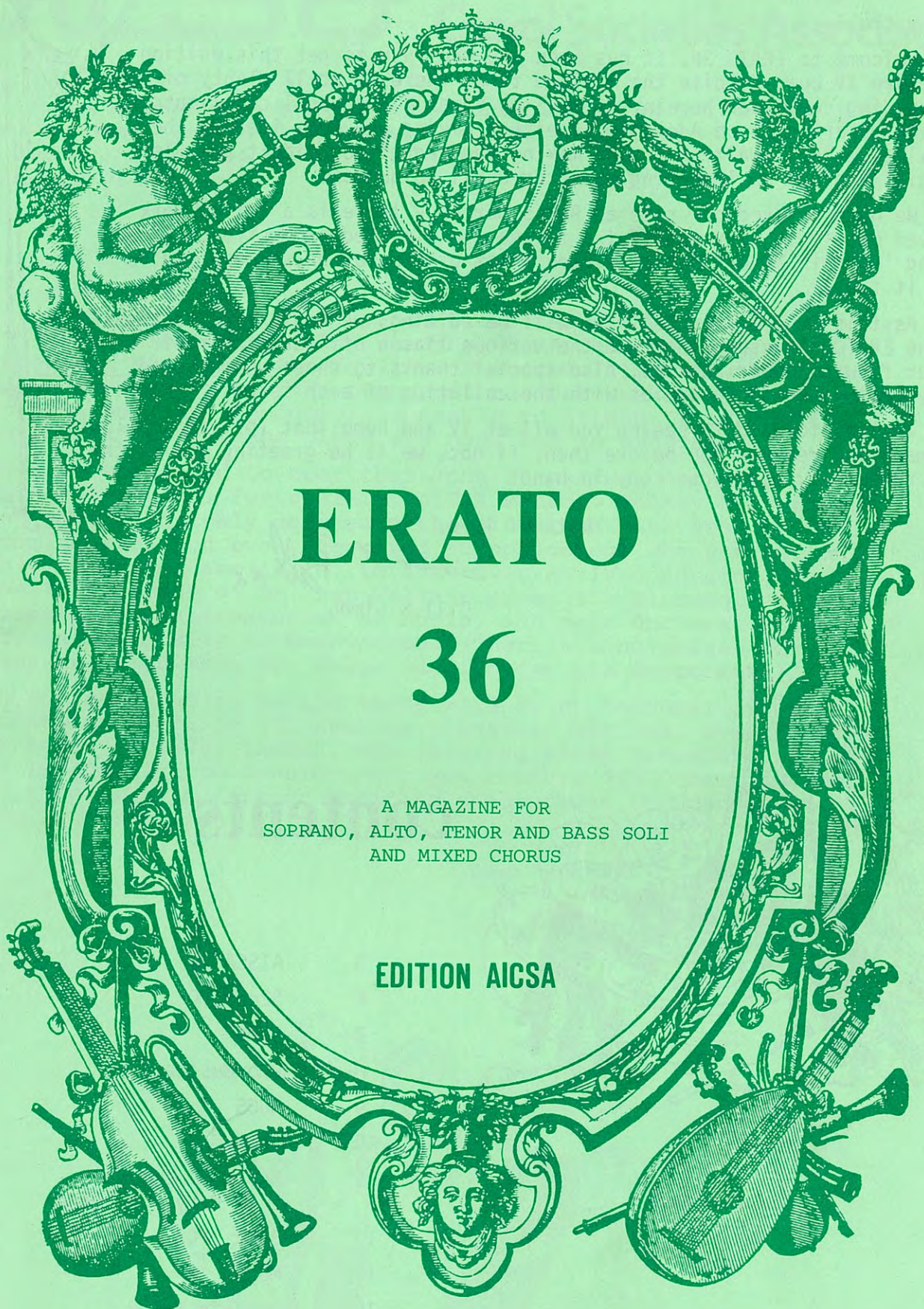
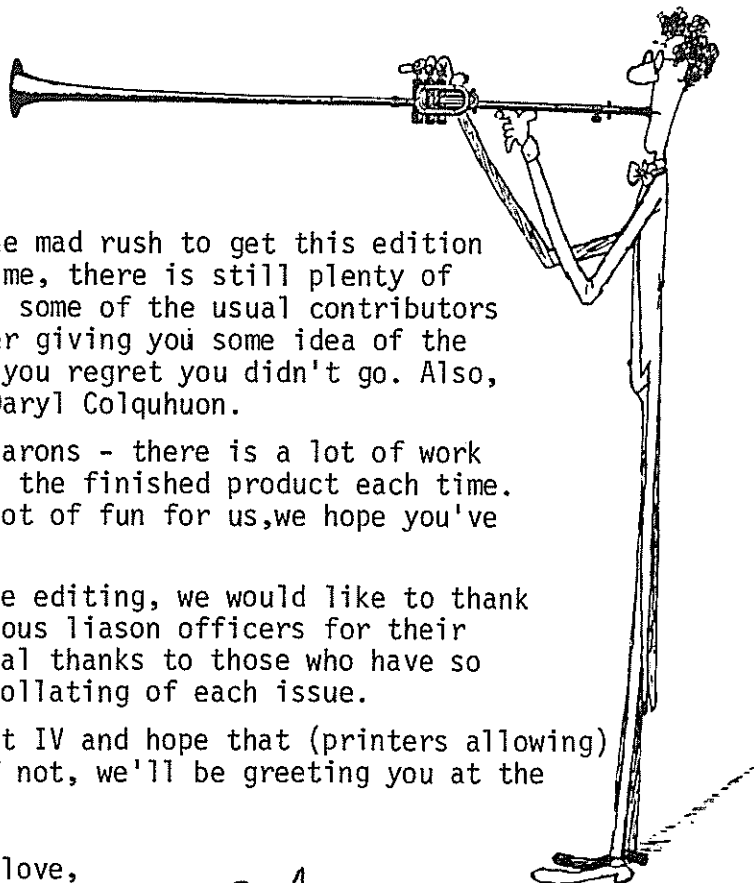


sums





# editorial



Dear Australia,

Welcome to ERATO 36. It has been one mad rush to get this edition out before IV but, despite the limited time, there is still plenty of good reading contained herein. As well as some of the usual contributors we have two articles on Adelaide IV either giving you some idea of the unparalleled joys awaiting you or making you regret you didn't go. Also, a special feature on importing music by Daryl Colquhoun.

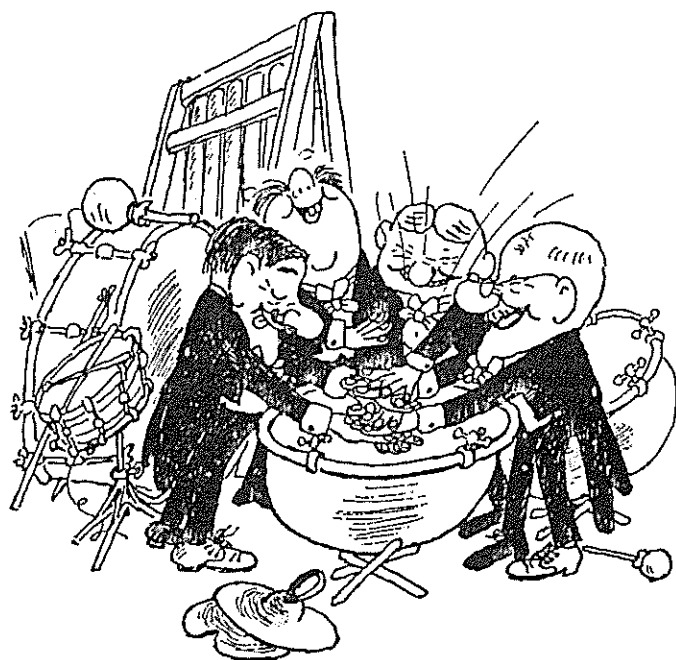
We have enjoyed our role as Press Barons - there is a lot of work involved but it is very satisfying to see the finished product each time. Writing 'Captain Monux' has also been a lot of fun for us, we hope you've liked it too.

As this is the last ERATO we will be editing, we would like to thank all the ERATO correspondents and the various liason officers for their regular flow of contributions. Also special thanks to those who have so kindly "volunteered" to assist with the collating of each issue.

We look forward to seeing you all at IV and hope that (printers allowing) this magazine reaches you before then. If not, we'll be greeting you at the first rehearsal, with your copy in hand!

Lots of love,

*Simon xx Bill xx*  
Bill & Simon



350 Bars Rest

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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.

It is at this stage of IV proceedings that I feel "Memoirs of an IV " would prove exciting reading. Consider the chapter on Unforeseen Mishaps : the feeling of incredulity when the Boat Races are cut short; the transport bus catches fire on the way to the camp; the Conductor is unable to attend IV at short notice, after all the plans are made and in progress.

We were staggered to hear that John Draper was not available for Adelaide IV. Fortunately, AICSA Patron, Rodney Eichenberger was able to quickly delineate the situation with John Draper's commitments, and even suggested a replacement who was not only able, but also available, to take over as IV Conductor. Thus; the involvement of Dr. Roy Wales - presently Director of the Queensland Conservatorium of Music, and past doctoral student of the University of Washington. (There are no prizes for guessing with whom Dr. Wales studied for his doctorate.)

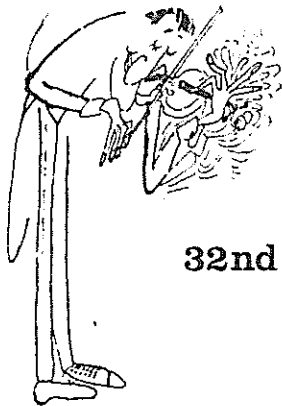
In any case, we're hoping there will be no "natural disasters" affecting Adelaide IV, such as transport strikes, power strikes or tenor strikes. Indeed, the retiring AICSA Executive will be in Adelaide to preside over yet another AIVCC meeting, and look forward to further exciting chapters on the choral and social activities.

Best wishes,

*Vicki Robinson*



A sextet



## 32nd Intervarsity Choral Festival Inc.

Adelaide August 1981

P.O. Box 491 Blackwood 5051



Dear All,

AND NOW, (Postal strikes and missed deadlines permitting;  
the news that you've all been waiting for.....Timp. rolls, brass  
fanfare..... The Social Activities at Adelaide IV!!!!

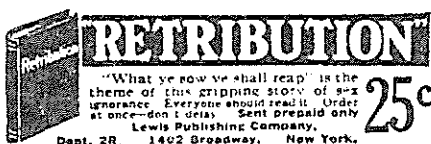
Well, what delights are awaiting you all during the 32nd  
IVCF? Firstly, the traditional IV activities have not been  
forgotten. The boat races (sculling to the uninitiated!) will be held  
at the Camp - Roseworthy Agricultural College, for the edification of  
those who don't read our bullsheets - and rumour has it that the  
Roseworthy lads have been in training every night since the weekend  
the IV Committee spent at Roseworthy, so I hope that you are all  
prepared for a hard battle! The Pressies .J's. will also be held at  
the camp in a suitably agricultural environment and each society is  
asked to make up a short (please!) war-cry for performance during this  
auspicious occasion. The Revue will be held after a lovely Winery Tour  
of the Clare Valley - 'nuf said!

You should have all heard about our Adriatic Dinner to be  
held at Flinders Uni. and about our Occult Party in a real haunted  
mansion, so I need not waste space telling you how wonderful these  
will be, even though we have the services of three great bands to  
provide the music and.....

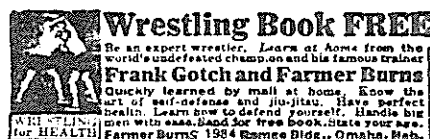
Anyway, since I have to arrive at a "secondly" sometime,  
we have also arranged lots of fun and exciting things for you to do  
if you can squeeze in the time between rehearsals and socializing  
but I'm not going to tell you about them, 'cos I don't believe in  
telling away all my secrets!

See you all at Adelaide Uni. on Sat. 22nd Aug. for  
REGISTRATION!!!!

Love, Liz Finch (Social Sec.)

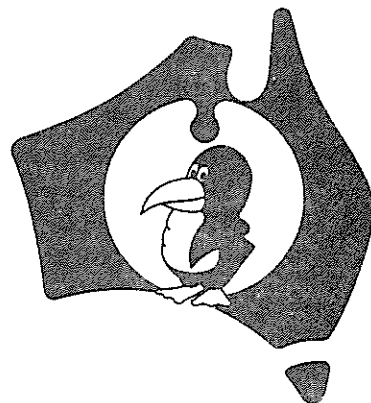


XXX



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

P.O. Box 491 Blackwood 5051



AND NOW A WORD FROM NICKY ABOUT THE MUSIC ...

CHICHESTER PSALMS Leonard Bernstein

For those of you who are wondering what on earth this piece is being mentioned for when you've never heard of it before (especially in relation to I.V.) here is a quick note of explanation. As you will be aware already from our recent STOP PRESS, I.V. now has a new conductor. He is Dr. Roy Wales (Director of the Queensland Con.) who felt our previous programme was not long enough. We therefore have included an additional work and THIS IS IT.

Chichester Psalms was commissioned for the "Three Choirs Festival" in Chichester in 1965. It was originally written for all-male choir, including boy-soprano and counter-tenor solos. We will in fact be auditioning sopranos from the choir for these (so start warming up those old voices) and of course we will be using mixed voices for the choir. I'm sure this won't detract from the performance, as the world premiere in New York was performed with mixed chorus and FUCS performed it last year also with mixed choir. Although FUCS' performance was naturally absolutely brilliant, the confidence in the I.V. choir being able to reach a similar standard.

Accompaniment is organ, harp and percussion and the text is a combination of Psalms 100, 23, 2, 131 and 132. (I'm not going to inform you all what these are about - you can look them up yourselves if you're interested.)

We will be performing the work in Hebrew (don't let this put you off, it really is quite fun although a little challenging.) It really is a very exciting work. It is in three movements with a total length of approx. 20 minutes, and I'm sure you will all enjoy performing it (but guys, do start exercising your tongues and lips so you'll be able to get through that second movement.

As Roy Wales conducted the London premiere of the Chichester Psalms, I'm sure we can all feel confident having him at the baton.

THE CREATION Bobrowitz and Porter

This rock-cantata, as it is called, is a very short work of approx. 15 minutes duration, about (you guessed it) the creation. It is very singable - divided mostly into sopranos, altos and men, although it occasionally splits into more parts. We should have no problem learning this - I feel if there is any problem, it will be in attempting to keep 150-odd choristers together while trying to obtain a 'relaxed feeling'. Anyway, we'll see.

Accompaniment is a 4-piece band (piano, lead guitar, bass and drums) and we have excellent musicians playing for us. Both AUCS and SCUNA have performed this work before so ask any of them and they will be able to tell you how much fun it is.

## PSALMUS HUNGARICUS Zoltan Kodaly

Psalmus Hungaricus is labelled as a 'Hungarian paraphrase of the 55th Psalm.' But don't worry folks, we will be performing it in English, so don't fret. Again, I'll let you all look up the text of Psalm 55 if you're interested.

This is a very dramatic work with tenor solo and full orchestra. It follows the format of chorus, solo, chorus, solo etc., although there is more solo than chorus overall. It moves extremely quickly and there are quite a few tricky passages in all parts as well as long sustained high notes. I feel it is just as well that there is not too much chorus work in this piece as we will find it challenging enough as it is. (You alto certainly won't have to worry about pages of C followed by pages of G in this work.

## FOR THE FALLEN

"For the Fallen" is a poem by Lawrence Binyon set to music by Elgar (during the First World War) as part of a larger work called "The Spirit of England". It is the third and final piece of the set.

The work is for mixed chorus, soprano solo and a huge orchestra (we will be using the Elder Conservatorium Symphony Orchestra which should be excellent). It lasts for approximately 20 minutes and is typical Elgar schmaltz. We shouldn't have any problem with notes it really is quite simple to learn - but we will be working muchly on the expressivity (did I really say that?). It is full of lovely phrases marked 'solemn', 'nobilmente', 'grandioso' etc., as well as numerous poco allargandos. (Get the idea?)

When I first read through the text of Binyon's poem, I nearly died to think that we had chosen such a patriotic number for I.V. However, as it is representative of the general feelings of Britain at the time (1916), when such patriotism was the norm, it holds a valid position in the choral repertoire.

Well, there you have it folks, and as you can see, our I.V. concert is full of variety - some nice old singable 'choons' which everyone will love and a few trickier pieces for the more academically minded, which should provide a good challenge for the choir.

I'm sure that the concert will be a great success, both for us and the audience, so do come along to Adelaide I.V. and have a ball.

See you there,

*Nicky Bevan*

Nicky Bevan.  
Concert Manager.

### HEY! HEY! BOSS NOW!

All those interested in being affiliated with Nicky Bevan should get their applications (including curriculum vitae, two references and vital statistics) in by August 31st so that a roster may be drawn up.

# sydney university musical society



box 32, the union 2006

Dear UCs, UMs & strays,

As it has been a couple of issues now since a SUMS eraticle appeared, most of you will have no idea of what we've been doing, or of how, when, where, and why (the really interesting part). Now know ye, all persons here assembled, that SUMS has been alive and well and doing lots of exciting things like ...er... um.. Well, you knowhow it is when you're faced with a sudden demand for an eraticle - the mind goes blank, the eyes glaze over. Do you suppose it could be the result of a telepathic plot by mild-mannered Barry Tone?

SUMS began the year with high expectations under our new conductor, Keith Henderson, a composing/conducting student from the Conservatorium, who was our choice from the five applicants for the position (what it is to be popular!). After Keith got the feel of the choir over 0-week, and we got lots of lovely new voices, we started rehearsing the music for our first term concert. This little extravaganza came off at the Garrison Church on 24th April (tickets \$3.50, conc. \$2.50). We originally wanted to do the Palestrina Missa Papae Marcelli, but because of the impossibility of laying hands on the right scores (does anyone know of 60 copies of the Chester edition?) we settled for Britten's Hymn to St. Cecelia, three Stravinsky motets (sung by a small group) and the Byrd 4 part Mass. The first two turned out really well but, on the principle that if you can't say anything good, say nothing, I didn't mention the Byrd. The post-concert party was held at Mary-Louise's, but as far as I recall it was fairly quiet, indeed hardly worth the Morals Officer's attention. (Liz Strasser is currently enjoying a well-earned years immunity from slander as M.O.).

While I, sitting in the glorious Melbourne sunshine, am writing this, the rest of SUMS is struggling through the dreaded Sunday-morning-rehearsal-at-camp in downtown freezing Otford. The concert is on 17th July, works under rehearsal being the Stravinsky Mass, Durufle Requiem and a small group contribution of Tippett, Brahms & Kodaly. You may have guessed by now that Keith is a Stravinsky freak. Have you also guessed that he doesn't like Handel or Bach or any of the pre-20th century choral favourites? It makes choosing singable, enjoyable programmes very interesting, I can tell you! We're doing the Durufle with organ and the Stravinsky with wind octet, and in spite of a series of organizational disasters it looks like being a very good concert. If you've never heard the Durufle, beg, borrow or steal a recording as it's a really beautiful work.

The SUMS small group is going up in the world, having just done half of an hour long programme for 2MBS-FM. One of their talent scouts spotted Peter Hamilton's ability on the organ, and he extended the invitation to include us. Isn't nice to have friends?

At the moment plans for August to October are still hazy - we might get dressed up as Hobbits and sing in the Tolkeinfest, before rushing tunelessly off to Adelaide to join in the delights of IV. And from November, we will of course be singing carols and carols and, just for a change, more carols.

Now you know as much about what SUMS is doing as I do, so I can stop writing and give this to the ERATO eds to type. Won't they be pleased!

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Love to all,

3-11-66

P.T.O. for committee list.

PS. I don't think ERATO was ever told who this years committee is, so I'll tell you, because we don't like getting letters addressed to 'Hey you' !

President: Mary-Louise Callaghan	Ass. Pub. Off.: Rodd McDonald
Vice-Pres: Bridget Mabbutt	Librarian : Siobhan Lenehan
Secretary: Ann Molloy	Ass. Librarian: Katherine O'Sullivan
Treasurer: Stephen Schafer	Con. Man. : Mark Dolahenty
Pub. Off.: Jeff Kingston	Ass. Secretary: Alistair Killick
Conductor: Keith Henderson.	

## University of Queensland Pro Musica

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

Fellow Eratologists,

Lots of interesting things have been happening with Pro Musica this year, not the least of which is the appointment of David Barkla as our new Musical Director. There's an interesting piece of history involved here. Pro Musica started up as the QUMS Madrigal Group, in 1952. It seems that at 1952 IV SUMS had a Madrigal Group with which QUMS was much impressed, and decided to start its own. Guess who conducted the SUMS Madrigal Group in 1952.... That's right, David Barkla!

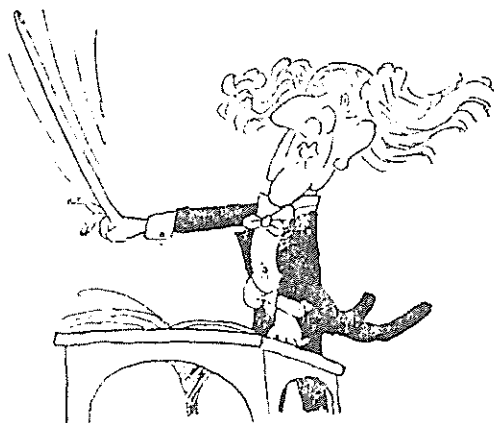
Our first performance of the year was a stunning rendition of the Horratorio in the middle of a thunderstorm on a balmy night with lots of mosquitoes! Afterwards the audience was given a choice of blood or plasma in the form of red and white wine. Tres beauty.

Since then, we've performed Tallis' "Lamentations of Jeremiah", Victoria's "O Quam Gloriasum", Kodaly's "Jesus and the Traders", Vaughan Williams' "Valiant for Truth", and various bits and pieces at the Uni, and have plans to perform Berger's "Brazilian Psalm", Bach's cantata "Sleepers Wake" and Handel's "Acis and Galatea" before the end of the year. So, as you can see, we're quite busy!

And of course, there's the super-extravaganza performance of Brahms' "German Requiem". Boy is he cruel to tenors!

Next year, we're planning a big 30th anniversary get-together. But that's the future.....

Oh yes - see you all at Adelaide IV.

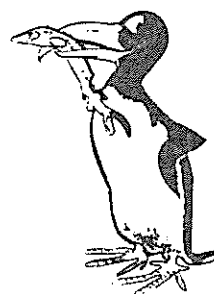


Eis-aiona (is that how you spell it),

*Neil Mason*



# Adelaide University Choral Society



Dear Choristers,

The excitement is mounting unbearably over here in Adelaide, the city of choral fever, Buddhist monk premiers, crumpies and intervarsity festivals. Yes indeed!!! We're all thrilled to tiny bits about the I.T. that we, along with FUCS will be hosting, and everybody is missing meals like mad so we can afford to register for it. During the meanwhile, however, AUCS has not been slothly. We joined with FUCS for a Choral Rock concert in May, comprising three performances of material by Queen, Pink Floyd, and others, which was artistically wonderful. However, we were participating in a festival which wasn't terribly well organized, so houses weren't as large as we would have liked. At the moment AUCS has scored a new conductor in Tim Sexton, a frighteningly energetic young blade, with vastish experience in musical directorship, and a stange insistence on things like punctuality, intonation and expression! How very odd.

We are currently rehearsing for a smallish lightish classicalist concert for early August, consisting of things by Vaughan Williams, Elgar, Percy Grainger, etc. and at present have about forty regularly attending members. The number we have on the books is vast, and we expect them all to crawl out of the woodwork for I.T. People over here are slavering in anticipation of all those young bodies, mingling in pulsating vibrato, sculling side by side, workshopping, eating, sleeping - in fact, living in each other's nostrils for weeks on end, culminating in a stupendous concert under the stick (is that the word?) of Roy Wales, who has been known to eliminate whole choirs by the mere lift of the left eyebrow.

So, keeping the delights of all the above in mind, I'll see you in Adelaide, Augustish,

*Lynne Smythe*

Lynne Smythe,  
President.

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# MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

In the last thrilling MonUCS episode that appeared in this illustrious journal, I left you with the idea that the society was about to perform Rossini's *Missus Solennelle*. Did this eventuate? Was it an abysmal flop?

Perhaps to the disappointment of some, and the joy of others, the concert was indeed a great success. If we didn't actually rock along with Rossy, we might have been said to barock along with him. The performance took place in Melba Hall, Melbourne University - an appropriate venue for its mock solemnity. Thus the accompaniment was provided, in part, not by an organ but by a harmonium hand cranked throughout. The occasional bashings produced by its bellows might have been mildly catastrophic in a more serious work.

But now we're leaping from the early 19th century to really up-to-date music.

As mentioned last time, from the man who brought you 'The Planets', we're doing The Hymn of Jesus which is a challenging but quite exciting piece of music.

We're also working on Tippett's Child of our Time which contains quite a deal of difficult material, but he's thoughtfully provided light relief in five places where he rips off negro spirituals and mucks them round a bit to look artistic. Actually the effects are really quite wonderful as any old choristers who have sung the work before will know.

And most modern and up-to-date of all is prize winning chorister Rob Kay's piece Quicksands - an imaginative sonic exploration of fantasies between waking and dreaming, and we're privileged to give the work its premiere performance.

We're combining with MUCS for this concert which is itself exciting. It allows greater scope and power.

A few weeks ago we had a successful combined rehearsal camp where much work was done on the Tippett and the Holst and we began to realize the visual as well as the audible qualities of the Kay.

On Tuesday the 14th was that event that everyone either longs for or dreads with equal intensity - the AGM. Well at least it makes for a shorter rehearsal.

Our past president Libby Nottle had a very easy year and said her only regret was that she never got to race in the presidential PJs.

I can tell you that our new Vice President is Katie Purvis who is newly back from Japan without an accent and what a stir that was. I can tell you that our new treasurer is Ernie Gruner, and that our secretary is Mira Hariharan, but we haven't got a president. However that's never stopped us before. Indeed certain pressures will be pressed in certain quarters and meglomania will by the time you read this, have finally triumphed.

We're also doing Zadok the Priest and some other material under John Hopkins in a massed choir set up for the Australian Youth Music Festival.

We've also done a few extra choral things such as a quiz night after the Rossini concert to test whether our minds were completely ruined. You could hear the cerebral cogs groaning under 'identify Carl Orff' type questions.

So MonUCS marches on - perhaps not quite in the red, but in the richest, most artistic purple.

GEARNE TURNER.

# MUSIC IMPORTING

## FOR PLEASURE & PROFIT

by Daryl Colquhoun

In view of the copyright laws (which were discussed by Geoff Harrison in the last ERATO) perhaps it is timely to discuss an oft-neglected alternative to photocopying - purchasing new scores! This can be done, if you deal directly with the publisher, at a price which, while perhaps a little unattractive to individual students, may well be within the means of a society, especially one with a Union grant to assist. What is more, the price may even compete with the cost of photocopying, depending on what you pay for your photocopying. Even if purchased scores are a bit dearer, bear in mind how pleasant it is to sing from a nice score with a real cover, instead of a crummy photocopy.

Last year I bought some Faure Requiem scores for about \$4.50 each, and it took less than two weeks to get them from England. The price in Sydney was about the same, but there weren't enough. Had there been time to get them sent by surface mail the price would have been roughly halved. The delivery time through normal channels is often outrageous, as in the case of the P.D.Q. Bach "Seasonings" which took eight months through a music shop (but which I got from the publisher in a couple of weeks), or the well known "Songs of Yale" which Neil Mason had on order for years (and which I can get in three weeks).

The method of importing direct has worked with many publishers, in dealings by me - for as little as one score - and by various IVs, notably the 32nd, which has bought hundreds of scores of the various works at an average cost of about four dollars. This is for relatively little-known works. The Bernstein has not yet arrived, but its cost is a bit less than the other works, because, I surmise, it sells better. For a really popular work, like the Faure mentioned above, the cost goes right down.

All you have to do is to write to the publisher and ask for the music. At this point it is handy to have one copy of the music you're after, because you will need the name and address of the publisher. Normally there will be one about the place (after all, the conductor will very probably have one) but if you can't find one, use sources like the AICSA catalogue to find out the name. You can then get the address from another score from the same publisher. Be careful here, though, because there are two Schotts, two Schirmer's and two Kalmus's, and you obviously have to get the right one.

When you order the music, ask for it to be sent Air Mail or Surface Mail, depending on how desperate you are for it.

Air mail takes about ten days from England if there are no strikes in the way. (Remember David Williamson's words: "I'm a committed socialist, but sometimes these unions are just too much!") Add another week for your order to get there in the first place. Sometimes a publisher will accept a phone order and then you only have to wait the ten days.

Surface Mail takes longer: they suggest you allow six weeks, and this is usually enough, but you should allow a bit longer to be safe.

The sending of money can be postponed until you are asked, but some publishers will want to see it before they dispatch the goods, and therefore if you are in a hurry you should include some with your order. I suggest you send a bit less than your estimate of the cost. They will usually send the music if you are only a few pounds short, along with an account for the balance. The trouble with sending two lots of money is that each time you do it costs you a couple of dollars for the bank draft (shop around - the banks charge differently) and something for postage. However, if you send too much money, then you will have credit with that publisher, which may be difficult to convert into cash.

The amount of money you send is easy to calculate - just add the cost of the scores to the cost of the postage! If you have access to a score around the place this may not be as silly as it sounds. Sometimes scores have prices printed on them, and sometimes you can get the price from a catalogue. Then for any reasonable sized order, add a couple of pounds for surface postage. If you really have to use air mail, then you could use my rough rule of thumb, which is that air mail is about the same price as the scores themselves (sometimes it can be more). If you have time, you can of course write first and find out all these things exactly. If you do this there is always the chance chance that they will send the goods and then bill you.

You may have noticed that I have consistently mentioned England and pounds. This is so because, on the whole, the American publishers do not deal direct with Australia, but refer us to their English agents. Why, I don't know. There are exceptions to this rule, Theodore Presser being one. One other exception of sorts is Theodore Front in Los Angeles, which is a retail shop, not a publisher, but they will do business with Australians.

I have not mentioned Air Freight above because it does not seem to be practical in dealings with English publishers. However, it would appear to be well worth trying if you should ever find yourself buying from the U.S.A..

Earlier on I mentioned the telephone. Naturally one does not make phone calls to England except in cases of dire necessity. For example, you may be very, very desperate to have your music. More realistically, sometimes an order order fails to turn up after a reasonable time, and if it is a large order, it may justify the cost of a phone call. Some publishers seem to be better than others at handling phone enquiries quickly and efficiently. The average enquiry to G. Schirmer or Theodore Presser seems to cost about seven dollars (that's a bit less than four minutes on the phone), while an enquiry to Chappell's once cost over twice that amount. You can be lucky with telephone enquiries - I spoke to a person once who agreed to go off and weigh a score for me, and tell me the weight when I rang back.

Most of what precedes is nothing more than common sense, but it seems worthwhile to mention the possibility of buying music because so many people assume out of hand that it will be too expensive. If you have the time, it is worth while investigating the possibility, because you may get a pleasant surprise. New scores do have a nice feel, you know.

### Joe's TEMPER Almost BROKE UP Their HOME

HELLO, DARLING

WHAT'S THAT MESS - WHY ISN'T DINNER READY?

SEND THEM BACK - I'M NOT MADE OF MONEY

BUT YOU SAID THIS MORNING I COULD - AND STOP THAT SNIVELING

OH, JOE, I NEVER THOUGHT WE'D QUARREL LIKE THIS

OH, DRY UP!

DOCTOR, SOMETHING MUST BE WRONG WITH HIM - I KNOW HE STILL LOVES ME

DON'T WORRY - JOE AND I ARE OLD FRIENDS. I'LL GET HIM TO DROP IN HERE TONIGHT

TRY TO FORGIVE ME - I WAS SO UNCOMFORTABLE. I DIDN'T KNOW WHAT I WAS SAYING

THIS ROUGH PAPER MUST HAVE BEEN - I NEVER REALIZED - MAKING THINGS A LOT WORSE

I'VE GO RIGHT OUT AND GET YOU SOME OF THAT SOFT-WEVE WALDORF MOTHER WAS TELLING ME ABOUT

I THINK WERE THE HAPPIEST COUPLE IN TOWN

THE DOCTOR AND SOFT-WEVE WALDORF TAUGHT US A LESSON WE NEEDED

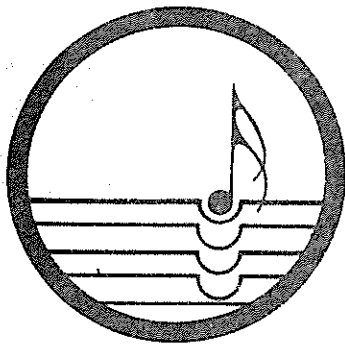
Make the "light test" yourself, see the greater protection of "Soft-Weve" Waldorf.

5¢

5¢







box 78

holme building

sydney university

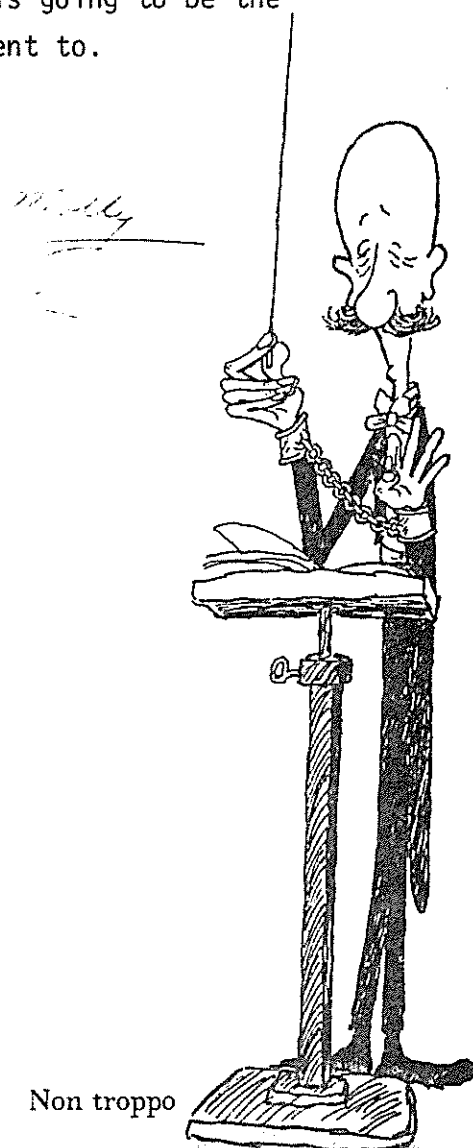
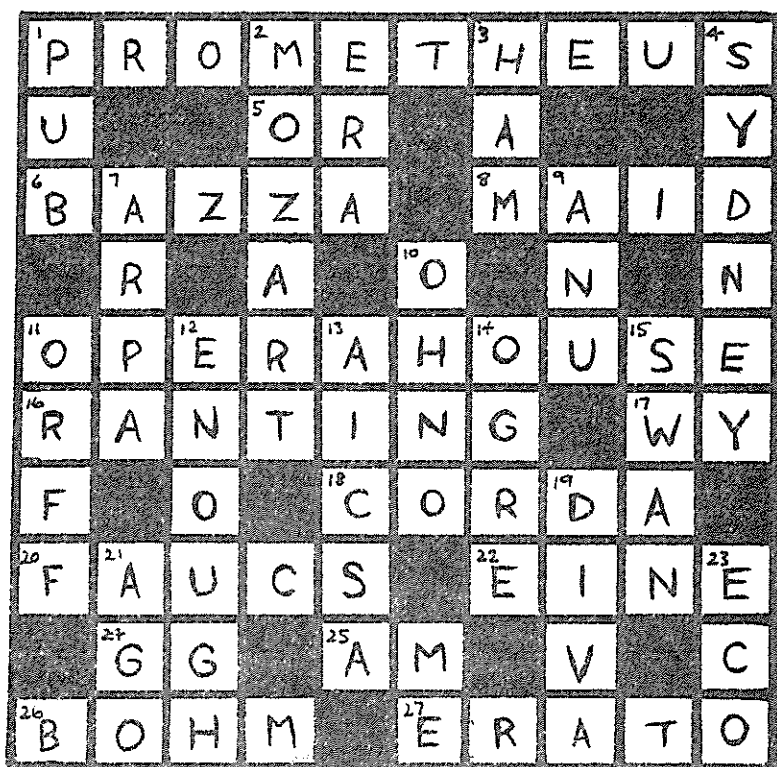
# 33rd intervarsity choral festival

This is going to be a super-quick article written at traffic lights between George St. and Tullamarine. There will be lots of detailed info about the superlative superlative delights of Sydney IV at Adelaide, so you'd all better go to Adelaide IV in August, hadn't you?? At the moment it looks like we are having Georg Tintner as conductor, singing Beethoven's Missa Solemnis in the Sydney Opera House Concert Hall (NOT the Town Hall) on Friday 21st May, 1982.

The camp will be from 10th - 16th May at Hawkesbury Agricultural College, Richmond, which is a collection of lovely red-brick buildings covered in creepers, with sheltered, sunny courtyards and loads of facilities (including single rooms for all). So start saving now, because this is going to be the best choral and social experience since the last IV you went to.

Lots of whatever till whenever,

Solution to last issue's I.V. crossword:



Non troppo



# MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

The Scene: A ruinous garret. Outside the December winds howl around the sleet-encrusted chimneys, while huge drifts of snow pile up in the mean, filthy streets outside the grim barrack that is home to any number of mean, filthy civil servants. One of them fingers his axe lovingly and dreams of his landlady's gold. He thinks better of it and gets pissed instead. Inside the chill silence is alive with the sounds of battalions of cockroaches engaged in precision military manoeuvres within the dank, flaking, cobwebbed and verminous plaster walls, while rats and mice innumerable engage in fierce hand-to-hand combat for the possession of decaying food scraps better left to the shuddering imagination than actually described in any detail. Sipping hastily at his vitamin enriched broth of parsley salt and water, a writer lifts his moth-eaten quill and dips it in to the evil smelling sediment in his chipped porcelain inkwell, and begins to write of the triumphs, the sufferings, the disasters, the imperishable glory of a deathless band of heroes . . . . . how they sang the Mozart C minor Mass in Melba Hall, together with Brahms' Love Song Waltzes – how they bravely strove to interpret the uninterpretable, to decipher the indecipherable, to sing the unsingable to the simultaneous accompaniment of a French horn soloist who resolutely played on, unable to believe the notes in front of her bewildered eyes, and all in eight immortal minutes that would ever after be known as Dello Joio's *The Mystic Trumpeter* – how nobly the conductor beat on with unabashed baton despite innumerable distractions, and how the two Brahms pianists fought tooth and nail for control of the strategic octave around middle C, eventually establishing a Demilitarized Zone to foil the composer's fiendish plan to entice one set of fingers beneath the other's descending arpeggios – how, undaunted, they allied themselves with their sister society in an attempt to sing Tippett's *A Child of Our Time*, Holst's *The Hymn of Jesus* and Robert Kay's *Quicksands* in Robert Blackwood Hall in September, with vast reinforcements of a 65-piece orchestra, semi-chorus and barbershop quartet; ever marching onward to fresh scenes of riotous disorganisation triumphantly concealed beneath a brass plated exterior of ruthless professionalism, leading ever forward towards that mighty goal: the perfect concert. So the story went . . . . .

. . . . . And all that remained now was to provide the happy ending, and so, licking his quill reflectively, the tubercular crouching figure scrawled on . . . . . The door opened, and in stepped Uncle Harry, saturnine cigar clamped between his iron-grey moustache, an impressive figure in his McSprockett tartan waistcoat and diamond encrusted fob-watch.

"Got a job for you, my boy," he breathed amid a deafening cloud of cigar smoke. "East India Company. Think of it, the Romance of the Orient – sunny skies, sapphire oceans and opium-scented bazaars. Seven pound ten a week – take you on right away."

"It's me," said the landlady behind him, her cribbed, hatchet face wreathed in beatific smiles. "I've just joined the Sir Chinmoy Lighthouse, and I've decided to give all my money to the poor. Do you want any?"

"Hello there," said a neat, candy-striped man behind him. "Mr Raskolnikov? You are this week's lucky winner of a Volvo 2-door Sedan, and would you like to have the ignition keys now?"

"Can you tell me the name of your father, Mr. Raskolnikov?" put in a mournful solicitor. If, and I want to emphasise the if, you can conclusively prove your parentage by statutory declaration signed in the presence of a Justice of the Peace or Notary Public I rather fancy that a share in the tidy little estate of a certain Princess will come to you. In point of fact . . . " he would of carried on in this vein for some time had not Raskolnikov felled him the floorboards with a brass ashtray.

"This building 'll have to come down," said the Inspector of Housing from behind him. "Do you some nice flats on the Gold Coast though."

"How about a free holiday for two in sun-soaked New Caledonia?" suggested the travel agent, jumping up and down on the penultimate stair.

"Do you think that's enough?" asked the writer. "Or shall I write in a few more?"

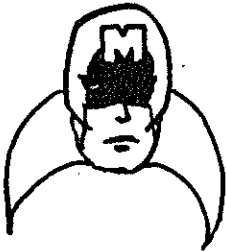
"Getting bloody crowded in here if you ask me," said Uncle Harry.

"Why not nip out to the pub for a drink or three, then?"

So they did that, and it suddenly stopped snowing. And they all got hideously drunk and lived happily ever after.

by David Greagg

# THE AMAZING ADVENTURES OF

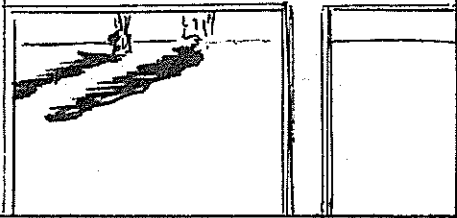


CAPTAIN MONUX

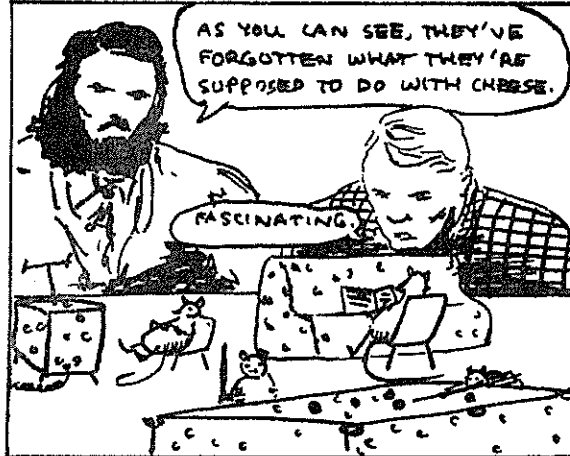
ONE FRIDAY AFTERNOON AT MONASH UNIVERSITY FOLLOWING A TALKING PHYSICS PRAS, BARRY TONE IS CLEANING UP HIS RHEOSTAT WHEN IN WALKS PROF. LEVAN BEVULGIN, WELL-KNOWN DOYEN OF THE PHYSICS DEPARTMENT.



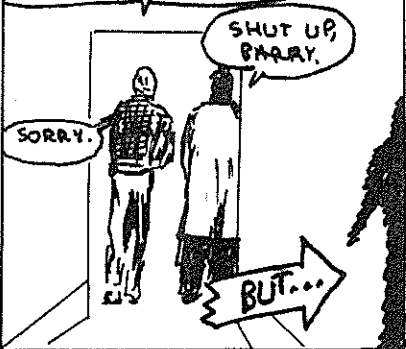
I THOUGHT YOU MIGHT BE INTERESTED TO SEE THE RESULTS OF MY LATEST EXPERIMENTS.



YOU SEE I'VE DEVELOPED A MEMORY DRUG BASED ON GUM RESIN, AND USING THE PRINCIPLES OF TRANSFORMOSIS I HAVE BEEN BOMBARDING IT WITH HIGH FREQUENCY SOUND WAVES. I'VE TESTED THE RESULTING POWDER ON THESE NICE AND AS YOU CAN SEE THE CONSEQUENCES HAVE BEEN DEVASTATING.



WHY DON'T YOU SELL IT TO T.V. STATIONS? THEN PEOPLE WON'T KNOW THEY'RE WATCHING REPEATS.



...AS SOON AS THEY'VE GONE A MYSTERIOUS FIGURE CAN BE SEEN TAMPERING WITH THE PROFESSOR'S EQUIPMENT.



AND SO TO DANDONGADALE, WHERE THE MUCS / MONUCS COMBINED CAMP IS BEING HELD. IT IS ONLY ONE SHORT WEEK UNTIL THE BIG CONCERT AND AS THE WORK ARE TO BE PERFORMED FROM MEMDAY, REHEARSALS ARE PROCEEDING AT A FURIOUS RATE.



HOWEVER, AT AFTERNOON BREAK BARRY GOES FOR A SHORT WALK ALONG THE RIVER BANK, FOLLOWED SUBREPTITIOLUSLY BY AGNES DAY, A CHARMING MONUCS ALTO WHO HAS BUT ONE SOCIAL FAILING, SHE CHEWS GUM CONSTANTLY AND LEAVES IT ON HER BEDSTEAD EVERY NIGHT.



I'M SURE BARRY IS REALLY CAPTAIN MONUX BUT HOW CAN I PROVE IT? I KNOW! I'LL THROW MYSELF INTO THE RIVER AND THEN HE'LL HAVE TO RESCUE ME FROM ... UM... THE SHARKS ... OR BRATENA, HAISE.

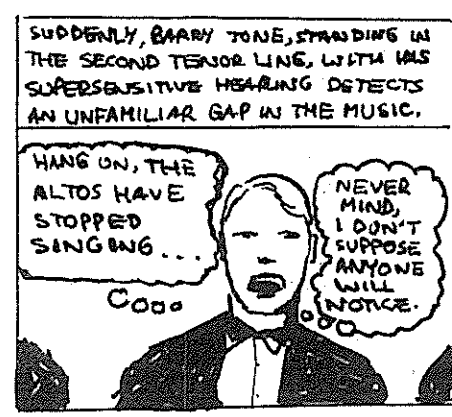
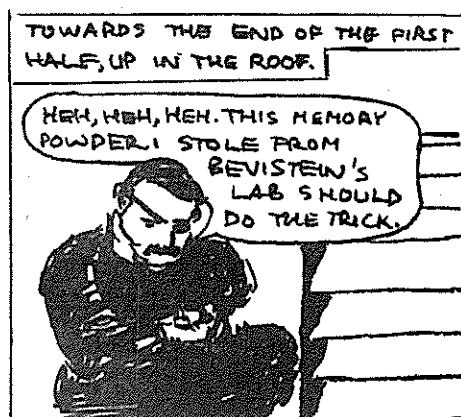
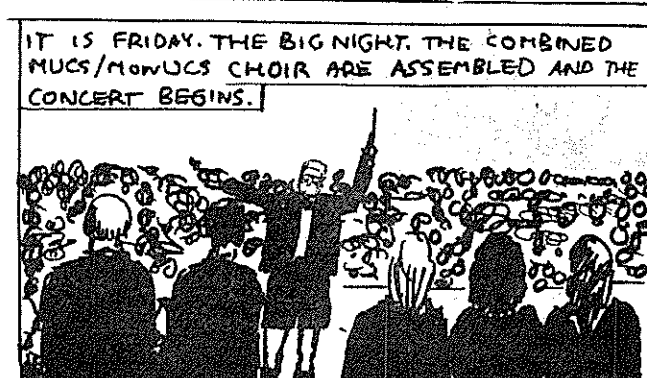
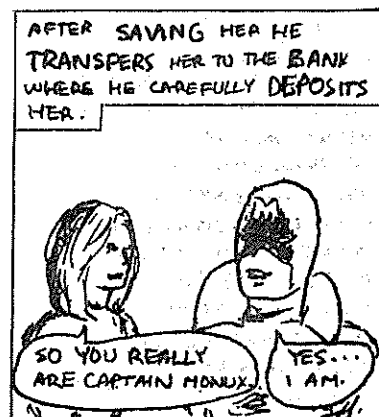
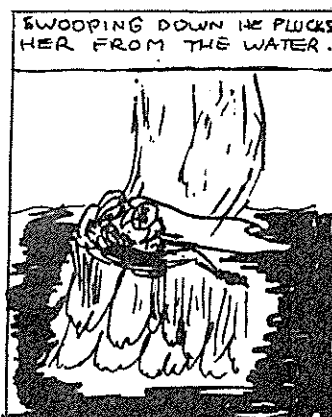
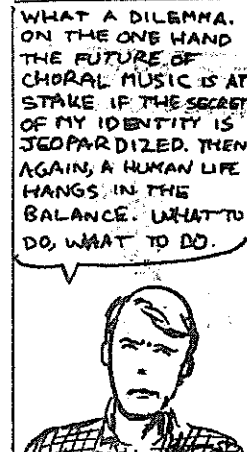
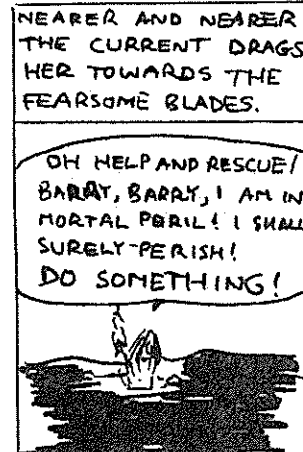
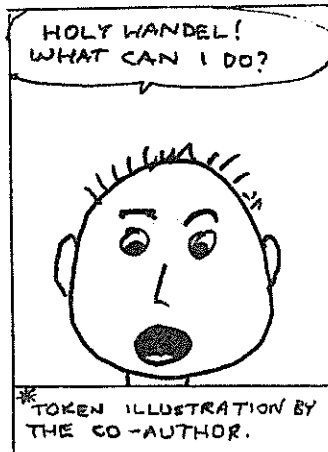
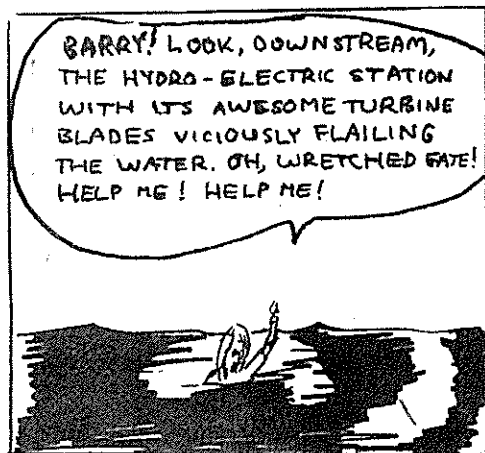


INSTANTLY BARRY'S LIGHTNING MIND GRASPS THE SITUATION.

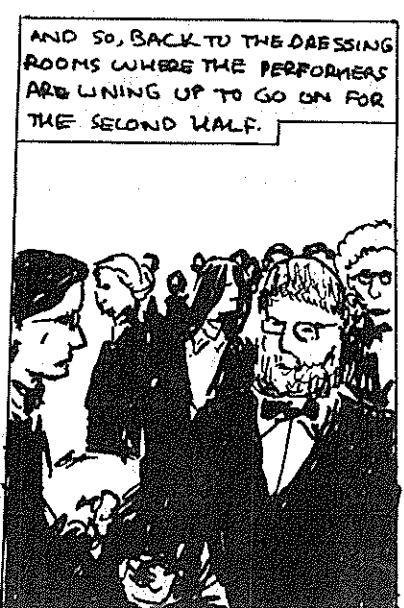
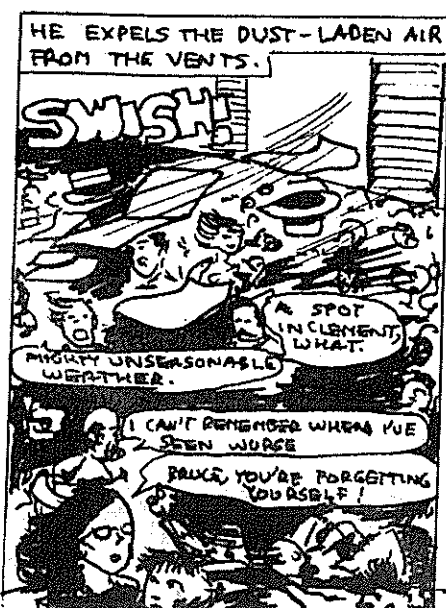
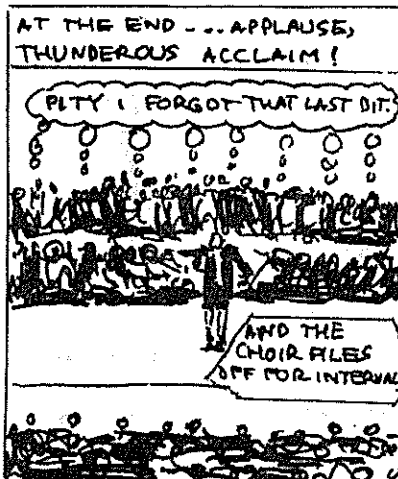
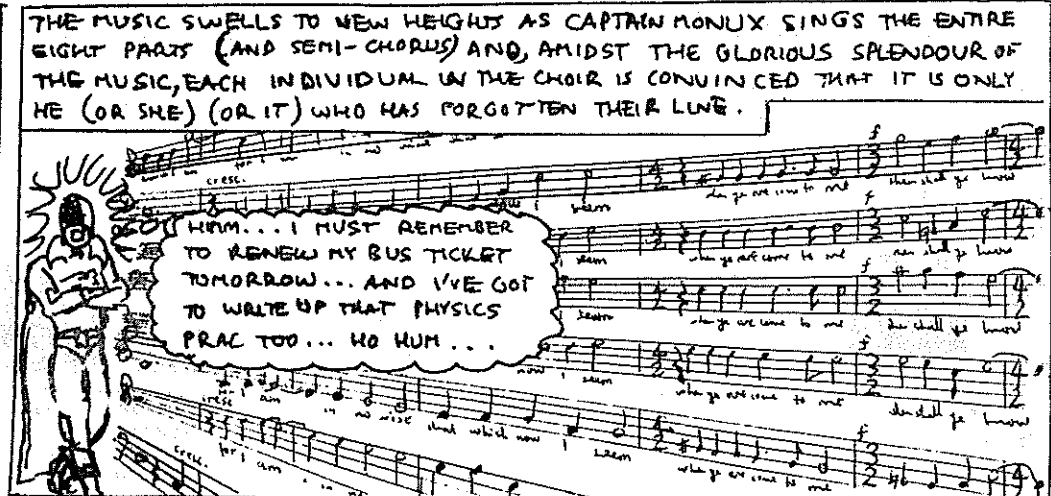
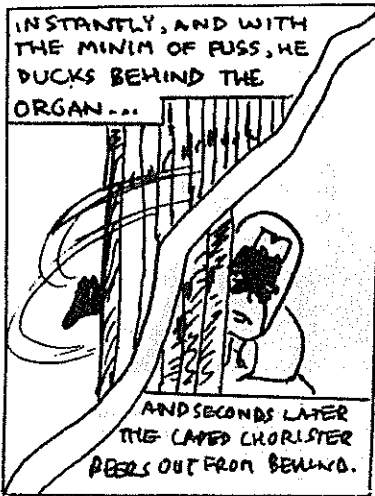
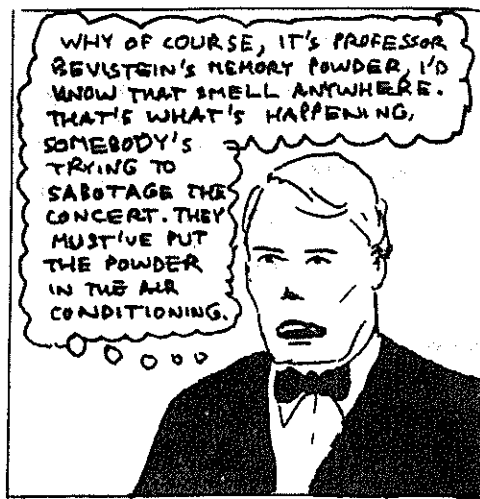


THIS LOOKS LIKE A JOB FOR... CAP... OOPS! BUT NO! I CAN'T REVEAL MY SECRET IDENTITY!



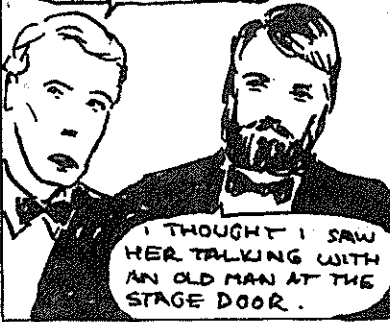






SUDDENLY BARRY REALIZES THAT AGNES IS MISSING.

WHERE'S AGNES?



LOSING NO TIME BARRY DASHES OUTSIDE. HE HEARS THE FAINT SOUNDS OF SCREAMING WAITING ON THE BREEZE FROM THE SPORTS AND RECREATION BUILDINGS.

THIS LOOKS LIKE A JOB FOR...



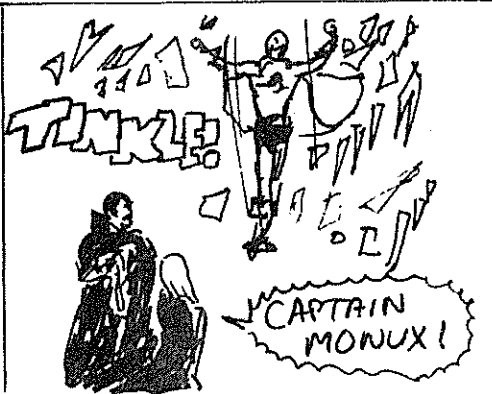
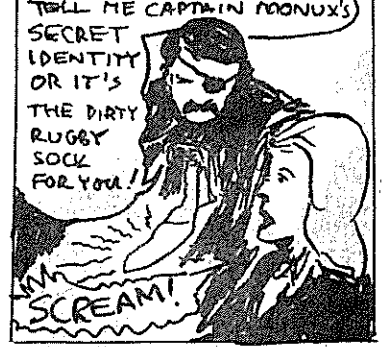
...CAPTAIN MONUX!



MEANWHILE IN THE RUGBY CHANGING ROOMS...

ONCE MORE, EITHER YOU TELL ME CAPTAIN MONUX'S SECRET IDENTITY OR IT'S THE DIRTY RUGBY SOCK FOR YOU!

SCREAM!



≥GASP!≤ YOU CAD! YOU INHUMAN SWINE! HOW DARE YOU BRING AN INNOCENT GIRL HERE. WHO ARE YOU ANYWAY?



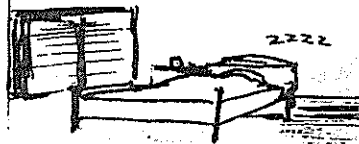
SINCE YOU ASK, I AM GYÖRGY FORGETTI.



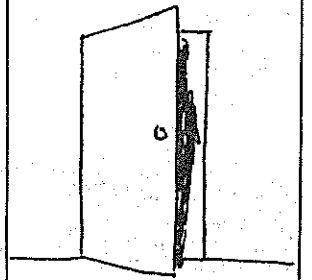
OF COURSE, I SHOULD'VE KNOWN, WHO ELSE WOULD BEAR SUCH A GRUDGE AGAINST THE COMBINED CONCERT? YES, FORGETTI. IT WAS YOU WHO WERE ASKED TO COMPOSE A TEN-MINUTE WORK FOR UNACCOMPANIED CHORUS, AND WHEN YOU PRODUCED FORTY-FIVE MINUTES OF TURBID MUSIC FOR ORCHESTRA AND THREE CHOIRS IT BROKE YOUR MIND. OF COURSE THE COMBINED COMMITTEE HAD TO REJECT YOUR 'DEATH OF CHRISTOPHER COLUMBUS'. AFTER ALL, WHO WANTS TO SPEND THREE QUARTERS OF AN HOUR SINGING ABOUT SOME BLOKE DYING OF TERTIARY SYPHILIS? THIS IS THE END OF THE ROAD FOR YOU, FORGETTI!



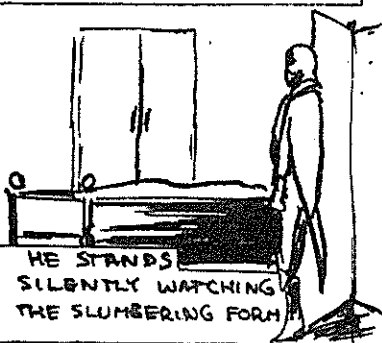
AND SO, RAPIDLY RUNNING OUT OF FRAMES WITH WHICH TO FINISH THIS STORY, WE MOVE TO AGNES DAY'S FLAT, WHERE, AFTER THE POST-CONCERT PARTY, SHE IS SOUNDLY SLEEPING.



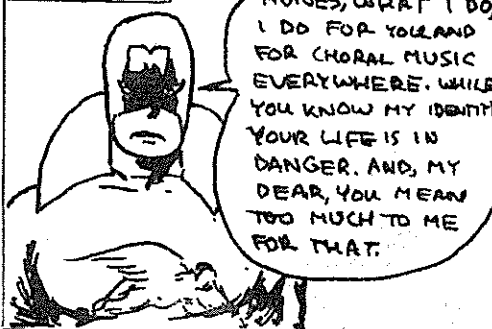
IN THE STILLNESS WE HEAR A STEALTHY MOVEMENT AT THE DOOR.



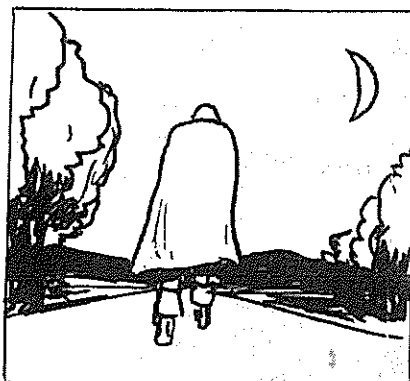
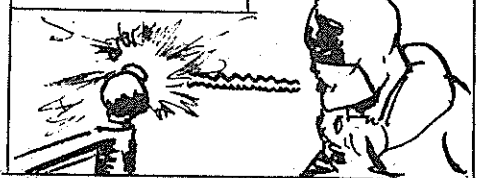
IN WALKS A CAPED FIGURE.



SOFTLY HE WHISPERS...



WITH A DEEP BREATH HE DIRECTS A TIGHT BEAM OF ULTRA-SONIC SOUND TOWARDS THE CHEWING GUM ON THE BEDPOST, THUS TRANSFORMING THE GUM RESIN WITHIN IT INTO A DUPLICATE OF THE PROFESSOR'S MEMORY DRUG.



LOOK FORWARD TO THE NEXT EXCITING INSTALLMENT OF

*Captain Monux!*