

Erato 37

E'ratō (ě-), n. [Gk]

Muse of lyric poetry.

EDITORIAL

Dear All

I'd like to extend a cheery "hello" to all of you out there from all of me here at ERATO, and I hope you all enjoy reading this magazine in its thirty-seventh appearance.

There has been a gratifyingly large number of contributions to this edition, with the only recalcitrants being the societies who didn't make it to I.V., and therefore didn't get notice of the deadline until after it was past, so thanks to everyone for being so almost prompt (more almost prompt than I've been).

That's all. Best of luck with what remains of your exams, have a happy Christmas, and I'll see you in Sydney if I don't see you before.

Lots of Love,

Cathy xxx

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Australian Intervarsity Choral Societies' Association

Hello to choristers everywhere,

I feel a bit of a snob writing this as the new AICSA executive hasn't started work yet. Neil, Nicky and Bill have been tidying up loose ends and we haven't received the AICSA files yet.

Still, we're raring to go and give AICSA the South Australian touch. For those of you who don't know us, the new AICSA executive consists of Marjolijn Jones (secretary), Neil Piggott (treasurer) and me (president). Everyone who came to Adelaide I.V. should know us by now, if not we'll see you at Sydney in May. If you want to contact us, write to 45 Addison Rd Blackforest 5035 at least to begin with. We'll let you know our official address soon. If you have any queries or suggestions regarding the University Choral Societies please contact us. We'd also like up-to-date committee lists from all societies as soon as possible. Thank you MonUCS for yours.

Well, that's all for now, folks, next time we might have more to tell you. Have fun reading ERATO and remember to set aside May 8th - 22nd for a trip to Sydney.

P.S. For those of you who went to Adelaide I. V., thank you very much for helping to make our I.V. such a success. Financially we're going to be O.K. - nothing brilliant but we can pay all our debts with a little bit over (we hope). Musically everyone seems to agree it was terrific. The review certainly was most complimentary (if a copy isn't in this ERATO we'll get one in the next issue). We hope that the record will be ready before Christmas and we'll be sending out order forms. The Photograph has been printed and looks great. If you want the copy(ies) you ordered could you post over \$3 per copy. Perhaps the societies could organise group orders and send all the money together - save postage!

We'll have a revised copy of the official I.V. report in the next issue of ERATO, so keep your eyes and ears peeled (?)

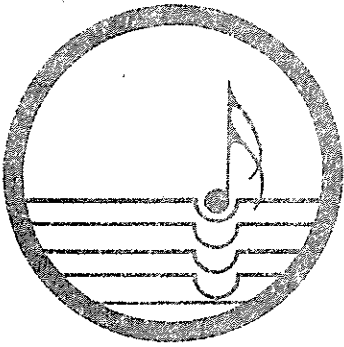
ADELAIDE I.V.

ADELAIDE I.V.

It's like the first day of school, you cling on to the people you know in a sea of unfamiliar faces. Feel a bit left out as old friends are reunited in a mass of hugs and kisses. "You'll have a great time", "There's nothing like an I.V.", "Has to be seen to be believed" ring a bit hollow now you are here. Nametags are a great idea, now there are names to all these unfamiliar faces. First rehearsal is a knockout; definitely beats singing in the shower. Start to feel a part of something special. Begin to get intoxicated (not only literally) by the ever-present feeling of warmth and friendship. Names are remembered, or if not a quick peek at the name tag, and friendships begun. Days fly past; music, boat races, revue and so much more become memories that will last. Finally the I.V. concert, sucking furiously on a bag of lilies and hoping your voice hasn't break down completely. Then it's back home and begin suffering I.V. blues. You realise then that you have been part of that special event, the Intervarsity Choral Festival, and a glowing warmth within will last until the next I.V.

— J. C. FACILITER

Like the preceding winner of the M. J. C. Award for Butter Award for giving his all, it's difficult to be so good after I.V.



box 78

holme building

sydney university

33rd intervarsity choral festival

Greetings and Salutations, choristers all!

33rd IV approaches at inecorable rate, and we hope the thought is more uplifting than devastating, as various of you struggle to realign yourselves with normality after Adélaide IV!

What news then, from the committee at the forefront of planning this masterful venture??

A group of us will be singing at the Rugby League Grand Final in a few weeks. 2SM is sponsoring us at least \$400 for a 10min segment. We are learning a selection of songs somewhat different to our usual repertoire; we suspect that 4-part madrigals might incite ardent football fans to a bout of derisive beer-can hurling!

The IV committee has grown by two members; a need was felt for an assistant Pub. Officer (Joy sharpe) and an assistant Liason Officer (me! - just in time to write this! Liz Strasser times her essays well!). Our first meeting was a 5 hour stint last week; someone suggested that business would be dealt with more quickly if we met standing up, but I feel that is more the prerogative of a standing committee!

We have established positive contact with those of choral bent at Macquarie University - a friendly bunch named, we think, Macquarie Uni Singers, as opposed to "Choral Soc." which may otherwise have caused some degree of indentity crisis when they confronted the Melbourne mob.

At the time of writing this, it is 33 weeks to 33rd IV, so start girding your loins for the fray! Missa Solemnis is going to take all you've got, and the whirl of social activity will take even more!!

Cheerio then, until another time!

Andrea Mc



MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

Greetings to all and especially sundry from sunny Melbourne, cradle of civilization, centre of known universe, etc. where MUCS, following our triumphant invasion of Robert Blackwood Hall in collaboration with MonICS, are diligently tuning up, gearing down, ferrying across, ascending aloft, pulling up socks, suspenders, garter belts and surgical appliances for yet another glorious public appearance upon the 11th of December, wherein we shall sing Vivaldi's Gloria (by Vivaldi), listen to Vivaldi's Concerto for 2 trumpets & organ (by Vivaldi) and perform all manner of Christmas carols (not, however, by Vivaldi) and maybe even Thiman's 'Three Snips'. And if that's not aquatic enough you can always go for a relaxing swim afterwards. What else to relate? The 1982 Cabinet have been duly sworn in and the following Ministers appointed:

King: David Greagg
Home Secretary: Vanessa Twigg
Chancellor of the
Exchequer: Jane O'Sullivan
Grand Public
Inquisitor: Juliet Peers
Guardian of the
Sacred Texts: Andrew Cole
Immediate Past
Overlord: Felicity Johnson
Minister for External
Affairs: Debbie Icely
Camp Commandant: Lyn Shooobridge
Minister for Heterogeneous
Responsibilities: Luke de Jong
Editor, Publisher &
Purveyor of Profane Texts: Paul Thompson



(Choristers performing Thiman's
"Three Snips" after \$)

The above titles (Life Peerages are still pending) were agreed upon as being altogether more appropriate and suitable to the dignity of the high position to which these fortunate souls have been called. Called, truly, for a Divine Providence has revealed unto us in a vision, that this Society of ancient and noble lineage will be raised up and exalted above the multitudes of the heathen, until even the humblest of our subjects-to-be shall be the envy of all nations, resplendent in honour and praise, and unto our Empire shall be brought all manner of tribute and vassalage. So shall our reign prosper!

Signed in the name of the glorious Empire-to-be,

David Greagg

(for Thiman's 'Three Snips')

AICSA PRESIDENT'S REPORT TO THE AIVCC MEETING, AUGUST 31ST, 1981

At the last Council meeting, my report was on an optimistic note, and I said that AICSA was now starting to realise its potential. This year has, of course, seen the same Executive team in office as last year, and it would be fair to describe the year as one of consolidation and development.

In our two years in office, we have had two major policy platforms.

The first and most important of these is that AICSA should approach national bodies for funding on behalf of IV Organising Committees. It became clear to us very early on that bodies such as the Music Board of the Australia Council while supporting the concept of IV Choral Festivities wholeheartedly, were concerned about an apparent lack of continuity of organisation between IVs. Every time IVs applied for funding, it was on a different letterhead, with totally different personnel making the application, and it gave the impression of an "ad hoc" organisation. We believe that since AICSA has been making the applications, this impression has been dispelled, and this is reflected in the increase in the grant they have made to IVs, despite general cutbacks. Adelaide IV received \$3,000 from the Music Board this year - the biggest grant they have made to us.

The second major policy was that, because government funding is generally falling in real terms, we should be more active and methodical in seeking private sector funding for IVs. We talked to Arts Research, Training and Support, Ltd. (ARTS, Ltd.), which is a non-profit organisation based in Sydney to help groups such as ours gain expertise in this area. They suggested we look for sectors of the market which were dominated by a small number of companies in fierce competition with each other, in particular oil companies and banks. We have talked to several companies based in Sydney and Melbourne regarding sponsorship of, you guessed it, Sydney IV and Melbourne IV, and, although the results have not been as fantastic as we had hoped, they are still very encouraging. We have been talking in terms of \$5,000 upwards - a bank has shown some interest in Sydney, and an oil company has shown some interest in Melbourne.

One thing we must always bear in mind is that, wherever the money comes from, government or big business, it will have certain conditions attached. We have to make sure that we are prepared to look after our sponsors. After they have decided to show interest in us once, it is likely they will do so again. Most companies have a predetermined budget set at the beginning of each financial year, and it is less homework for them to give to organisations they know and approve of. They are so impressed by detailed reports, sent in on time, to the extent that it sometimes seems more essential for us to get a report in on time than to achieve high artistic standards, even though it goes against the grain to say so! We must be prepared to play the game if we want their money.

During our term we have always tried to stress the long-term view. We have successfully used the AICSA Survey to stress in our grant applications the long term benefits of IVs to the community, and we have placed a very strong emphasis on forward planning. Despite the falling attendance at IVs, our membership numbers and attendance at Minifests remain stable, and we can be confident of our future.

In conclusion, many thanks to Vicki and Bill for the help they have done. I think we have worked well together as a team.

Neil Mason, AICSA President.

STATEMENT OF RECEIPTS AND PAYMENTS

1ST JULY 1980 TO 30TH JUNE 1981

	\$	\$
BALANCE ON 1ST JULY 1980		658.98
RECEIPTS		
Fees for 1979-80	705.20	
Fees for 1980-81	487.40	
Grants/Loans for I.V.s	3,425.00	
Repayment by I.V. of Loan	300.00	
Contribution by 31st I.V.C.F. to Trust Fund	1,500.00	
Donation by A.N.Z. Bank	100.00	
Repayment by 29th I.V.C.F. of Loan	11.00	
Profit from Cassette Sales	33.08	
Interest Received	66.97	
<u>Total Receipts</u>	6,628.65	7,287.63

PAYMENTS

Grants/Loans for 32nd I.V.C.F.	400.00
Repayments to Trust Fund	300.00
Contributions to Trust Fund	1,500.00
ERATO Costs	549.50
Choral Composition Prize	50.00
Archives Expenditure	110.69
Administration	120.36
<u>Total Payments</u>	3,030.55

SURPLUS

BALANCE ON 30TH JUNE 1981	4,257.08
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This Statement agrees with balances of accounts with the National Bank of Australasia.

B. Abrahams
A.I.C.S.A. Treasurer

In my opinion the Statement of Receipts and Payments for the period 1st July 1980 to 30th June 1981 is a true and fair view of the operations of the Australian Intersociety Choral Societies' Association.

K.G. McDonald
 Auditor
 B'Bus (Acctcy)., B'Bus (Mgt)., A.C.I.S.,
 A.A.S.A., A.A.I.M.

8

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

REPORT TO A.I.V.C.C. MEETING, ADELAIDE, AUGUST 1981

During the last 2 years, the Trust Fund has approved conditional grants totalling \$1,000 to a further 3 Festivals, and has received a substantial increase in capital from the success of 31st IVCF in Perth, 1980.

The following Festivals have so far received assistance from the Fund:


30th IVCF, Brisbane 1979	\$200 - absolute grant
31st IVCF, Perth 1980	\$300 - repaid, plus \$1,500
32nd IVCF, Adelaide 1981	\$400
33rd IVCF, Sydney 1982	\$300 - applied for \$500

The results of 30th IVCF were naturally disappointing, and we are pleased to see that AIVCC is taking steps to diminish the likelihood of substantial loss being incurred by Festivals in the future.

We wish to congratulate Bob Kay, and his Committee, for the great success of Perth, which has considerably benefited the Fund. Total assets of the fund are now over \$6,000, double the initial capital, and we have now added another valuable investment to our portfolio. The profit from Perth has been invested in the Department of Main Roads, N.S.W., and the interest from this, at 14.2%, will add over \$200 to our annual income.

There is a consistent upward trend in the value of loans being sought from the Fund. Whilst this is to be encouraged, Festivals should not be applying for more than they can reasonably expect to repay. The Trustees reserve the right to assess this for themselves on the plans and budget information made available to them, and to approve loans accordingly.

The Fund is now successfully fulfilling the function for which it was established, and it is to be hoped that individual Festivals will continue to recognise the value of the Fund, both to provide working capital, and to receive a share of profits for the benefit of future Festivals for many years to come.


David Goodwin

encl: Financial Report

A.I.C.S.A. TRUST FUND
FINANCIAL REPORT, AUGUST 1981

INCOME

26th IVCF, Sydney 1975	3,223.00	
27th IVCF, Hobart 1976	500.00	
31st IVCF, Perth 1980	<u>1,500.00</u>	5,223.00

Accrued Interest:

Metropolitan Water Board, to April 1981	1,145.40	
A.G.C. (Compound) to June 1981	143.70	
N.S.W. Building Society, to May 1981	<u>113.56</u>	<u>1,402.66</u>
		6,625.66

EXPENDITURE

Stamp Duty & Minute Book	15.95	
Absolute Grant to 30th IVCF, Brisbane 1979	<u>200.00</u>	<u>215.95</u>
		<u>6,409.71</u>

CURRENT ASSETS

Sydney Metropolitan Water Board

Loan No. 1900, 10.9% p.a. for 15 yrs, to Oct. 1992	3,000.00
----------------------------------------------------	----------

Australian Guarantee Corporation

54th Prospectus Debenture Stock, \$800 @ 8.5% p.a. for 10 yrs, to March 1989 (incl Compound Interest)	943.70
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Department of Main Roads, N.S.W

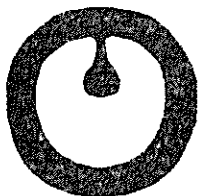
Loan No. 450, 14.2% p.a. for 4 yrs, to August 1985	1,500.00
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N.S.W. Permanent Building Society

Balance of accrued interest, unappropriated funds	266.01
Loan to 32nd IVCF, Adelaide 1981	400.00
Loan to 33rd IVCF, Sydney 1982	<u>300.00</u>

6,409.71

flinders university choral society

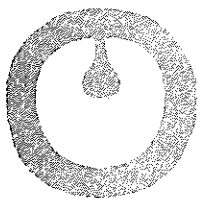


box 2, the union,
flinders university,
bedford park, 5042.

NEWSLETTER.

Now that I.V. is over, the host societies have experienced little trouble in settling back into a normal routine. There is, however, one committee which could possibly disagree with me - unanimously. Never-the-less, FUCS, in its own inimitable fashion, has once again chosen to spread goodwill to all persons in this last term of the academic year. Shopping centres, a community festival, a church service (in the Barossa Valley - remember that?) and appearances with AUCS on the channel nine Christmas Carol segment (on the telly!) are all to be graced with the benevolent sound of FUC's good cheer resting you merry gentlemen and others.

Last term saw FUCS participate in the CHORAL ROCK and several concerts on campus ('ray!). The activeness of FUCS often surprises me. I hope that this will continue. No doubt the new committee will serve as a good catalyst for FUCS BIZ (AH-DOAN-WANNA-BE-IN-LARV, JUST-WANNA-PEES-OF-THE-AKSHUN) in the future. It's headed by Mark Peel and secretar-ied by Sue Nichols with many other notables in the lineup. They were all duly elected at the A.G.M. held at the home of that illustrious workshop conductor and Dowland-o-phile, Humphrey Tranter, and his wife, Daphne, who both consented to be out for the meeting. The meeting was interspersed with musical items, some sweet, some sad and some funny and was a good nightnight (really A.G.M.s must be held more often).



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

Strong, sweet bonds

There are few bonds as sweet, rich and strong as those formed through choral singing.

Small wonder then that the unbroken cord between singers and the annual Interuniversity Choral Festival often stretches way beyond the undergraduate years — indeed, it was being said in the Town Hall on Saturday night that one of the basses was vocalising up his 14th time.

In spite of the problems of university vacations not being co-ordinated throughout the country, a goodly company of more than 100 singers from 10 universities assembled.

The small number of tenors, abundant in enthusiasm but light on volume, is a matter for both musical and philosophical concern and bodes badly for the immediate future of all choral music in Australia.

Conductor Roy Wales, recently appointed as director of the Queensland Conservatorium, comes to the position with a wealth of conducting experience and training, as well as a fine reputation, especially in the direction of choral music and especially with young singers.

Stepping in at fairly short notice to replace Jonathan Draper, Mr Wales took over the original program, added one work and presented the whole with admirable and selfless wholeheartedness.

After two weeks spent in concentrated rehearsal

MUSIC

group workshops on specialized fields with local tutors as well as the three-and-a-half full works for the major concert, the singers might have been forgiven for some raggedness of tone.

On the contrary, the extremes of volume, which usually expose any hint of strain, sounded remarkably fresh and free from stridency at the one end and stringiness at the other.

Soprano Gwyneth Anear and tenor David Parker graced the Elgar and Kodaly works respectively, and doubtless gave inspiration to the young women who so sweetly and poignantly floated

AT ADELAIDE TOWN
HALL:
2nd Interuniversity Choral
Festival Choir
Conductor: Roy Wales

above the choir in short solos.

Nicola Bevan, Barbara Renshaw, Lynne Smythe, Gillian Dooley and Jennifer Jones are all worth watching, and the beauty of the high-flying G's of *On the Fifth Day* in *Bobrowitz's Creation* lingers long in the ear.

Although there was much to admire in the warmly moulded chording of Elgar's *For the the Fallen* and the sympathy in the soft open octaves of Kodaly's *Psalmus Hungaricus*, the greatest con-

viction and energy was found in the *Chichester Psalms* of Leonard Bernstein.

The choir took on the musical and linguistic challenges with true academic spirit and although the tenors found themselves in the lead at one stage, the singers had fewer problems on the whole with the irregular rhythms than did the players of the Elder Conservatorium Symphony Orchestra — and that is not as it should be.

Organist Ashleigh Tobin probably did not expect a kiss from Roy Wales, but the acknowledgement he received was really not commensurate with his fine contribution to the concert's success.

Elizabeth Silsby

FOR ONCE, A UNIVERSITY CHORAL CONCERT
IN ADELAIDE GETS A WRITE-UP.

WHY ONLY ONCE IN A BLUE MOON?

PERHAPS IT'S BECAUSE OF THOSE "STRONG,

SWEET BONDS ..." EVIDENT IN CHORAL

SOCIETY. (???)

Queensland University Musical Society

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

25/9/81

Friends, Romans, countrymen (and tenors),

At the end of our last exciting episode we were in the middle of rehearsing pieces by J.C. Bach, Vaughan Williams (the same ones performed by the Corinthian Singers during I.V.!) and the Theresa Mass by Haydn. The concert arrived, as concerts are wont to do, finding us well prepared, despite highly chromatic fugues, 8 part a capella songs and other trivialities.

It was, to put it simply, smashing (I will not even attempt modesty here). The orchestra behaved itself beautifully, the J.C. Bach bubbled along merrily, the Vaughan Williams were real charmers and the Haydn... well, he certainly believed in ending with a bang, not a whimper. The fact that we could carry off such a large work so well is due in part to our having a choir of 62. with (sit down, this is going to be a shock) 14 tenors! (We are actually loaning tenors to our local Music Dept. choir, and are considering a hire scheme, say 20% of the replacement cost plus postage)

After another cosy PCP (complete with toasted marshmallows) we came straight back (and I do mean straight back, only about two and a half weeks break!) for the Brahms. (More chromatic fugues!)

Apart from our main choir, we also have a flourishing smaller group of more experienced singers called the University Chorale. They appeared on ABC 2 twice last month, on "Sacred Music" as the major item with Palestrina's "Missa Salve Regina", and another programme doing Italian madrigals. (They're getting a lot of mileage out of the madrigals; upcoming are a concert performance in our Warana festival (our equivalent of spring fertility rites) (said concert being organized by Ronald Hamner, composer of the theme to "Blue Hills") and another rendition at a restaurant which will be doing an Italian menu to match the live

entertainment.) (Chorale makes a fair bit of money for QUMS- amazing the market value of dirty songs!)

Meanwhile QUMS has not been idle. The Brahms German Requiem came to fruition in a performance memorable in more ways than one (see review) with an audience of about TWELVE HUNDRED being sung to by a choir of a hundred and eighty. (With our local Conservatorium fielding two hundred in it's recent concerts (lead by the unforgettable Roy Wales) choral music is booming in Queensland!) Four days later we were back again, rehearsing songs by Colin Brumby, ex QUM Jon Fitzgerald and ex-baritone for the Scholars (!) Michael Leighton-Jones (also baritone soloist for the Brahms and Haydn) for recording by ABC (who have just Broadcast our performance of Heinrich Schutz' Psalm 100 from last Christmas).

That's all for this time (isn't it enough?!)

'Bye for now,
Mark Chapman,
QUMS.



High standard despite lock-in

No stronger evidence of the Queensland Youth Orchestra's fantastically high standard is needed than the contretemps facing conductor John Curro on Saturday night.

A malfunction in a Brisbane City Hall B.F. shut in three horn-players until half time.

A hurried readjustment of parts allowed the undermanned orchestra to proceed with a still impressive Tragic Overture of Brahms.

The young players then launched boldly into new territory, accompanying a major choral masterpiece, the German Requiem of Brahms.

Rarely performed because of its difficulty (many awkward, high passages for soloists and choir), all concerned need expertise be-

MUSIC

yond the ordinary to override George Bernard Shaw's oft-repeated taunts: "Monumentally dull."

Baritone Michael Leighton Jones was admirable in a part more suited to a rather heavier calibre of voice.

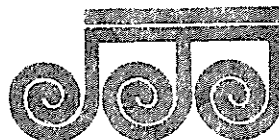
Soprano Lila May, uncertain in time values, needed more radiant tone for her single but trying aria.

But nearly 200 choristers, members of the Bach Society and various groups from Queensland University, gave Brisbane something it hasn't heard for years: a fresh-toned, pitch-conscious and properly balanced choir.

For this alone, the occasion was memorable.

— JOHN VILLAUME.

sydney university musical society



box 32, the union 2006

Dear everyone,

Greetings from the land of Opera Houses and Manly Pier! The Syd. Uni. Mus. Soc. is alive and extending the foot forward with a smooth swinging action! (I don't know what I'm meant to talk about so I hereby relinquish all responsibility for incoherence.)

Well IV was...wow, you know...just...amazing. In the words of our resident finger-in-the-national-pie(viz AICSA Librarian Mark Dolahenty):ooOohmyheadoo comeandgetmeGodooourgh. Anyway we'll soon work out whose sum is whose.

Everybody had a fantastic time in Adelaide, especially at the concert- the works were marvellous (God I didn't say that did I). Gee Adelaide's flat! It's funny having a level plain with just hills in the distance and wide straight roads etc.

Back to the county of Cumberland-did you hear about the Trinity term concert? It was the Durufle Requiem (mmm) and the Stravinsky Mass (zing bong). Despite initial protests and catatonic stares conductor Keith pushed on and even some of the Olde Guard warmed to it,(a bit, anyway) and some of the solo work, especially Bridget's and Katrina's, was exquisite.

We are now looking forward to the Carolfest much later on, the 11th of December, and more sooner in time to the present moment here and now, the SUMS dinner! Wow! on the 14th October, fun times for all. Ben McPherson has ordained the theme "Come as your Favourite Forbear" so do pop by if you breeze in on the wild side.

That's about it for SUMS(I think). We will soon be tres busy fund raising for IV 82 which YOU ARE ALL COMING TO I hope. See you all next year. Or sooner.

*Love,
Mistair*



FESTIVAL OF SOAP OPERAS AND COMMERCIALS
A TRADITIONAL CONSUMER EVENING.

by Susan Hodgkin.

The format of these programmes follows the traditional pattern laid down almost three centuries ago by Autocrate 982/B, who was responsible for the split between the Commercial and the Soap Opera branches of the church. He created The Commercial College, Cambridge, and we are following the pattern traditionally performed by them.

Much of the material presented here is from the very early periods of television and accurate rendition becomes a matter for academic study. For instance the joyful "Hodie Christus Purchasum Est" dates back to the "Classics" period of television, and may have been drawn from an even earlier form of music known as "Music", a primitive entertainment consisting totally of aural tracking. Performing this as the original composer must have wished is quite difficult, as camera notation was then very undeveloped, and interpretations of directions like "Pan" are various.

The performers will, of course, process to the lovely "Buy Your Shot In New York City", with the traditional hallucinogenic flashback motif, then follows the "Hodie", announcing the birth of the commercial.

The commercial church did not, of course, entirely renounce the merits of the Soap Opera, and the traditional "Days Of Our Lives" segment vividly portrays the links with the early doctrines-banality and mediocrity reign supreme. The tenets of the commercial church clearly state that this service format of alternating banal Soap Operas and the livelier commercials was the one followed by the early Television worshippers.

"A Soap Powder Most Pure" returns us to the Commercials, with a bright, pleasant arrangement in the "Full Frontal Nudity" period. "Adam I2 Aboundeth", the next commercial, although arranged in what appears to be a "Classics" style, actually belongs to the much later "Fascist Violence" period. Hence the delicately contrived explosion, killing the first four Negroes in the first half-minute. It is thought that Adam I2 may refer to a 20th-Century icon, or possibly a defunct Soap Opera.

The second soap opera, "Number 96", foretells the birth of that mighty integrated miracle, the commercial Soap Opera.

"The Honeywell Connection", from the little known "Pragmatic" period, provides a quiet contrast to this. "Away in a Squad Car" again returns us to the "Fascist Violence" period, reminding us that much evolution had to take place before the integrated C/SO came into being.

The next Soap Operasegment, "The Prophet Malcolm Foretells The Glory Of Liberal" is rather anomalous. Scholars are not sure whether this is a real Soap Opera (though to the ordinary person it is indistinguishable from the earlier segments), or a commercial. It may be Apocryphal, since its contents bear much relation to the work produced in the "Fascist Violence" period.

In the next commercial, "O Little Tub Of Margarine" we see the strong influence of the previously downtrodden Communist nations, whose entry into the world of advertising was delayed but whose impact was tremendous. The poignancy of the Soviet mother watching her child waste away for lack of margarine must touch all advertising hearts.

"The first Towell", a very old but joyful commercial is a participation commercial, and you will find your feedback terminal underneath your seat. The "Full Frontal Nudity" period arrangement makes for ease of participation.

The final Soap Opera segment, "The Muppet Show Salutes IBM" is an early example of the modern integrated genre familiar to us all in our daily worship. Notice the use of subliminal advertising, Freudian dream symbols, and Skinnerian conditioning as well as pure entertainment. Although modern viewers may be used to a more subtle blend (The electric shock administered may be a little startling, so keep your cardiac arrest kit handy), it is fascinating to see how these early masters achieved their goals. Finally, the performers will recess to the "Profitus Hodie", another ancient "Classics" carol.

Adelaide University
Choral Society



Before I.V. AUCS seemed to be experiencing a number of problems, particularly with fluctuating small numbers attending rehearsals. A major reason for this possibly was our change of rehearsal day to Wednesday; however our committee felt it better to have an enthusiastic new conductor in Tim Sexton than to retain Thursday night rehearsals. We managed to get a sizeable contingent of 28 choristers to I.V., and this has led to a number of more pleasant changes.

AUCS is presently preparing for a predominately FAUCS songbook (yes, the green one which is excellent value at \$4.50) concert to be held on October 24th at Pilgrim Church. We have an enthusiastic active membership of 25 members (of which six are tenors). Tim Sexton is working hard as our conductor and is obtaining a reasonably confident sound from us. So it seems that I.V. has injected much enthusiasm into our membership. Evidence of this must surely be the almost total attendance at an all day Saturday rehearsal last week.

Also AUCS, along with FUCS, are involved in a publicity - no payment - Christmas Carols recording with T.V. station Channel 9 on October 25th. You're right, it is a day after our concert and also after our post concert party. Carl Crossin is conducting our marvellous voices. We will be heard and possibly seen 6 times daily before Xmas and possibly for the next ten years.

Our AGM was held last Saturday night at Kate and Dave Peake's place in Semaphore. As in the past it was accompanied with a three course dinner which was this year prepared by Committee members. Lynne had the meeting completed in a very short time enabling us to relax and enjoy the remainder of our dinner. Our Committee for 1982 is as follows:-

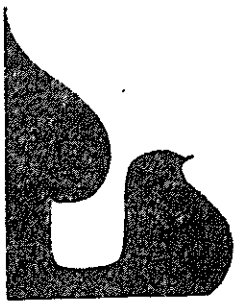
President: Neil Piggett, 6 Harrison Gve, Northfield, 5085. ph.2622646.
Vice President: Louise Perse.
Secretary: Martin Penhale.
Treasurer: Megan Dansie.
Concert Manager: Liz Finch
Librarian: Andrew Scott.
Publicity Officer: Michael Speck.
Social Secretary: Jennie Jones.
I.P.P. Lynne Smythe.
Morals Officer: Dick Leeson.

Socially, functions organised by AUCS are at a fairly low key as most choristers are studying for exams. The venue which has been featured for coffees is the Cafe Chevrolet and this is due to it's convenience. Also, AUCS has sent a reasonable contingent to the Melbourne Post I.V. party. The next AUCS function will possibly be a recuperation camp.

Finally, remember that the following may be purchased from us simply by placing an order:-
(1) FAUCS Songbook \$4.50
(2) New publicity T shirts \$4.00
(3) Old Audrey AUC T shirts \$4.00

Well, I must away as I have exhausted the supply of news. It was great having you all at Adelaide I.V!

Luv Neil and all AUCS members.



university of wa

UNDERGRADUATE CHORAL SOCIETY

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

PUCS has just had its AGM and gasp! sigh! election of the new committee (the gasp and sigh are because 6 of the 11 positions were contested). The Liszt goes like this:

President: Serena #

President of Vice: Grant Lipmann

Secretary: Jud Horner (of I.V. fame)

Treasurer: Rachel Robertson

Con Man: Claire Whitaker

Pub Off: Michelle Mosely (I've probably got that wrong-oh well!)

Soc Sec: Ros Lawson

Librarian: Leonie Rutherford (of boat race fame)

"Dischord" Ed: Bill Jones (He's not one of the crowd here- we have a phalanx of bass Peters, not tenor Bills).

Ordinary (sez who?) committee members: Peter Bryant (one of the three)

Jackie Gibbon

Second term concert looks as though it may actually happen- Moody Blues, songs of Middle Earth (Elvish is easier to sing than Hebrew, though Leonie confused the choir no end by pointing out it was Sindarin not Quenya. Cries of "Who?", "What?" etc.), three Steeleye Span songs and a couple of other bits and pieces. The big day is October 13th, lunchtime. If you happen to be in Perth... travel over from the Post-I.V. party in Melbourne... (this is sheer jealousy because the post-I.V. party is 1000km. further than I.V. was and that took 2 days).

After that we can start preparation for the carols concert, and then next year there's talk of doing "Jabberwocky" again (PUCS is on a nostalgia binge).

As a gossip columnist I'm afraid I'm a little out of touch (no pun intended) so those who are breathless about who J... will take up with now that S... is gone, eat your hearts out.

Oh, and the choir is evenly divided in enthusiasm (old I.V.ers) and puzzlement (new PUCS) over the possession of 2½ very beaten up and grotty looking sculling trophies, and we're all having a lovely time embarrassing Leonie over her prowess in acquisition of same.

I hear MonUCS women get possession of their $\frac{1}{2}$ cup as from The Wedding (the K#.enterprises one) which is magnanimous of them since we get more than half the time before Sydney I.V.

Since I've given another article as well (that'll make Cathy squirm if she decides it's too terrible to print) I won't keep grotting up the place with this.

Greetings from PUCS

Auan Holger.

P.S. there are rumours of another Audrey Cecil hmmm at the post concert party...

MURDOCH UNIVERSITY CHORAL SOCIETY

Wow! What an I.V.! It is just no fun when you get the dreaded lurgie. You leave with the feeling that it was only just beginning. So, it will be bags packed for Sydney, to make up for the lost time at Adelaide. MURDUCS was well represented at this year's IVCF - Peter, Sue and Leonie were there, and Bill (ex MURDUCS) was, too. (I shall add that these people also belong to PUCS)

Back to earth! What have MURDUCS been up to?

After yet another resounding success at the Graduation Ceremony in the Perth Concert Hall, praise has been tossed around, and we were left wondering what to tackle next. This concert consisted of Randall Thompson's "Alleluia" and Vaughan William's "Valiant-for-Truth" motet.

Then Murdoch Music Society asked MURDUCS if they would like to perform a lunchtime recital, as part of their yearly programme, and we promptly asked the Gilbert and Sullivan Society of W.A. if some of their soloists would again like to join us, after last years success with excerpts from "The Sorcerer".

We settled for a semi-enactment of the full performance of "Trial by Jury", being only of 40 minutes duration. Conductor Anne Quilty spent two weeks on jury duty just prior to our performance - just for verisimilitude?! After lots of ups and downs, we made it to a very lively performance on Thursday 15th September, with near thunderous applause from almost a packed house (340 - the concert being free!); finishing the whole work in 34 minutes - we understand that the record for a performance of this work is 31 minutes.

We have a second chance to redeem our few blunders with a second lunchtime performance at the W.A. Institute of Technology on 7th October.

October can only mean that Christmas is just around the corner, and it is time to brush off the cobwebs and tune up ye olde carols. This year we will try out the University's amphitheatre for our carol festival.

PETER FALLON



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

The orchestra was blaring, voices were being tuned, and nerves were twanging to the breaking point, backstage at Monash's Robert Blackwood Hall in anticipation of the concert. Would it succeed? Almost a silly question, but more importantly; would it make money?

The show had taken, or been the excuse for, two rehearsal camps. The second was at Maryfield, Rosebud, and was very strict, at least at the outset. Bill Collopy, the one with the responsibility, was late, so an alternative "Bill Collopy" was put forward. Thankfully the original was unknown to the caretaker, who insisted that we sign for rooms and show no sign of alcohol.

Yet the camp itself was great, with an outstanding revue on the Saturday night including some great comic sketches.

So the concert started with chorister and composer Rob Kay's Quicksands, with its' wonderful effects of groaning and laughter and the question; will that note passed around the auditorium ever get there?

It did.

Indeed the entire concert was a spirited success, and so was the post concert orgy which, according to certain sources, wound up around eight a.m.

Of course this rehearsal process was pleasurably interrupted by I.V., and those who went enjoyed themselves immensely. I think they got something out of the music as well. But the women of MonUCS winning the sculling third year in a row (with PUCS) demonstrates their amazing affinity with alcohol.

Here I am obliged to pause in execution of a presidential command; non-compliance could mean having the tongue carefully ripped out and hung on a music stand. So here's the MonUCS committee, barring resignations, sackings or death:

President:	Katie Purvis
Vice President:	Lisa West
Treasurer:	Ernie Gruner
Secretary:	Mira Hariharan
Librarian;	Jane Routley
Pub. Officer:	Jane Stott
Con. Manager:	Tony Bannister
General Ass:	Mandy Joyce

Phew! And it's on to things coming up like the MonUCS dinner, and it better be worth it.

We're starting on the Christmas concert, to be performed, for a change, at Christmas. Well, it's been done in July, for that English climate feel and free turkey, I suppose. We'll be handling bits of Handel's Messiah, Vaughan-Williams' Fantasia on Christmas Carols, and an Indonesian piece, Bintang Betlehem, accompanied by a Javanese gamelan orchestra, which is a kind of Asian brass band mainly consisting of saucepan lid type things, that plays

"They're Ginging my Gong". It all should be a crashing success.

But how do we find out? Will it? What's the true tone of MonUCS choristers? Are they as corrupt as they are? These and other questions will be ignored in detail in the next issue, which so reminds me of the old proverb; "MonUCS will sing, so long as there are singers".

University of Queensland Pro Musica

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

Dear Eratologists,

What a strange sensation it was to get back from IV and find that Pro Musica had had such an influx of new members that it was bigger than the whole IV choir put together.

Naturally we took advantage of the situation by performing the Brahms' "German Requiem", a performance which was organised at the last minute - well, last year, anyway. I would like to thank the odd(very odd) QUM, Bach Chorister, and members of the official University of Queensland Department of Music choir who helped us out by adding those few extra people to enable us to outnumber the orchestra.

Actually, the performance gave me goosebumps in places, notably on my arms. The orchestra played superbly, even though three out of five horn players got stuck in a lift for an hour and a half. something that doesn't happen every day (at least, I don't think it does). The critics thought it was triff, even saying that the choir was well balanced-they obviously didn't mean numerically. Of course, one would have to be well-balanced to sing in Pro Musica.

Well, what exciting plans have we to follow this extavaganza? Bach and Handel, that's what! Namely, Cantata No.140 (whack it off) and Acis and Galatea. The music's absolutely gorgeous, and we haven't even learnt it yet. November 20 is P-day(performance).

And then it's only 24 shopping days to Christmas.



Happy nurgling & gurgling

Neil Mason

"Here we go, Friends, Romans and Countrymen, -- he wants to borrow something again!"

THE SINGING VOICE
The history of vocal artistry and pedagogy
by Ross Worrall

0. PREFACE

Every singing voice has its' own characteristic quality, depending in part on various physical attributes. The vocal tract length of the singer is long in basses, and is shorter through tenor, alto, to soprano, for both organic and functional reasons.

Timbre (tone quality) is judged by the listener from pitch, frequency of resonances, and closeness of the harmonics of the note. In a wider sense, however, voice quality depends on aspects of artistic musical performance such as: attack, timbre, vibrato, diction, phrasing and dynamics.

The characteristic soloist voice has developed from the light, thin clear quality of the troubador accompanied by a lute to the bright, powerful, dramatic quality of the opera singer accompanied by an orchestra, in response to the emergence of new musical forms:-

1. PRIMITIVE TIMES

Ancient song seems to have been communal. Primordial women were often engaged in singing during their domestic routines. Women were thus probably superior in voice to men.

2. ANTIQUITY

In one 7th century B.C. bas-relief from Mesopotamia a choir is shown with one woman having her hand on her larynx, to produce the thin, whiny, high notes favoured in the East up to recent times. The Greeks revered music, as shown by the epics of Homer, and the myth of Orpheus and Euridice. Greek legends do not describe the range and quality of the voice of Orpheus, however.

The Romans also had an enthusiasm for music, but developed a more animated style than the Greeks. Nero appeared in contests and tours between 59A.D. and 66A.D.

3. 1st to 6th CENTURY

Jewish chants were intoned by the congregations of the first Christian churches. By the 3rd century, psalms and hymns were sung with the men singing alternate verses to the women and children.

4. 7th to 16th CENTURY

Secular song evolved towards the bawdy jongleur during the 11th century, and the noble troubadors of the 12th century. However, emphasis was on the word, in praise of chivalric love, rather than on vocal display. The quality of tone was light, thin and clear, and without vibrato-quite different from the singing voices of today.

5. THE MIDDLE AGES

The technical problems of breathing, legato line and florid passages were presumably being mastered in the Christian church by as early as the 7th century. Nevertheless, sacred music was to remain highly "polyphonic" until the 17th century - a musical style that did not help in the evolution of the solo singing voice.

6. THE 17th CENTURY

The writing of the first opera in 1600 began the first age of 'bel canto' (Beautiful singing). This new form permitted the full brilliance, power, and expressiveness of the human voice to be brought out. The Italian singing teacher became important for the next two centuries.

The "Messa di voce" (Placing of the voice) was given great attention in practice by 1624. It was practiced by a controlled crescendo - diminuendo on long sustained notes. Beauty of tone was regarded as the main requisite in this style of singing.

7. THE 18th CENTURY

From the 17th to the 18th century castrati were employed. These singers had high pitch and clear tones, with a sweet, pathetic quality. Yet their tones lacked warmth and pulsating vibrato, and their reign came to an end in 1800.

8. THE 19th CENTURY

In the 19th century the operatic style began to involve more acting, gesticulation and drama. The German soprano Schroder-Devrient influenced Wagner's conception of dramatic singing. In 1847 the Swedish soprano Jenny Lind emphasised the softer attributes of the female character.

Jenny Lind sang with infinite pathos and grace, with a sighed attack and veiled tone on lower notes, and rich and clear tones on higher notes. She made a reality of every look and gesture, and was able to reach a climax without apparent effort.

9. THE LATTER HALF OF THE 19th CENTURY

Adelina Patti appeared in London in 1861. Her voice was a clear and pure, easy high soprano. A recording shows that she was an expressive artist, liberal with rubato, tempi, and ornamentation, with a melting voice of golden timbre.

Nellie Melba from 1888 had the loveliest voice of her time; its sexless incandescence was unique. Her technique outshone Patti's, but not her artistry. Her voice was perfectly integrated, with precision of pitch, and a pure, silvery, clear quality.

10. THE TWENTIETH CENTURY

Other fine singers were de Reszke, Chaliapin, and Caruso. Enrico Caruso's tenor voice has seldom been equalled for its strength, sweetness and control of breath. Beniamino Gigli represented perfection in the art of bel canto singing. His voice was soft and oil-smooth in action, and he was the master of flowing, liquid tonal beauty.

In the 20th century, many other singers continued the "bel canto" tradition. Tremendous agility of voice was found in Caballe, Sills, Horne and Sutherland. Rock like steadiness shot through with vibrance was found in Willson, Callas and Price.

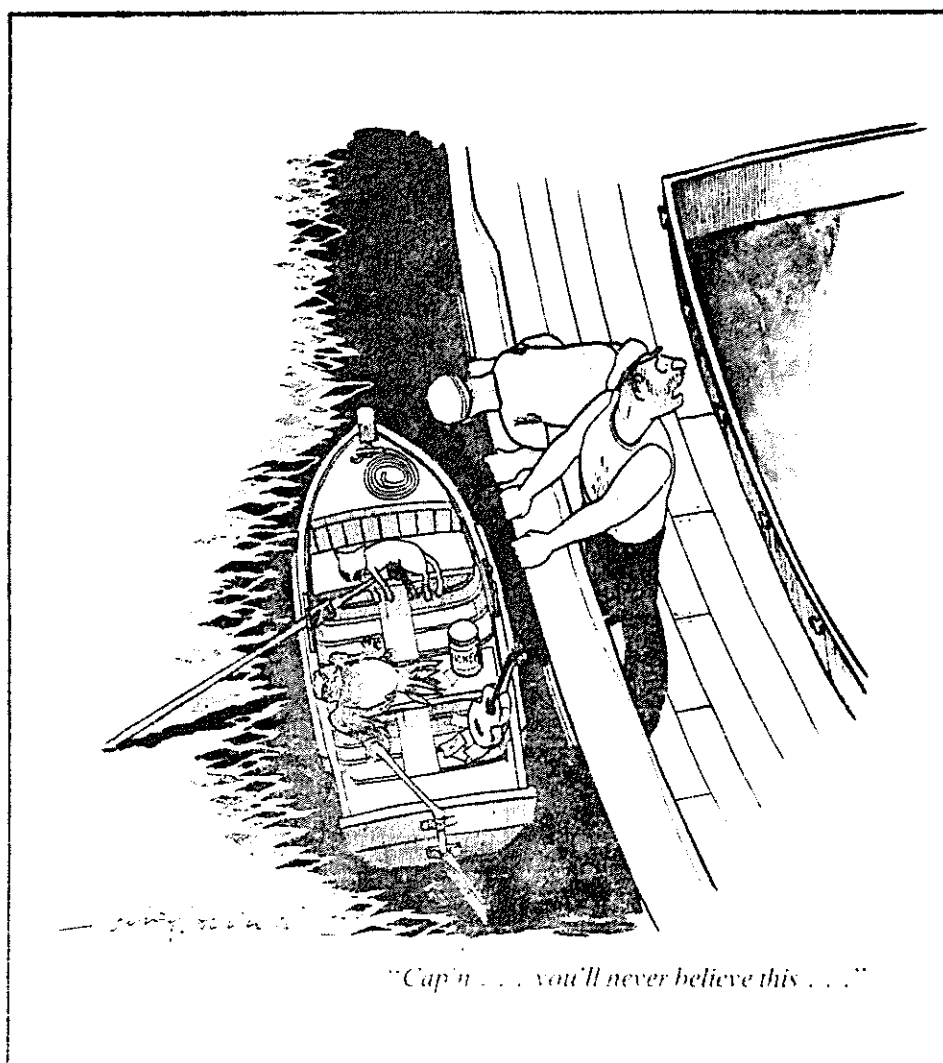
II. MODERN TIMES

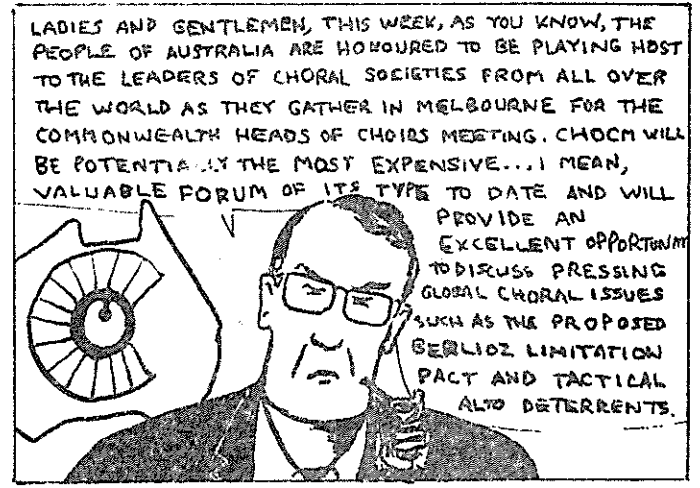
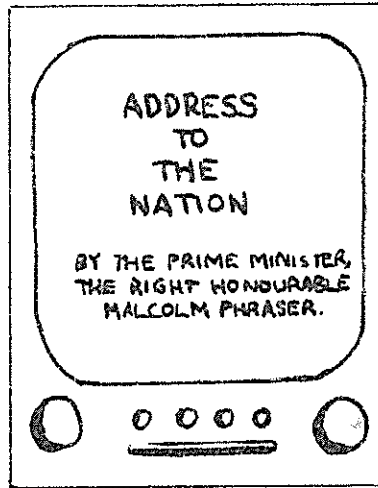
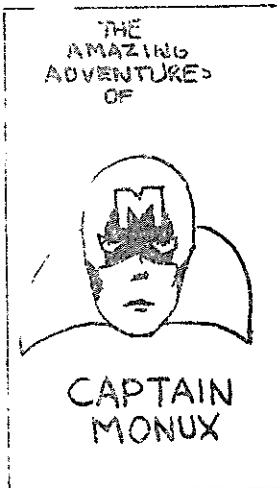
The modern megatenor Luciano Pavarotti is the most recent throwback to opera's earliest golden age. With his Rabelaisian bulk and brio, the latest primissimo tenore onstage captivates the cognoscenti, whilst on television he reaches and wows the masses.

His voice is supported with a taut, energising column of air that keeps the tone uniform from top to bottom. His range extends to top C's and even D's, with an unforced, open-throated quality called *lasciarsi andare* (letting it pour forth).

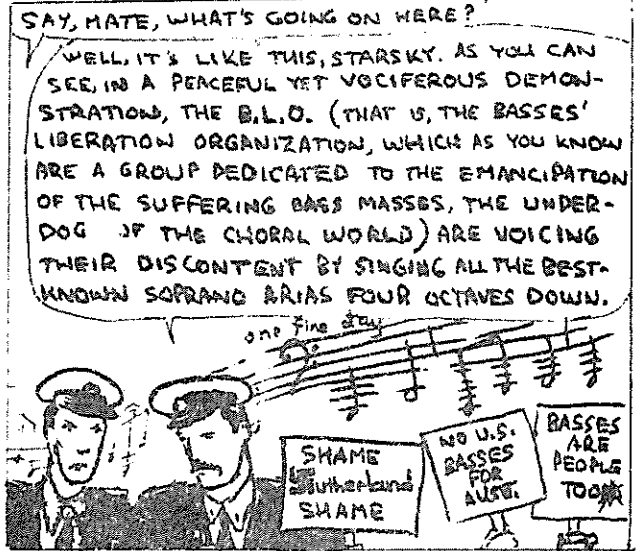
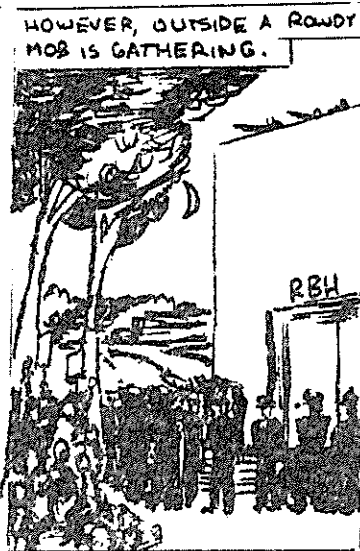
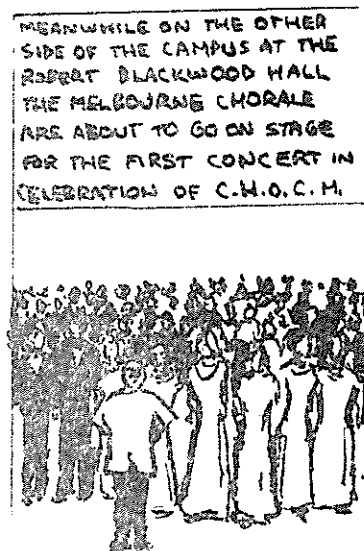
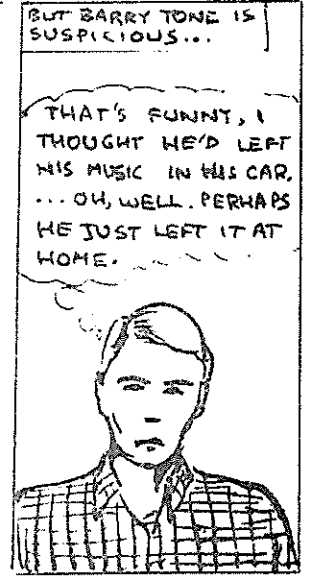
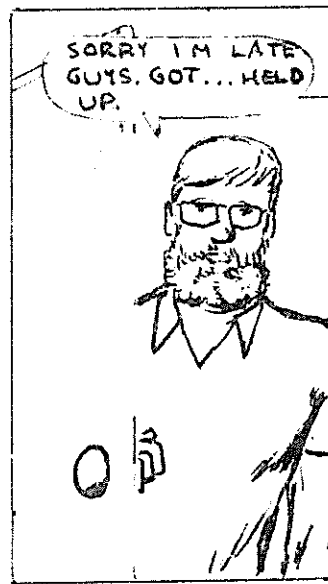
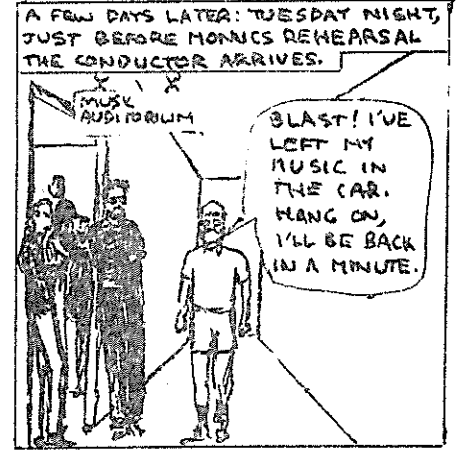
12. COMMENTS

The empirical findings of singers and teachers suggest that the best methods of voice training are based on images. Pedagogical concepts such as "support", "register", "attack", "placement", "covering", "vowel modification", "focus", "projection", and "carrying power" induce in the singer a certain behaviour, evoking a good tonal quality.





WITH ANY MAJOR INTERNATIONAL EVENT SECURITY IS OF PARAMOUNT IMPORTANCE, AS EVERYBODY KNOWS OR AT LEAST SHOULD KNOW IF THEY'VE READ THE PAPERS OR VOTED FOR ME. ACCORDINGLY, IN LINE WITH OUR ENLIGHTENED EMPLOYMENT POLICIES OF EQUAL EMPLOYMENT OPPORTUNITY FOR RETURNED SERVICEMEN AND EXPATRIATE POLICEMEN FROM QUEENSLAND WE ARE SPENDING IN EXCESS OF 15% OF NETT WINDFALL PROFITS FROM OIL PARITY PRICING, ON SECURITY. WE ARE PRIVILEGED TO HAVE HERE IN THE STUDIO THE SPECIAL CONSULTANT TO OUR TEAM OF ADVISORS, MY GOOD FRIEND AND A REALLY GREAT HUMAN BEING... CAPTAIN MONUX.



ONLY BASSES, EH? WE WERE HOPEING FOR A BIT OF TENOR BASHING.

FUNNY YOU SHOULD MENTION THAT THERE'S A RUMOUR GOING ROUND THAT THE MILITANT TENORIST GROUP, THE SINGBOKS, HAVE INFILTRATED THE CROWD AND ARE PLANNING TO STIR UP SOME TROUBLE.

WE WANT A MELODY!

BEETHOVEN WAS A BASS

AT THAT VERY MOMENT IN THE MELBOURNE TOWN HALL THE OPENING DISCUSSION FORUM OF C.H.O.C.M. IS UNDER WAY, CHAIRED BY THE CHORAL SECRETARY-GENERAL, A FORMER TIBETAN MONK, LAMA RAGACHU.

... AND WE MUST STRIVE FOR GREATER NORTH-SOUTH ANTI-CHORAL COUNTERPOINT.

WHEN SUDDENLY...

... THE LIGHTS GO OUT!

WHAT'S HAPPENING?

I DUNNO, I'M COMPLETELY IN THE DARK.

I CAN'T SEE WHAT EVERYONE'S COMPLAINING ABOUT. DENNIS AND I HAVE TO PUT UP WITH THIS SORT OF THING ALL THE TIME AT HOME.

WHEN AT LAST THE LIGHTS COME BACK ON CONFUSION REIGNS FOR MINUTES UNTIL...

HEY, WHERE'S LAMA RAGACHU?

YES. THE GREAT MAN HAD MYSTERIOUSLY VANISHED.

BACK AT MONUX REHEARSAL, IT IS TIME FOR BREAK.

THAT WAS SWELL, GUYS. YOU CAN TAKE FIVE NOW.

FUNNY, I DON'T REMEMBER GREG HAVING AN AMERICAN ACCENT BEFORE ... OH, WELL, GUESS I'D BETTER GO UPSTAIRS TO THE COFFEE MACHINE AND GET A CUP OF COFFEE.

SO, AT THE COFFEE MACHINE

I SAY, DO YOU KNOW THE DEMONSTRATORS HAVE BROKEN THROUGH THE BARRIERS AND GOT ONTO THE STAGE.

GOOD GRIEF! THIS SOUNDS SERIOUS.

THIS LOOKS LIKE A JOB FOR...

CAPTAIN MONUX!

FOUR AND A HALF SECONDS LATER AT THE HALL...

SO YOU SEE, CAPTAIN MONUX THEY FORCED THEIR WAY IN VIA THE GOODS ENTRANCE AND STORMED THE STAGE THROUGH THE SECOND VIOLINS. WE HALTED THEIR ADVANCE AT THE SECOND DESK BUT THEY STARTED TO OUTFLANK US THROUGH THE WOODWIND. WE MANAGED TO SECURE THE HIGHER GROUND IN THE CHOIR STALLS EARLY ON AND WE'VE POSITIONED A COUPLE OF WATER CANNONS THERE. WE WERE GOING TO USE RUBBER BULLETS BUT WE FEARED THE REPERCUSSIONS.

SO INSTEAD I'VE ORDERED A BATON CHARGE THROUGH THE CELLOS.

WELL DONE, INSIDE. I'LL SEE WHAT I CAN DO TO HELP.

JUST THEN UP RUSHED A POLICE RUNNER.

EXCUSE ME, CAPTAIN. THERE'S AN URGENT RADIO CALL FOR YOU FROM THE COMMISSIONER.

THERE'S NO TIME TO LOSE. CAPTAIN MONUX. LAMA RAGACHU HAS VANISHED WITHOUT HIM THE SUCCESS OF C.H.O.C.M. IS IN JEOPARDY. IT'S IMPERATIVE THAT YOU DROP EVERYTHING AND GET HERE AS SOON AS POSSIBLE. WORLD HARMONY IS AT STAKE.

I'LL BE RIGHT THERE, COMMISSIONER.

BUT FIRST I MUST RESOLVE THE SITUATION HERE. I'M SURE GREG WON'T MIND IF I MISS SOME OF REHEARSAL.

IT'S FUNNY HOW DIFFERENT HE SEEMED TONIGHT. ALMOST AS IF... WAIT A MINUTE, GREG DOESN'T HAVE AN AMERICAN ACCENT, AND NOW THAT I THINK ABOUT IT HE HAD THREE LEGS TONIGHT. I DON'T RECALL SEEING HIM LIKE THAT BEFORE.

WITH A GIANT INTUITIVE LEAP OUR HERO SUDDENLY REALIZED WHAT WAS WRONG.

HOLY HANDEL! PEOPLE JUST DON'T HAVE THREE LEGS! THERE'S SOMETHING FUNNY GOING ON. THE REAL GREG MUST HAVE BEEN SUBSTITUTED, THIS MAN'S AN IMPOSTOR. MONUX IS IN GRAVE DANGER, AND YET THE FATE OF THOUSANDS OF CHORISTS THE WORLD OVER DEPENDS ON THE SUCCESS OF CHOCM. IS THERE NO WAY OUT OF THIS DILEMMA?

- * CAN CAPTAIN MONUX PREVENT THE SINGBOKS FROM INVADING THE STAGE AND RUINING THE PITCH?
- * WILL LAMA RAGACHU REAPPEAR IN TIME TO STAND FOR A.I.C.S.A. PRESIDENT?
- * CAN OUR HERO SAVE MONUX FROM TOTAL DEFEAT?
- * AND WILL HE MAKE IT TO THE PUB IN TIME?

TO BE CONTINUED NEXT ISSUE!

