDRISED SECOND BASSES CLUSTERED AROUND HIM ALL RECEIVED THE SHOCK OF THEIR LIVES...



... AND ARE LEFT LYING THERE UNCONSCIOUS.



ROBINSON CARUSO IS THE FIRST TO AWAKE.

WHAT HAPPENED? WHERE AM I?

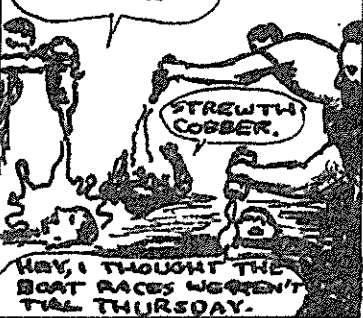


OH GOSH, NOW I REMEMBER. I MUST HAVE BEEN IN A STATE OF SHOCK.

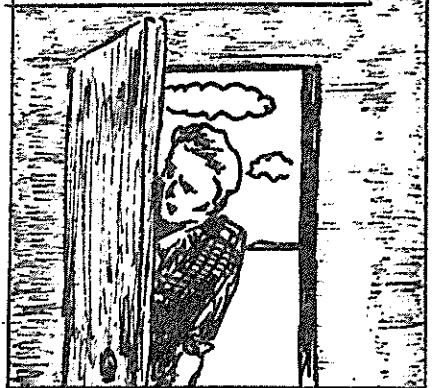


MEANWHILE THE FIRST BASSES ARE REVIVING THEIR COLLEAGUES BY POURING COLD BEER OVER THEM.

BEAUTY NEWC.



JUST THEN, IN THE MIST OF ALL THE CONFUSION, BARRY TONE SNEAKS BACK IN.



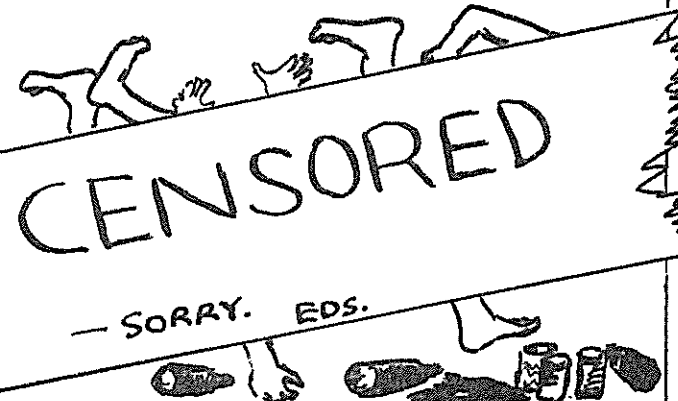
BUT HIS ENTRY DOESN'T GO UNNOTICED. AGNES DAY, A MONUCS ALTO, EYES HIM WITH SUSPICION.



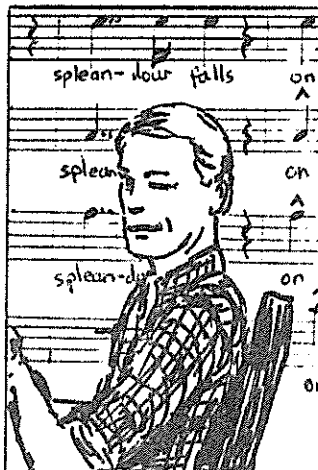
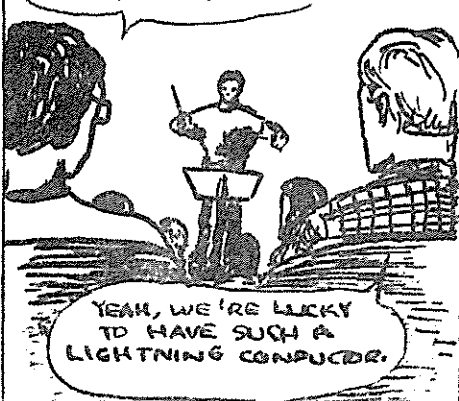
THAT'S FUNNY, WHY IS BARRY NEVER AROUND WHEN CAPTAIN MONUX TURNS UP? HMM. I'LL HAVE TO WATCH HIM CLOSELY.



AND SO, PEACE RETURNS ONCE MORE TO BROKEN HILL. THE DARK CLOUDS OF TROUBLE DEPART AND THE I.V. CONTINUES AS PLANNED.

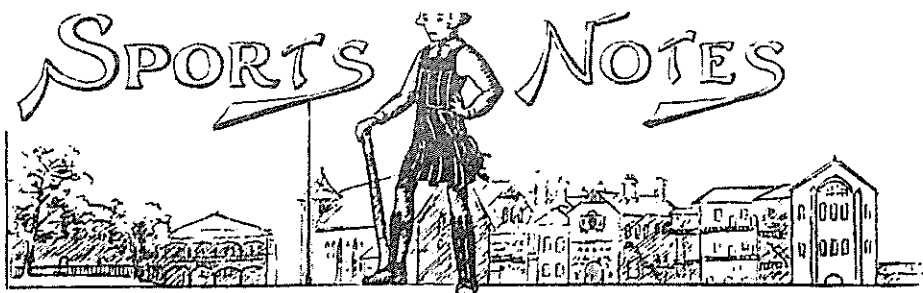


GREAT MUSIC ISN'T IT BARRY?



* IS CAPTAIN MONUX'S SECRET IDENTITY IN DANGER?
* WILL AGNES DISCOVER THE TRUTH?
* WHAT IS THE PRICE OF FISH IN DANDONGADALE?
* DOES YOUR CHEWING GUM LOSE ITS FLAVOUR ON THE BED-POST OVERNIGHT?
* THESE QUESTIONS AND MORE WILL BE ANSWERED IN THE NEXT EXCITING ADVENTURE OF

CAPTAIN MONUX!



INTERSTATE CRICKET MATCH PLAY'D OVER AUSTRALIA DAY WEEKEND
(FROM A SYDNEY POINT OF VIEW).

FIRST IMPRESSIONS:

My driver and I approached the ground late from the southern end. In the distance we could see the elegant, flanneled players working out on the immaculately clipped oval fringed by breezy gum trees. For a moment this sylvan setting evoked the graceful playing fields of the England of last century, when cricket truly was a gentlemen's game. Little did I know that all such thoughts were soon to be dispelled in the harsh light of 1981.

When we arrived, the Melburnians were already toiling in the field, and SUMS members were padding up and working out the batting order. To my horror I discovered that we were playing with a tennis ball (not even red) and that there were about 25 fieldspeople. My exasperation turned quickly to relief as the true talents of the participants became apparent: the fielding was atrocious - reasonably athletic druggies in wheelchairs could have done better - while the batting was agricultural. The participants sweltered in the unrelenting 40 degree heat.

SOME STATISTICS:

The Melburnians averaged 2" taller and 10 pounds heavier than their SUMS counterparts. Moreover, they had been conferred 65 tertiary degrees per capita in comparison with the Sydney 45 average, and thus laid claim to being brainier. This was supported by an index of skull shape which revealed that the Melburnians tended to themacrocephalic whereas amongst SUMS members, the mesoccephalic skull predominated with some notable instances of the microcephalic. The SUMS stock was more racially mixed, with some Turk or Mongol influence. One of the tenors was a suspected pygmy Hybrid. The Melburnians, in contrast, tended to the Nordic and their mythology supported the claim (oft repeated but never cogently argued) that they were the descendants of a "Super Race" which settled in the Yarra basin about the middle of last century after being led to this promised land by a certain "Batman" whose progeny have played a dominant role in popular culture to this day. Clearly, all the odds were against us faced with this "Super Race" on a "sticky" wicket.

THE MATCH ITSELF:

The SUMS Innings:

Langdon smashed a four first ball but blithely departed shortly afterwards trying to tickle one around his legs. McDonald joined Killick to begin a tradesman-like partnership before one got through Killick's guard to see him on his way back to the pavilion. McDonald scored a carefree 14 before dangling his bat to a wrong'un that had him plumb on this easy-paced track. Dolahenty, the pearl in the SUMS batting line-up, opened tentatively and was soon caught behind. SUMS' middle order looked in disarray as Thallis joined Callaghan, Jenns and then Brasser who all tried gamely to hold up their ends. Thalish blocked two balls responsibly and seemed destined for a big score before a rescued ball exposed his middle stump. Watts was prepared to play second fiddle to captain McPherson who took to the opposition in cavalier fashion. Their long and fruitful partnership saw out the required number of balls. SUMS - 109.

The Melbourne Innings:

The belligerent Sloan and Thomson took to the beleaguered SUMS attack. Bazza, in the middle order, proved intractable before Langdon whipped off his bails in a disputed decision. Some Melburnians brandishing tinnies in the outer insisted that Langdon dealt with the ball and the bails with different hands - whatever the truth may be, it was a dextrous exhibition that impressed umpire Forth. With 5 of the allotted 25 overs remaining, Melbourne needed only 14 runs to win and looked comfortable despite the injection of Swinbourne into the attack. Willy McPherson claimed a rare maiden before re-introducing Dolahenty from the other end who kept his balls tight. Schafer mixed his balls in an erratic over that had the batsmen looking for his googly. In the meantime most fielders crowded the bat, some standing very silly indeed and proving a great distraction to the batsmen. With two overs remaining, fielders fanned out to the boundaries in an effort to restrict the dreaded runs. Swinbourne reappeared, and giving his balls plenty of air, taunted the tailenders into committing indiscretions - they would invariably lose their wicket to him. In a grandstand finish, Thalís bowled the over to tailenders Head and Simon Someone (tall, slim, you know who I mean). In an animal display of fast bowling, he had his balls whistling about the batsmen's ears. With one ball remaining only a four could save it for Melbourne, and mullygrubbers had been banned by AICSA. Thalís steamed into his rhythmical run-up, dripping with perspiration, and this time the ball kept low, rapping Simon on the pad and bringing the muffled ejaculation of " 'ow's that?!" from the field. The game was ours by three runs and the consecrated beer mug bearing the ashes of a long-dead I.V. sculling champ - symbol of inter-choral sporting supremacy - remained this side of the Murray.

THE WHOLE EXPERIENCE:

The game was played in a wonderful spirit of mutual physical attraction and players who had bitter rivals during the daytime, were seen fraternising in the true spirit of sportsmanship late into the night, and if some of the strokes were not for the purists, well at least it was good fun.

* Reprinted in part from O Vos Omnes, February 1981.

SUM QUOTES.

KEITH HENDERSON (Conductor): " Mark, get me a little boy."

LIZ STRASSER : " We're all fast women."

MARY-LOUISE CALLAGHAN : " It's a regular route that comes every twenty minutes, even on Saturday."

BRUCE McINTYRE : " You feel the fateful prick and next morning you break out in spots."

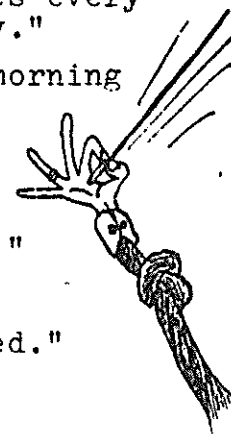
And the following dialogue;

BRUCE : " It's hot between my legs."

M-LC : " I'll hold it for you, if you like, Bruce."

(some moments later)

BRUCE: " Mark, the back of your seat is all stained."





box 78

holme building

sydney university

33rd intervarsity choral festival

Dear fellow songsters,

Only 13 months to go until we see you all in Sydney for 33rd IVCF. The committee is busily working away creating all sorts of delights for your dalliance.

Here is a little something to keep you occupied until we have more news for you. Best of luck with the:

33rd IVCF 13-months-to-go super crossword !!!!

Love,

Liz Strasser

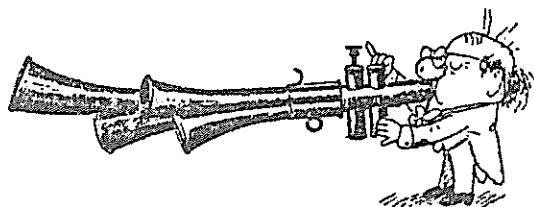
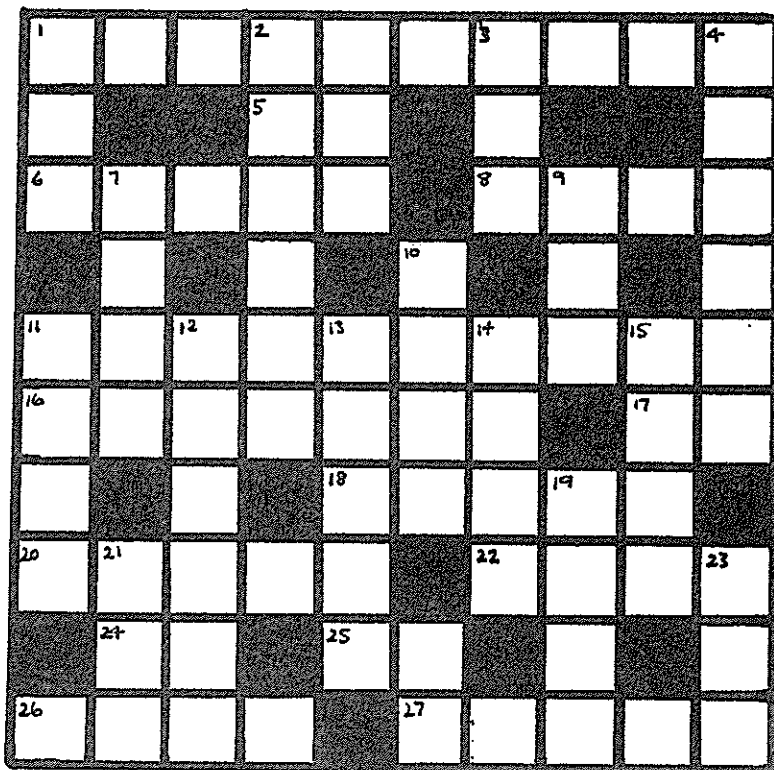
33rd IVCF Liason Officer (know what I mean?)

ACROSS.

1. Skryabin's 'Poem of fire'.
5. Iron rocks lessee likes Rimsky's golden cockerel.
6. This I.V. personality 'holds his own'.
8. If still a virgin, she's the marryin' kind.
11. Some call it the scrum of nuns. (5,5)
16. Nifty premier is raving with a bell.
17. Why noth?
18. a string.
20. Get the cutlery out for the hosts of '81 I.V.
22. a German.
24. M.G. for ...
25. Not FM.
26. Famous Austrian conductor.
27. Not a cross word to be said about this magazine.

DOWN.

1. This drinking place is not private.
2. Gang of wolves but mostly arty.
3. Musical anthology is a bad actor.
4. A friendly little cove.
7. Italians may harp on this.
9. Educational institution from which some singing 15oz glasses.
10. A scrambled noon gives shout of despair. (2,2)
11. piss Carl.
12. No huge anagram will suffice.
13. See Asia with I.V. co-ordinating body.
14. Couldn't think of evil giant, ergo, this clue.
15. Silver bird of Barossa sherry age.
16. Prima donna.
21. Fairy tales have started there a long time.
23. English Chamber Orchestra.



SCUNA

Hi, all you lucky people! No, SCUNA is not dead but very much alive and kicking with a new conductor and over 30 members, including at least 4 tenors (although I spend a bit of time moonlighting with the School of Music Choir)! Our 31st May concert last year, with the major work Byrd's 5 part Mass, was well received. We had 25 voices and the local critic commented on the excellent balance, especially among the men. That the 1st tenor in the Byrd was sung by myself and two women seemed to have escaped him.

However, our fortunes reversed. Membership declined and Christmas saw us with about a dozen members. Nonetheless we laid on bikkies and wine (and carols) at University House to a packed house that enjoyed every minute of it - even carrying their chairs in out of the rain. The highlight must have been 'We Three Kings' with three ring-ins as kings. (Good sound, it were.)

Unfortunately we lost our conductor of two years, Keith Radford, and we thank him for all his patience and effort. Our new bossman is Roger Wellman, also conductor of the Oriana Chorale, and very enthusiastic he is. Our membership has nearly doubled and at present we are preparing Kodaly's Hymn to King Stephen, as well as working on the Durufle (soufflé) Requiem for a possible performance with the Oriana Chorale, and also the 5 Tallis Hymns.

The word I.V. is being sown and - shock, gasp! - some people are interested. I hope to speak the word further (it would be nice for Canberra to host the national festival again!)

The local choral scene is booming. Canberra Opera, after their earth shattering Pilgrim's Progress is doing another Australian premiere - Poulenc's Dialogue of the Carmelites - and Aida with Angelo Marenzi (I don't know about the elephants). The School of Music Chamber Choir, under Warren Bebbington, is still wowing them. The School's main choir, having given last year an 'interesting' rendition of Haydn's Destruction is now working on Stravinsky's Symphony of Psalms (great stuff), Beethoven's Choral Fantasy (for all Canberra's Schroeders!) and the Brahms Requiem (which I hate but must sing in - commuting from the School Choir to SCUNA is getting to be a hassle!) Canberra Choral Society recently gave a good performance of A Child of Our Time ('Lord, I want to cross over to the Scout Hall')! Their next extravaganza is Israel in Egypt. (I want to play tympani in 'But the waters overwhelmed their enemies'.) All in all a marvellous year's offering - behold the Choral Truth is dawning on Man.

We must congratulate our past president Jen Price for all her patience (and how she kept her hair I don't know!) Kirsten Anker is the new victim - best of luck. Congratulations to Rosemary Mattingley for gaining a Monbusho scholarship to Japan to study chinese writing characters! Our love goes with her. She has also worked on the AICSA archives, a very necessary project. Judith Clingan, former SCUNA person and local ball of energy will also be leaving soon for Europe. Best of luck.

Finally to all of our friends in the real world, please don't forget us. Drop in Tuesday nights to rehearsal (currently Burgmann College A.N.U.) and keep us posted on I.V. and as for Broken Hill I.V. well who needs tenors?(says I) See the enclosed clipping from the Brisbane Sunday Mail 12-6-77.

Keep that throat open and moist.

Love,

Noel and SCUNA.

Choral groups make amends

20

from Canberra Times
4.6.80

IN my review, at the end of 1979, of the year's musical events in Canberra I expressed disappointment that the one area of local music-making which was falling behind in quality development was choral music.

But it seems that this year the smaller choral groups in the city are making amends for that, with some excellent performances mainly in the domain of unaccompanied choral singing — the most demanding form of all.

A few weeks ago the Winter Singers provided an attractive program in The Playhouse; in Monday's paper my colleague John Small reviewed quite enthusiastically last Friday evening's recital by the School of Music Chamber Choir; and on Saturday night in the Hall of University House the ANU Choral Society gave a very enjoyable and excellently sung recital of 'Tudor Music'.

Under the spirited direction of Keith Radford the singing was always lively, with good tonal and dynamic control, and projected with an assurance which caught and held the attention of the listener. This was particularly so in the first half of the program, which concentrated on three of the greatest figures of English music during the late 16th and early 17th centuries.

'About the Maypole New' was an enticing introduction to a group of five madrigals by Thomas Morley, a group which included his well-known 'April is in My Mistress' Face' and 'Sing we and Chant it'. Morley was probably the greatest master of the English madrigal, and this was certainly the best madrigal singing that I have heard in Canberra for some time.

The calm, quiet beauty of Orlando Gibbons's 'The Silver Swan', and his equally lovely 'Dainty Fine Bird' are also notable examples of the English madrigal, and were sung with due regard for the delicacy of melodic line and

tonal integration they demand. One of the strengths of this current ANU group of 25 singers is that the tenors and basses are evenly balanced and are themselves equally balanced by the female voices; this almost ideal balance between the voices made for clarity of line and tonal equality in the polyphonic textures.

The major work of the second part of the program was the 'Mass for Five Voices' by William Byrd, the most notable of all the composers of the Tudor period. Here the demands of the music did occasionally strain the resources of the singers.

Towards the end of the 'Credo', and again in the 'Sanctus', the singing became less assured, and some fall-off in tonal quality was discernible. But overall, so much of the power and beauty of this wonderful piece of vocal writing was conveyed by the singers that the performance must be accounted a commendable success.

It brought to a conclusion a recital that was a pleasure to listen to throughout, and offered a view in depth of a significant period in English music.

FROM OUR JAPANESE CORRESPONDENT - ROSEMARY MATTINGLY.

Five years of university choirs in Australia got me hooked, and now I've really done it. I'm in Japan for two years study and I've joined the Uni. choir of Tokyo University of Foreign Studies. The university only has 2,500 students (minute by Japanese standards) but it has both a mixed choir and a male glee club. Despite my occasional ability to sing bass, I joined the mixed choir, where I have been voiced as a first alto.

The choir practices on each of Wednesday and Saturday afternoons. The first hour is taken up with loosening up exercises which are not very strenuous. I know one choir which does push-ups and sit-ups before singing but they practise 12 hours a week, and only do 15 minutes of exercises. At any rate, have you ever seen a choir of forty with their tongues stuck out singing scales? Or singing scales, waving their tongues from side to side? Have you ever tried to sing a scale breathing in and out on alternate notes?

The second and third hours are devoted to part and full choir practises respectively. Afterwards we walk through a cemetery to get to a large coffee shop which serves light meals, ice cream & other junk food too. After that, anyone who feels like it goes off to a watering hole of some description. Most watering holes sell food as well as grog, a very sensible idea.

Apparently they have no IV-type activities (a great pity), but they do have a week long camp during the summer holidays. I haven't yet heard any, but they do have pub songs and other such likes. (The university also has a song, printed in the front of the calendar. I haven't heard that, either.)

The music varies from Japanized western music to western proper (eg. Vittoria). Japanized western music tends to use Japanese melodies, scrunchily harmonized. (They're very fond of sevenths.) Only one concert a year is given, but the choir enters quite a few competitions. This year's concert is to be the musical "Lightshine". Will it be in Japanese or in Australianized American? What is it about? Wait for the next installment to find out - which gives me time to find out too!

Love, Rosemary

Queensland University Musical Society

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

3/4/81

Greetings and salutations from the Sunshine State (the sky is deep gray at the moment, but never mind), but now, current affairs.

In this bulletin we ask the questions-

QUMS Carolfest: fact or fiction?

Who was J.C. Bach, and did he really write a Magnificat?

And can a choir form a meaningful relationship with a collection of chromatic fugues, or will they merely fall into dischord?

Pausing just long enough to catch it's collective breath after those end-of-year-examtime blues, QUMS charged merrily into Carolfest rehearsals (cunningly disguised by an inscrutable pseudonym; it was called (wait for it) "A Festival of Carols") bereft of one item. A collection of American carols (more of these later) was ordered (from America for some strange reason) three months previous, but hadn't arrived. Another week elapsed, then sufficient copies were "aquired". Needless to say, the purchased copies arrived two days later. (Sigh!)

In any case, the program was our usual wide-ranging one, to wit: a bracket of Renaissance motets (those lads really knew how to write a tune), a collection by local composers (including AICSA Choral Comp. Comp. winner Kerry Geddes, who had a good review of his carol in the newspaper write-up), a "European tour" consisting of carols by such obscure composers as Vaughn-Williams and Tchaikovsky, a section for choir and brass quartet (two-thirds of Topp Brass- see newspaper clip in our last Eraticle) including a psalm by Schutz for double choir (one voice and one brass - wow!) and last but not least, the American carols.

These carols defy description, so I'll just quote some of the words (by a lady called Patricia Gormley-Gomez) (yes, I thought you'd say that). Ahem...

"When the winter chill makes frosted window panes,

In the distance there's a choir's soft refrain,

It's just you and I all filled with love's soft glow..."

And further on,

"Christmas carols sung by every child,

It brings a tear and then a smile,

To think of all the love that fills the air..."

This should give you some idea of what the music was like.

(Still, the audience loved them)



The performance in St John's Cathedral (veterans of Brisbane I.V. in '79 might remember doing the Praetorius there, and the acoustic within (as contrasted quite violently to Miami Great Hall; I don't think that place had an acoustic)) went pretty well, with a second night audience between two and three times the size of the first (amazing what a good newspaper write-up can do.)

A cozy (i.e. crowded but fun) PCP followed, where we said a fond and very reluctant farewell to expatriate Adelaidier Sue Tenkin (more or less direct quote: "Of everything in Queensland, I'll miss QUMS most"; the feeling is quite mutual, Sue!)

For Christmas Eve we sang some carols at a French restaurant (second year in a row; the manager must like us) then adjourned for pancakes until Christmas Day.

A week and a half later, we were back singing (devotion? masochism?) for O-Week (songbook stuff, anegro spiritual...). We wound up not actually performing in O-Week (details, mere details) but did the week after, just before our second rehearsal for first semester. The result was gratifying for the rest of the committee, but horrifying for me (librarian). Most of the audience stayed for the rehearsal! Our strength is now about fifty to sixty, and I have just finished running in small circles getting things under control.

Anyway, what we are doing is J.C. Bach's Magnificat (which took about eight months to find and procure; a cute little piece, and almost totally sightreadable, except for such things as the two fugues at the end), Vaughn-Williams' Five English Folk Songs (words fail me, except - wow!) and Haydn's Theresa Mass (consisting largely of fugues that make the ones in the Bach look like kindergarden stuff, but it's going to be damned impressive once we get on top of it).

So much for the present, what of the future? The Brahms' German Requiem is on, and in German (which took some doing), with QUMS and Pro Musica, and the Bach Society Choir and whoever else we can rake in. A not to be missed event on the Brisbane musical scene.

After that? Well, such questions will have to wait for our next exciting instalment. (Dramatic theme music. Fade out...)

MARK CHAPMAN,
Q.U.M.S.



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MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

I've been asked to pen a few humble lines to be added to the immortal annals of the Monash University Choral Society, before becomming tomorrows fish wrappings.

We're a happy little pack of choristers complete with Jacks, Kings,...and Queens. But why?

We'll begin at the end of last year when at Christmas time we, appropriately enough, had a Christmas concert. This may come as a bit of a shock, but MonUCS has been known to have actually sung Chrissie carols at other times of the year!

The concert was a History of Carols with the music by a variety of composers (mostly deceased) and the excellent commentary by our conductor Greg Hurworth. There were however, a couple of songs accompanied by rude mediaeval objects which like to call themselves musical instruments, but aye, they must have been devil's sticks, forsooth. They were as flat as a high rise housing unit.

More carols were sung in our token gesture of good-will for the year when we moved through a number of old age homes in the hope of free food and fare. At one they'd conveniently forgotten the time of our arrival and so (I suspect) scoffed the lot themselves.

Carols in the streets on Chrissie eve was moderately unsuccessful mainly because the climate prevented our footsteps being clearly visible in the snow, and becuae we weren't showered with one hundred dollar bills.

In January we united with MUCS and clashed with SUMS in a classic good versus evil type struggle where the dice of fate was so heavily loaded against us that we lost by three runs. Still, it was only three runs.

Meanwhile there were more important things on our mind, such as preparing for the orientation week concert. It was "Trial by Jury" directed by our own Bill Collopy and starring Ernie Gruner as the Judge. It was indeed judged to be a great success. Although some were initially irritated by the slighness of the score, once actions were incorporated the choir really did enjoy the show.

And certainly the audience did. It was the type of entertainment that wasn't too off-puttingly heavy, yet nor did it lead to false expectations like the previous years "Choral Rock".

A couple of weeks ago we had a meet MUCS afternoon with a BBQ and volleyball which was also a great success.

As a result of TBJ and vigorous recruiting we've now got a fairly regular attendance of fifty choristers, and that's the healthiest MonUCS has been for some time.

From the pen of the man who brought you the Lone Ranger Overture - Mr (to his friends) Rossini, we're now rehearsing the Petite Messa Solennelle (or Little Sodden Mass). But it's a bit on the silly side. Indeed Rossini claims (or, rather, claimed, as this is to be a posthumous performance) that he composed it to parody the work of his day, though whether this was an attempt to cover up for his own de-composing talent is a matter open to civilized brawling.

After this concert at Melbourne's Music Centre, Melba Hall, (thats apart from Blackhall) aside from wild, raging, all-hours kind of parties, we've got a combined choral extravaganza with MUCS featuring Tippett's Child of our Time, Holst's Hymn of Jesus and our own Rob Kay's Quicksands, if we don't sink in too far!

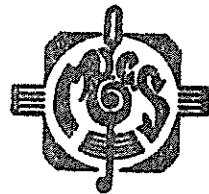
We've just had a fruitful rehearsal camp for the Rossini and elected two first year reps to the committee - Mandy Joyce and Tony Bannister.

And many other things have gone on besides, but to touch on every choral member and mention every MonUCS affair, or even whisper every sonorous scandal would take longer than singing the Messiah twelve times backwards - and besides, I don't want my vocal chords ripped out just yet.

GRAEME TURNER



MELBOURNE AND MONASH UNIVERSITY
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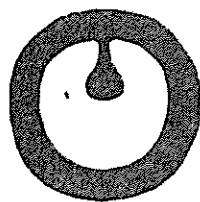
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So get your design (remembering that it must be suitable for one colour printing on letterhead, festival publicity and your T-shirt) into us by the 9th of October (this year!) and you'll be in with a chance. By the way, the design need not be in final form - although it would be an advantage. Our postal address is 1 Kerferd Rd., Glen Iris 3146.

We await your entries with anticipation.

flinders university choral society



box 2, the union,
flinders university,
bedford park, 5042.

Hello, and welcome to FUCS - consciousness again. First of all it's the news that makes Molly Meldrum sound like Laurence Olivier - the continuing state-of-the-society. No, really it isn't all that boring, just that it appears in many Eraticles which are written in the late/early hours before article deadline - like this one.

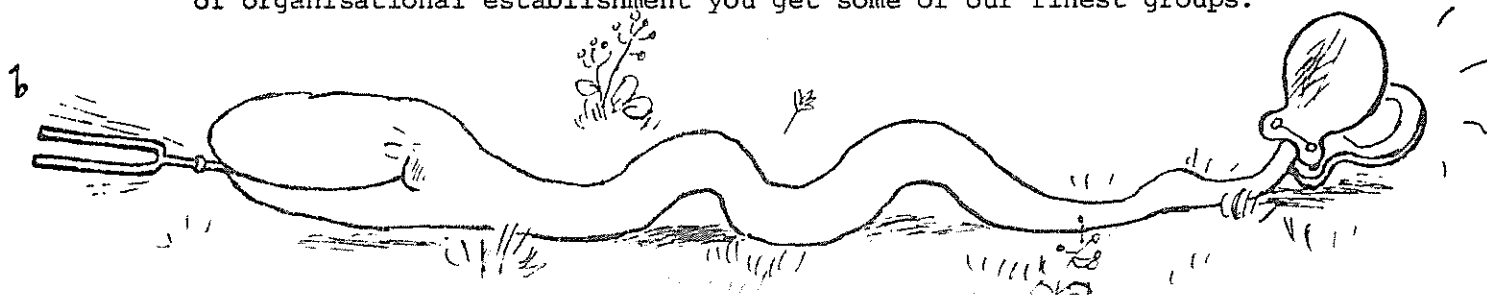
The Choral Rock of PUCS - Perth IV fame gets an airing here in Adelaide on May 15th and 16th as part of the Come-Out festival, and, together with new arrangements (from the pens of home-grown artistes) of Rocky Horror, Manhattan Transfer, Paul Simon and ORIGINAL MATERIAL specially commissioned for this event, it should be a ripper of a show. That, together with many new freshers is helping to vitalise the society to new heights this year. If you are interested in the concert(s), write to the President, c/- the above address and she (Penny Hopkins) will be glad to FILL YOU IN!

The second item of news this time round is that I have been able to secure an interview with Luis Halsey, an internationally renowned choral specialist, who, together with his wife, Eve - a music-education specialist, was here in March. Luis conducted a Weekend Workshop for choristers from various Amateur Adelaide Choirs which culminated in a concert of Works by Bach (Singet Dem Herrn - a whopper!), Josquin Des Pres, Tallis, Palestrina, C. Hubert Parry and Herbert Howells, held in St. Peters Cathedral, North Adelaide on Sunday 22nd, March. Luis, who has a long experience of music behind him including Kings College Choir, conducting (many and varied), lecturing and directing led us through these works to a creditable standard at the end - one of the benefits of his knowledge in the field of choral music. After a nerve-wracking dress-rehearsal (and during someone's organ practice) he consented to a short, general talk on choral music ... and here 'tis :-

E. Well, first of all I would just like to ask you how you think we are going. It's not a particularly apt question at the moment, it's not quite a good thing to ask just before a concert, neither is an interview I think anyway but ..

L.H. This particular concert, the whole weekend in fact, has been something in the nature of an experiment here in Adelaide. I don't think we've done anything quite like this before. I think that Dean Patterson and Elizabeth Silsbury who are responsible for getting me here in the first place thought that it would be quite a nice way to provide a culmination of my week or ten days here to work with a group of people drawn from different choirs all around Adelaide and do a sort of workshop and as a culmination of that to give a concert - it is a nice idea.

- E. Is this different to doing what you have been doing through the past week?
- L.H. Yes. Throughout the week I have been meeting different choirs, community choirs, school groups and just rehearsing an hour and a half or so with them giving them a few ideas and tips - they may not have been useful but the point of this is a more sustained period of study as I say culminating in a performance, we hope to get it up to a reasonable standard.
- E. This reminds me of what an Intervarsity goes through each year - a very rushed period of rehearsal culminating in a performance which may or may not be particularly good but still; everybody has gone through a period of intense learning all round - do you feel that there are benefits to be gained from something like that?
- L.H. Oh I think so, because then people are really working towards a goal. I often take weekend courses in England and they are generally held in country houses run by local education authorities and they generally culminate in a little concert. It may just be in a local parish church or it may be in the hall of the particular building, and there may only be half a dozen people there, but it is as it were a final thing and they have worked the music up to a reasonable state and are giving a performance and that is worthwhile, however good the performance is and generally you know because they are performing, the adrenalin flows and they go away feeling that they have come to a peak of what they have done.
- E. Are these regional choirs that you have small workshops with?
- L.H. No, they are generally held in different counties in England, they are mainly for people living in that county but they do also attract people from further afield as well.
- E. That rarely happens here - well that is, what I have found from my experiences is that it rarely seems to happen, however, I would like to get on to the question that I asked you yesterday, which is "Where do choristers come from?" ... I suppose you would have your ideas formulated about how choral groups arise and how choristers actually come with a love of music or knowledge of music to a professional level.
- L.H. Well, a lot of choirs are formed because an individual who is keen to start a group starts a group, often round a group of his friends that he has known, perhaps at college or something like that in his locality and they attract to themselves other people they put on a concert and these sort of groups are being formed all the time - most of them fizzle out after a time because people who run them realise that there is much much more to running a group than getting up and conducting. There is enormous amount of administration required, even with a small choir. You have got to decide what your programmes are, you've got to buy the music, you have got to decide where you are going to rehearse, when, arrange seating plans, tell people all about it, then you've got to organise concerts, get things printed, and really something like 95% of the work involving running the choir is nothing to do with music it is administration. And then there is the 5% which is the actual rehearsing, so a lot of people don't realise that and they give up. But those who do continue might continue a group for many years and it might attract a lot of critical attention, make records, appear on radio and that sort of thing, but a lot of choirs are attached to establishments, like churches, colleges, cathedrals, some of which go back hundreds of years, a lot of tradition behind them, they have, they appoint somebody to be in charge and they have got perhaps a resident school attached to them and the whole thing is probably very high powered and from that sort of organisational establishment you get some of our finest groups.



- E. Well, from your work over here I suppose you're interested in the respective origins of choirs - comparisons between over here and over there so to speak.
- L.H. Yes, it has been fascinating, obviously you don't have these long established groups.
- E. No, that's quite right.
- L.H. But they tend to be either associated with school or a college.
- E. Something like Pembroke?
- L.H. Yes that's right, I've been to three schools, two high schools, Brighton High School and Marryatville and Pembroke School which is a private school and all three of those specialise in music, the two high schools are specialist schools for musical people amongst other things, and they do reach a very high standard I think. The college groups also, you know, are varied but some are very good. And there are a few others run by people like Dean Patterson.
- E. On the topic of music education, your wife told me last night that ... - I was just making a statement that music was just as hard to learn as anything else, or something like that, and she corrected me by saying music is just as easy to learn as everything else and people should know it, and I think that these were opinions from different poles we were both expressing. I think that I was expressing an opinion that a lot of people who don't have music as an upbringing hold. Now, what I am trying to get around here is how do you feel about music in general education - we have education systems, obviously, but then somehow they often appear to be deficient because a lot of people go to special music schools, and children in these schools usually go, I think, well from a general consensus, they are children who have arisen out of a musical family or have been under some sort of external pressure, but not usually of their own volition. Do you see that music as an integral part of basic education as a positive thing?
- L.H. Yes, I do, because I think any musical education is good for any child because it quickens them, if you can get a child to read music and I am sure that they can be taught to read music just as they can be taught to read and get familiar with the music of the great masters, I think it is important that they should be introduced to good music and not just easy arrangements of folk songs all the time.
- E. A lot of history?
- L.H. Yes, if they can pick that up they are beginning at a very early age to learn something that is really worthwhile and if they can be brought to a good state of performance then they are really being expected to something adult. You see a lot of these choir schools and specialist schools are demanding from these children that they reach a standard of perfection that no other child in any other walk of life is ever expected to attain. And they do reach these standards, and that can only be marvellous from every other point of view; and I have heard it from many people that most musical children are good at other things too as they appear to be quick and intelligent and able to use their intelligence.
- E. I think that there are social barriers that are against a musical education, especially in reference to men or boys ... Do you see any differences between Australia and England in the respect that it may be more accepted over there and if so any reasons for it?
- L.H. I don't really know the reasons for it, except possibly for the lack of traditions, but I mean the musicians I have met are just as keen and just as many of them, just as knowledgeable as the average music lover in England or Europe as far as I know ... The more background there is I believe the better

it is but I have been most stimulated by the Australian choirs that I have worked with. The children's choirs have been excellent, one or two of the groups have been really very good indeed, singing very technical songs, and understanding style and word meaning, all that sort of thing ... I am immensely impressed at what I have seen here in Adelaide and in Perth where I was before. Now I am off to Sydney, Melbourne, Canberra and Brisbane ...

E. A short tour!

L.H. Yes!!

E. Well, look, thanks very much and also in closing I would like to say that since you're reaching, or hopefully reaching, a lot of amateur choristers, I wondered if there is anything you would like to add in the sort of field of university and general amateur choral societies.

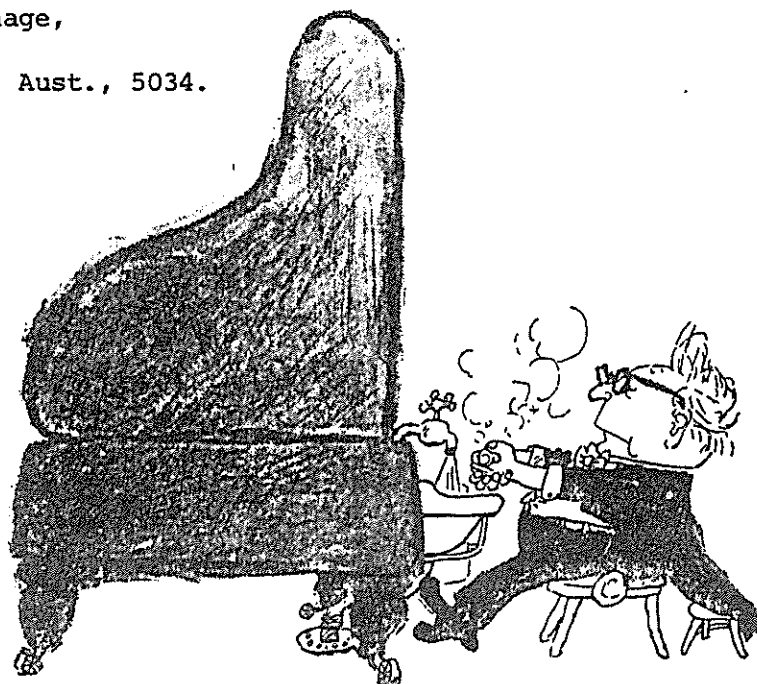
L.H. Well, I just feel that any sort of musical activity is a marvellous thing from every point of view it is good socially, it is good from the point of view of relaxation, and brings them into contact with really great music and if they sing or play that's only the beginning. It's a thing for life and will go on. I mean people can't play games when they grow old, mostly they have to slow up in lots of ways, there are lots of activities they can't do, but music is a thing for life and I think once they start on it - you know - I always find that the more you think you know about music the more you realise there is to learn and it's an open thing - a wonderful thing.

It was a stroke of luck that brought me into contact with this workshop and the chance of a lesson or two with a master gives us a chance to get out of our own backyards, doesn't it? Therefore the chance of a conversation with him is, I think, beneficial to such a body as AICSA, perhaps not so much for experienced choristers as for freshers and other beginners.

Bye now,

Andrew Rankine

N.B. If anyone is interested in finding out more about Luis Halsey, write to Dean Patterson,
c/- The Orphanage,
Goodwood Road,
MILLSWOOD, S. Aust., 5034.



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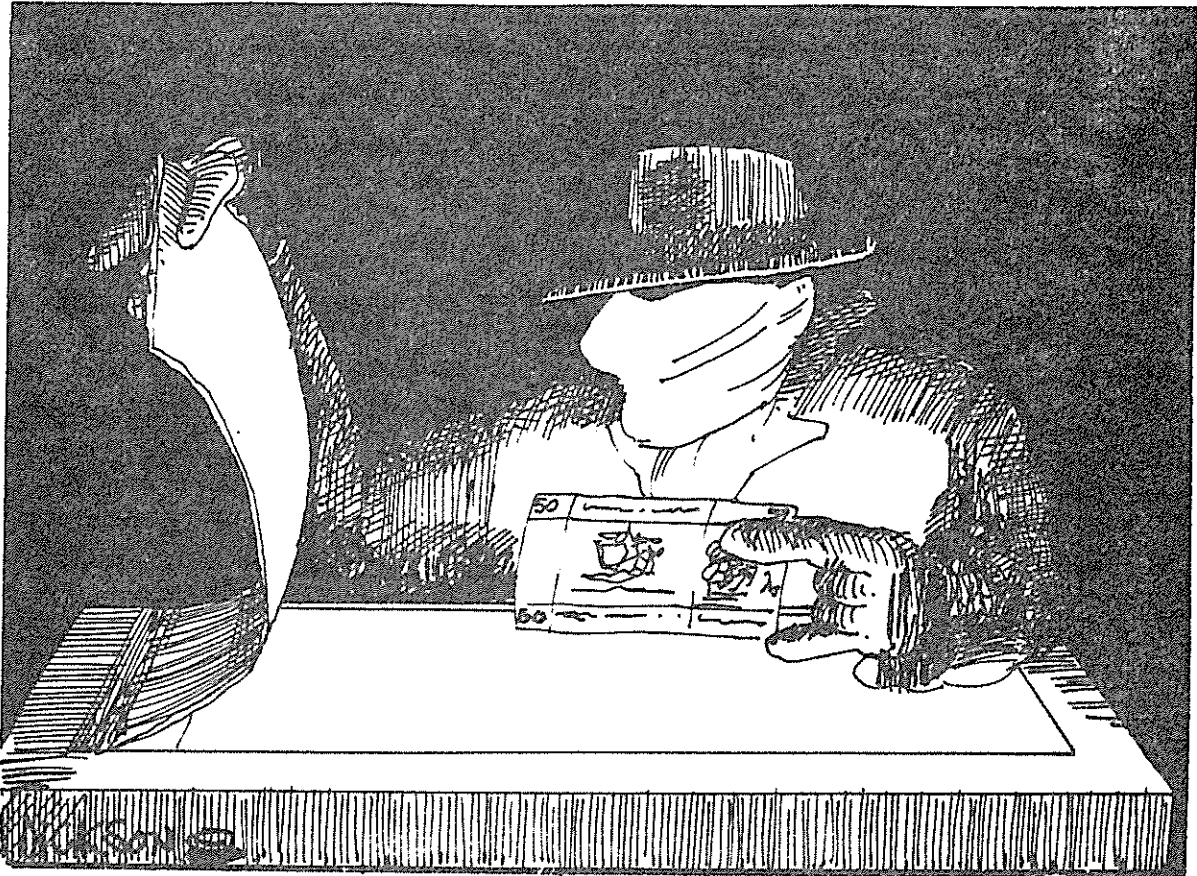
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Geoff Harrison
MonUCS
1st May, 1981

Further reading: "Copyright and the Arts in Australia" by James Lahore
1974 Melbourne University Press. \$15 approx.

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.

THE AICSA PRIZE FOR CHORAL COMPOSITION

(Entries close 1st August 1981)

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

The results and the winning entry will be published in Erato.

Conditions of Entry.

1. Entry is restricted to persons who are financial members of Constituent or Associate member societies of AICSA, and who, in the opinion of the judges, have not received any regular or substantial income from the composition of music.
2. Entries must be made on the official entry form, extra copies of which are available from the Secretary at the above address. An entry fee of \$2.00 must accompany each work submitted.
3. The closing date for receipt of entries is August 1st, 1981 (midnight). Entries must be sent to the Secretary at the above address.
4. Entries must be in triplicate on good quality paper of at least quarto size, written in ink (with words preferably typewritten). The original and two photocopies will be accepted.
5. Only original, never previously published entries will be accepted: the text need not be original.
6. A maximum of three entries per person will be accepted.
7. Works must be predominantly choral with minimal accompaniment and of five to fifteen minutes duration.
8. Unsuccessful entries will be returned if a stamped self-addressed envelope is included.
9. The judge's decision is final and no correspondence will be entered into.



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THE AICSA PRIZE FOR CHORAL COMPETITION 1980/81.

(Entries close on 1st August 1981 with the Secretary at above address)

NAME (block letters):

ADDRESS (block letters):

.....
.....

NAME OF SOCIETY:

* I enclose herewith entries in the above competition,
together with a cheque / P.O. for (\$2.00 per
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* I have read and agree to abide by the conditions of entry.

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