

ERATO

43

June '84

In Defence of Editorial Freedom and Privileges.

ERATO is the official organ of AICSA, but not its mouthpiece. Material printed therein is therefore the responsibility of the editor, not the AICSA committee. If you have any complaints about the quality of this work, could you please address them to me. I do not censor the material sent to me, because it is not my duty to do so; I, and the previous brace of editors remain unrepentant about mates of the month and other trivia, designed purely for the pleasure (?) of the ERATO reading public. I hope that I have managed to feature articles from most of the AICSA affiliated societies, and this issue also contains the winning entry of the Choral Composition Competition, as well as David Greagg's attempt to replace Captain Monux.

Yours, in non-humility,

Vanessa Trigg
(editor)

ADVERTISING SPACE

M.U.C.S. ANNUAL DINNER 1984.

When: Saturday, July 28th., 1984

Venue: Abbey Theatre, cnr Winstay and Orrong Roads.

Time: 8.00 pm.

Cost: \$15.00, B.Y.O.

Dress: Formal, with decorations

A evening of very good value is ensured, and there is even room to move in this venue.

Please write for further details to Cathy Pugsley

32 Moor St.,
FITZROY, VIC., 3065.

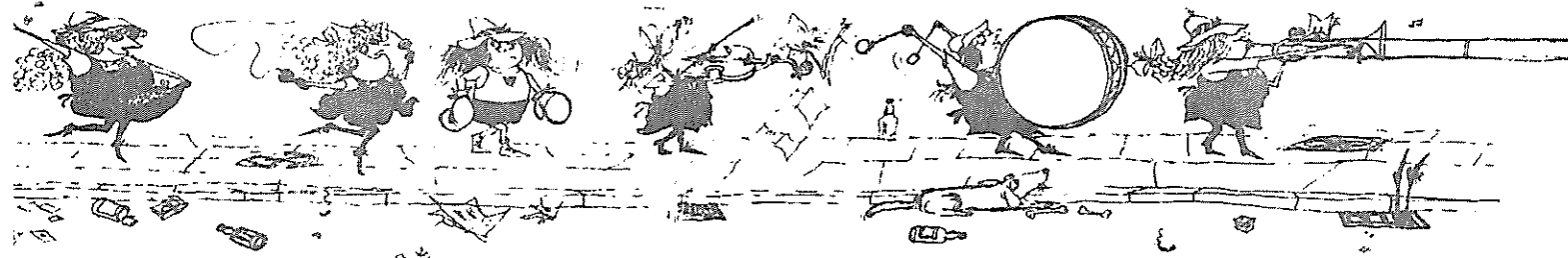


CONTENTS.

	Page
Ken and the art of motor cycle maintenance.	2
F.U.C.S. Erarticle.	5
Q.U.M.S. Committee List.	7
M.U.C.S. Erarticle.	8
T.U.M.S. Erarticle	10
Impressions of Michael Tippett.	11
AICSA Archives.	12
S.U.M.S. Erarticle.	14
AICSA Enquiry.	15
S.U.M.S. Committee.	16
MonU.C.S. Erarticle.	17
Perth I.V. 1984.	18
Winner of the Choral Composition Competition: <u>Gloria</u> , by Fiona Symon.	21

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ERATO is published by Vanessa Twigg, 908 Lygon St., North Carlton, 3058. on behalf of the Australian Intervarsity Choral Societies Association.



Ken: and the art of motor

(Scene: The Annual Countdown Rock Awards.

Youthful 57-year-old SOLOMON GOERING, stylishly garbed in a cowboy hat, crepe-de-chine overalls and a fetching mauve feather boa, enthuses loudly to himself in front of sixteen microphones. They are all connected in parallel to a bank of step-down transformers and heavy duty fuses in case he gets carried away by the wall-to-wall charisma of the occasion and fuses the entire national grid, while teams of heart surgeons, orthopedists, chiropractors, and paedophiles wait tensely in the wings, just in case....)

GOERING: And now, boys and girls, I mean ladies and gentlemen, to present the latest in our series of highly prestigious Countdown Rock Awards, would you please welcome the very wonderful George Slick!!!!!!

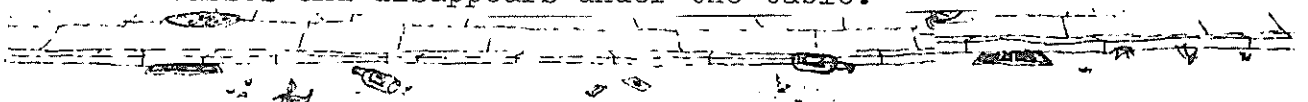
(ENTER SLICK. He is stunning in a pale blonde hairpiece, some bits of leather hanging randomly from various portions of himself, sprayed-on leather jeans and a two-stroke exhaust system surgically implanted into his shoulder-blades. He lurches unsteadily over to GOERING and peers uncomfortably at him through eyeballs that are not only unspeakably dilated but appear not to be on speaking terms with each other. He goggles at the screaming audience and puts his arm seductively around GOERING's waist.)

SLICK: Hey man, I've been having some really heavy sex here in Australia, I mean, man -

GOERING: Yeah, well, that's great, George. Now would you like to open the envelope? Or would you like to be fed live to the studio audience?

SLICK: (Fondling GOERING's chest) Oh, yeah, man (suddenly reverts to native Oxbridge accent) The winner for this year's most EXCITING New Talent is MUFs, for their unforgettable rendition of the old Sex Pistols' hit, 'La Nozze de Figaro'. Yeah!

GOERING: (Disentangling himself with difficulty from the octopus embrace of SLICK) And here to receive the award is....er... (at this point GOERING is mobbed by an avalanche of First Bases and disappears under the table.



cycle maintenance

SLICK blinks vaguely at them. SEAMUS LAGER, a black-bearded powerfully built figure, shakes hands with him, picks him up and deposits him and the by now unconscious GOERING upon a convenient chaise-longue.

LAGER: (grinning conspiratorially) And what a lovely couple they make! (He holds up the envelope he has abstracted from SLICK) Well, boys and girls, may I say how absolutely fantastic it is to get this sort of recognition at last from our long-suffering public! After our 'Australian Sanctus' it looked like we were really losing control there, but the whole thing really came together for 'La Nozze'. Yeah! (The fans scream louder. Ambulances wail outside. Stretcher-bearers carry out the more severely injured.) But - success is not everything. Is it, guys? (He turns to his fellow MUFS. They have opened several thousand cans of unnameable substances and are pouring them down their throats, over each other and into the audience. One of them charitably donates a can each to GOERING and SLICK, who lie senseless in each other's arms. Their nerveless fingers grasp the offerings like talismans.) Guys? (They look around nervously. Cries of YES and NO and WHAT WAS THE QUESTION?) Yeah, well, anyway, me and the boys have decided to take a spell from the music scene while we go on a quest for ultimate enlightenment. You know, like Donkey Kong, only a bit less sophisticated. Anyway, we go to seek the Prophet of the Holy Mountain, far away across the hills and plains, beyond many rivers, past a surprising number of service stations, swimming pools, footy grounds and more licensed premises than the mind can comfortably encompass.

SOMEONE IN THE AUDIENCE: What's his name?

LAGER: His name?? It's a secret of awe-inspiring magnitude! None dare speak his holy NAME, except in a hushed whisper inside an IV scarf wrapped up in a sleeping bag inside a locker in the furthest recesses of the Union Basement. Last time anyone even thought about him in the open air half Mt Buller Ski Lodge fell down. No unbelivers are permitted even to see his sacred Name written on a Tattsлото form! His name is forbidden even for his faithful followers to think about



except on Brownlow Medal nights!.....Oh, all right,...
it's KEN. (He strolls over to the chaise-longue with its
sleeping occupants.) Jeez, you'd never guess they were
English lecturers, would you? See you Monday arvo, guys.

(The studio falls in ruins. Earthquakes, thunderbolts,
firestorms, cyclones, anti-cyclones, rain in the early morn-
ing clearing to coastal showers in the afternoon, but nobody
appears to notice.)

A VOICE AMONG THE DEBRIS: Kèn? KEN?? What sort of bloody name is
that for a prophet? Why didn't they call him Ron?

Who is this mysterious savant?

What is his connection with the Richmond Football Club?

Will Seamus Lager learn the ultimate secrets of computer programming?

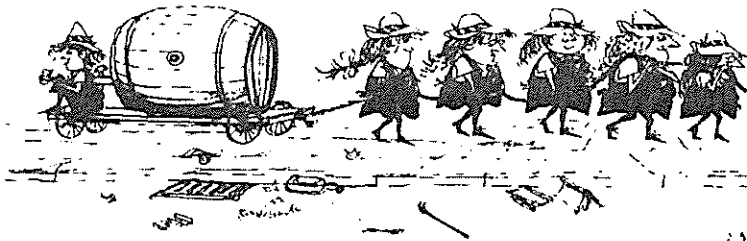
Will George Slick and Solly Goering find true love?

Will our intrepid explorers reach the summit of Mt Bogong in time?

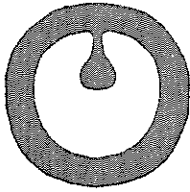
Will Simon the talking hedgehog discover New Zealand before the
Floating Aardvarks of Camberwell achieve escape velocity?

Find out the answers to none of these questions in PART TWO of our
dubious saga next issue.

©D. Greagg 1984, and serve him right, too.



flinders university choral society



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

Dear UCs and UMs,

I am proud to announce that this year, due to a successful fresher drive (involving much jelly bean bribery) FUCS has been saved from the brink of disaster and is well and truly into the double figures. Yes, folks, once again we can revel in the sheer joy of putting out two rows of chairs!

To date, our choral activities this year have included participation in a Flinders University Religious Service in which the works 'God be in my Head', 'If ye love me' and 'Never Weather Beaten Sail' were performed. We were invited to sing at the Flinders University Talent Quest Caberet, where amidst the raging storm of drunken obscenities FUCS belted out such Caberet(?) hits as 'Scarborough Fair', 'Gaudete', 'Rubber Duckie' and a selection from 'The Jonah Man Jazz'. The surprising amount of applause (surprisingly large, that is) which greeted us at the end of our set was put down to the fact that the audience probably thought we were some kind of avant-garde mime act, as no one seemed to hear a word we sang.

Right now we're really organising THE Choral event of the year (O.K., besides Perth I.V. and Canberra Minifest) 'The 1984 Adelaide Microfest'!!! As you'll probably be reading this apres Microfest, I'll just say 'Wow, didn't we have a simply marvellous time?!' (I agree totally; especially Judy's spa. Ed.)

And so to the matters of an administrative kind; our committee for 1984 is:

President: Judy (have a jelly bean) Beal

Secretary: Yours (does Erato send rejection slips) Truhy

Treasurer: Lyndel (quiet achiever) Akehurst

Publicity Officer: Cathy (I'll take care of the Easter eggs)
Roberts

Con Man: Alison (Crash Pad) Jonas

Social and Minutes Secretary: Robyn (Open the door, Gungadin)
Francis

Librarian: Fred (But we haven't got a librarian...) Nurk

Immediate Past President: Keith (last but not least) Mallett.

Our conductor for this year, once again, is the illustrious Kenneth Lay who needs no introduction (and besides, you ALL met him at Microfest, didn't you?)

Bye - Bye for now,

Lots of love

Fay Butler



QUEENSLAND UNIVERSITY MUSICAL SOCIETY

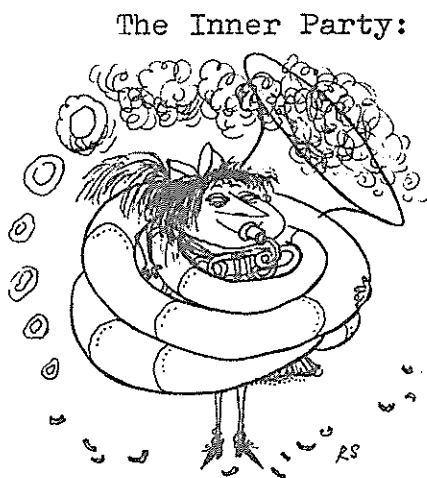
COMMITTEE LIST 1983

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VICE-PRESIDENT: Mr Iain Macphail	14 Umina Street Jindalee Ph 3761352 (H) 2211022 (W)
SECRETARY: Miss Nerida Peters	20 Dwyer Street Nundah 4012 Ph 2669823
TREASURER: Mr Mark Barton	23 Shirland Street Macgregor 4109 Ph 3499956 (H) 3773424 (W)
PUBLICITY OFFICERS:	
Mr Col Lynam	114 Fifth Avenue Windsor 4030 Ph 576069 (H) 3773197 (W)
Mrs Marilyn Pemberton	65 Josling Street Toowong 4066 Ph 3901721
SOCIAL SECRETARY: Mrs Glenda Toms	18 Anderson Avenue Ashgrove 4060 Ph 383003 (H) 2292050 (W)
IMMEDIATE PAST PRESIDENT: Mr George Brennan	7 Merrell Street Wellers Hill 4121 Ph 3973787 (H) 3968022 (W)
CONVENOR OF CHORALE: Miss Sheenagh Kelley	8/24 Brighton Road Highgate hill Ph 448840 (H) 3773362 (W)
CONDUCTOR: Dr Colin Brumby	Music Department University of Queensland Ph 3773648 (W) 3773503 (MESSAGE)



Melbourne University Choral Society

It is 1984, and I.V. is over before the year starts. The victorious armies of MUCSEESIA have deposed the rebellious oppressors of past times, and the Party reigns omnipotent. MUSpeak abounds amongst all those who would faithfully serve the State. The Thought Police (Committee) are watching you...



The Inner Party: Big Sister: Feemac

Minister of Love: Cambae

Minister of Truth: Jayhal

Minister of Plenty: Axedge

Minister of Peace: Flijo

Minister of Papers: Jaybee

Minister of Other Papers: Lynwal

Minister of Home: Vantig

Minister of Society: Catpug

Minister of Aid: Mayroz

Remember, Big Sister reigns. Your movements are being watched. Any digressions will be punished by consignment to Room 101 (or even hours of compulsory Dreyfus). Remember, you, you, you,..... um, ah,....I'm having problems with my MUSpeak here (it must be George!), but the general idea is:

MUCS 1984 Committee

President: Fiona McKenzie 4/180 Doncaster Rd, North Balwyn, 3104
PH: 859 8238

Vice-President: Campbell Flack 15 Barnsbury Rd., Balwyn, 3103
PH: 80 5853

Secretary: James Harland 224 Alison Ave., Bulleen, 3105, PH: 850 3709

Treasurer: Alex Iljin 23 Welland St., Box Hill South, 3128
PH: 288 3625

Publicity Officer: Felicity Johnson 2 Brand St., Mt Waverley, 3149
PH: 277 4850

Librarian: Jane Bailey Home: 3 Manor Gve., Nth Caulfield, PH: 527 2095
Term: Rm 227 Janet Clarke Hall

Assistant Librarian: Lynda Walters 40 Power St., Dandenong, 3175
PH: 792 1736

Camp Officer: Vanessa Twigg 908 Lygon St., Nth Carlton, 3054
PH: 387 8595

Social Secretary: Cathy Pugsley 32 Moor St., Fitzroy, 3065
Ph: 419 7941

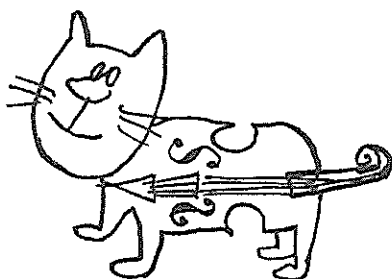
General Assistant: Maya Rozner 7/6 Swinton Ave., Kew, 3101
PH: 862 1082

Concert Programme 1984

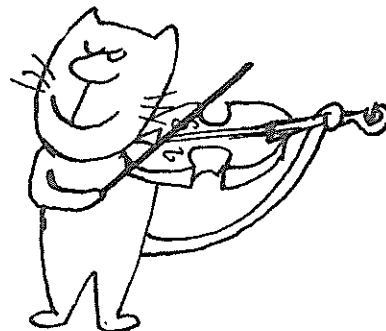
- 1st Term: Mozart Requiem (shades of Brisbane I.V. - so what,
it's fun)
Michael Tippett Five Negro Spirituals
- 2nd Term Zoltan Kodaly Missa Brevis
G. F. Handel Coronation Anthems
- 3rd Term Combined concert with MonUCS
Monteverdi Christmas Vespers (1st Australian performance?)

So there you have it. In MUspeak and all. Congratulations to PUCS for a splendid I.V., and we'll see you all in Adelaide at Easter or Canberra in August (brrrr!). Remember, Big Sister is watching. MUCS double plus by vergood.

James Harland



cat gut



pizzi cat o



Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay Phone: (002) 202503
 Postal Address: Union Building G.P.O. Box 252C Hobart Australia 7001

Yet again at the eleventh hour, a brief newsletter from T.U.M.S.

Now what can we tell you since our last eraticle?

T.U.M.S. remains under the baton of Robert Prero. Currently, preparations are being made for our first term concert (May 7th) consisting of the Fauré Requiem and other assorted french choral and instrumental pieces. In collaboration with the Alliance Francaise we hope to turn the evening into a big French extravaganza. (oo la la!)

Over the last few months, TUMS has been busking, busking and, oh yes, I forgot, busking! We have also: sung Christmas carols, sung at residential colleges and given a short performance in "O" week, whilst bombarding prospective Tummies with choral society propaganda.

By far the most successful (socially and financially) of our activities for '84 (so far), was the combined wine bottling and spitroast held on St Pat's day (still some TUMS 1st vintage claret left. . .going cheap!)

Yet another Lamington Drive bit the dust last week. Unfortunately, noone carried off the highly coveted, much sought after "Golden Lammie" award.* It remains, alas, on McDermott's mantelpiece until the next drive. (Newsflash! . . .TUMS announces a new competition for all committees - see how many lamington drives you can con your society into over the next 12 months)

Now for our LISZT of things to come:

a pre concert weekend camp
 a video night
 molto pub nights
 sumptuous suppers
 intensive training for boatraces. . . just about
 exhausted the supply of news - remember only 42 weeks (or thereabouts)
 to Hobart IV.

See you in Canberra,

THE COMMITTEE

P.S. We have wonderful new TUMS badges to ~~flag~~ sell to you all and, yes, a TUMS songbook is finally underway.

* for selling 100 dozen of the little blighters.

MICHAEL TIPPETT.

Michael Tippett is the composer of A Child of our Time, the work from which we took the five Negro spirituals we are singing in our First Term Concert. It's not often that one actually gets the chance to see a composer of works performed by M.U.C.S. (Rob Kay and George Dreyfus being notable/notorious exceptions)... Most of them have been dead for three hundred years. Anyway, prompted by Hugh Hunt's enthusiasm, I went off to see Michael Tippett at Melbourne University's answer to Robert Blackwood Hall; Melba Hall. We were a mixed audience: Bazza, myself, Terri McKenzie and a pack of aspiring composers who spent most of their two hours arriving late and leaving early.

The title of the symposium was 'The Composer in 20th Century Society'. It was supposed to be a three-cornered discussion between Sir Michael, Peter Dennison and Tippett's biographer Meirion Bowen; but Sir Michael did most of the talking, as well as fielding pretentious questions from the audience of budding Brittens. The symposium was mostly a question and answer session which I found very interesting, but I could not pick out any salient points to reveal in this article. However, there were a couple of things which really impressed me about Michael Tippett. First, in his white tracksuit and blue and yellow sandshoes he failed totally to blend with Melba Hall's pink and green ceiling. The second thing was his ability to refer to one of Britain's musical doyens casually as 'Ben'.

To conclude, I thought I would leave you with two quotations from Tippett himself which might give you some insight into his character and understand why he writes music the way he does.

I am a composer. That is someone who imagines sounds, creating music from the inner world of the imagination....Throughout history, society has recognized that certain men possess this gift and has accorded them a special place. But if such men - poets if you like - are honoured, are the products of their imagination of any real value to the society which honours them? Or are we, particularly at this present point in history, deluding ourselves that this may be so?

The Jews were the particular scape-goats of everything, for every kind of standing outcast.... For these people I knew somehow I had to sing songs. Suddenly, in fact the day after war broke out, the whole thing welled up in me in a way which I can remember exactly.... I felt I had to express collective feelings and that could only be done by collective tunes such as the Negro spirituals, for these tunes contain a deposit of generations of common experience.

Vanessa Twigg

SCUM 1984

[illegible]

From the AICSA Archivist: Noel Wilmott. 415 Samford Rd.,
Gaythorne, Brisbane, QLD. 4051. Ph. 355-5070 (h). QUMS.

This is a friendly greeting from the above to all UCS and UMS (Oh yes, and CADS as well!).

Each society will have received at I.V. or soon after a more detailed brochure about the Archives but, briefly, here is the gen.

The Archives cover not only the records of AICSA but also the I.V.C.F.'s and Minifests - ranging from posters, publicity and ephemera through to correspondence, minutes, budgets and other mundane items (though this side of the collection is still small). These are held in the Manuscript/ Rare Book Section of the National Library of Australia in Canberra. Concert recordings are held in the Sound Archives Section. ERATO is also held at the NLA.

The material is on open access but only for use within the MSS/Rare Book reading room. Photocopying is permitted.

The Archivist serves to organise the material, help retrieve information, and maintain a personal file detailing both the exact contents and their location and samples, relevant info, and ephemera. This high and mighty being assists people in locating information and also receives material, examines and catalogues it, and then arranges lodgment in the NLA. Due to staff pressures at the NLA at the moment only a very basic cataloguing can be done by them.

The Archivist is a non-executive AICSA member who may stand as often as he or she wishes (unlike the Executive)and is elected at the annual AIVCC meeting and AICSA elections.

The Archives serve several functions. They are a repository of information for both research and reference and are a safe, supervised storage place for information which is increasing annually. Allied with well-kept society archives they become a secure and useful source of material documenting the important part university UCS and UMS have played in Australian musical life over the last century.

I am particularly interested in material relating to the early years of I.V. and would also like to obtain at least 1 (preferably 3) good copies of ERATO No's 1 - 12, 14, 15, 17, 18, and 21. Do get in touch if you have anything you think I may be interested in. Mail would be a more certain way to reach me. The next deposit of material is planned for Canberra Minifest. Please remember that it is important that material is not sent directly to the NLA as it will be basically lodged as received.

Hope to hear from you soon and best wishes for 1984.

Noel Wilmott

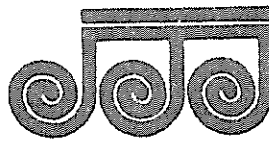
Noel Wilmott.

AICSA Archivist.



14.

sydney university musical society



BOX 32
HOLME BLDG
UNIVERSITY OF
SYDNEY UNION
UNIVERSITY OF
SYDNEY 2006

DATELINE: BOSCH LT. 4, SYDNEY ... WEDNESDAY 4th APRIL 1984 ...

Well, here I sit, scribbling away at rehearsal in a desperate attempt to get an Eraticle written. I mean, who has time to put pen to paper when you're flat out writing all those end-of-term assignments that seemed to be due in months away? Whoops! Altos from "And far away ..." Elgar, don't you know? The first term concert promises to be a smash-hit success with a choir of about 90 strong singing such favourites as Palestrina's 4 part mass (one of them, anyway) and Bach's Gottes Zeit along with some Elgar, Delius, Dunstable and Folke Rabe (for the uninitiated, Folke Rabe's Rondes for mixed queer is reminiscent of Melbourne IV's Dollarhide!!). And the Dunstable ... a truly AMAZING sound! All this conducted by our own dear Ben Macpherson - well with apologies to PUCS.

Peter Seymour (yes, him again) will be conducting our second term concert which will be something BIG to be performed on the University's Open Day. WOW!

Not only have we picked up lots of freshers but choristers seem to be emigrating from all states to join SUMS. Dave (called 'Big Dave') Crooke and Claire (Sweetie) Whittaker have settled in, and are coping well with the sun rising over the sea and the other mysteries of life in the Eastern States. Noela Bajjali also turned up at O-Week, much to our surprise (and delight!). Those of us who went to Perth are just beginning to recover, (heavy sigh), our tans have faded - BUT the knitting needles are out in force as we prepare for Canberra's Minifest. We'll be sending a very large contingent, all wearing the NEW SUMS WINDCHEATER. Note the stunning design - you too can be the proud owner of just such a windcheater - just wait til Minifest.

THIS IS IT →

Comes in two
fashion shades:
Blinding white or
Iridescent orange.

LOOK OUT!



more next page ...

By the way, the Toyota Imperial Flagship made it safely home, though soon afterwards it had to have extensive repairs.

The usual found of parties, picnics and general debauchery continues - in short, we prosper! Enough boasting - lots of luck to all the other UCS & UMS, oodle-toodles.

Eve xxx (M.G.)

& SUMS

AICSA ENQUIRY

Are YOU a person who has attended one I.V. and then never again?

If so, then AICSA is trying to find out the reasons why. Here are some ideas. Tick one if it suits your situation, or write your reason in the space provided.

Left Choral Society

Found paid employment

Couldn't afford it

Holidays didn't coincide

Don't like crowds

Other (Please expand)

SYDNEY UNIVERSITY MUSICAL SOCIETY -- COMMITTEE 1984

President: Siobhan Lenihan,
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387 4539

Secretary: David Angell,
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699 4358(h), 662 2070(w)

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516 5305

Activities Officer: Joy Sharpe,
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799 6657

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698 4736

Publicity Officer: Hilary Rhodes,
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Concert Manager: Andrea McAdam,
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51 1177

Librarian: Fiona Cameron,
38 Pemell St., Newtown 2042.
516 5305

Ordinary Members: Melissa Donnellan,
G.P.O. Box 5087, Sydney 2001.
371 9625
(Home address: 14, Tivoli Ave., Rose Bay.)

Ted Popper,
9/119 Carrington Rd., Randwick 2031.
399 5943



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

28th April, 1984

THE MONUCS ERARTICLE

Being a chronicle of MonUCS events past, present and planned...

MonUCS is off to a great start for 1984 with an enthusiastic fresher intake and most of the old faces still around. Our conductor is once again Greg Hurworth, with the lovely Jacqui Clark as assistant conductor.

Our first term concert took place on April 18th, with a programme consisting of Bach's Cantata No. 4, Buxtehude's Jesu, meine Freude, and Two Motets, op. 74 by Brahms. Despite a last-minute(literally) hitch due to the concert manager's inability to attend, the concert was a reasonable success.

We are about to launch into rehearsals for our second term concert, which will feature Byrd's Mass in Four Parts, Copland's In the Beginning, and Kodaly's Pange Lingua.

Non-rehearsal-type situations have also been happening. A "D" party was held at my place, ostensibly for the purpose of getting to know the new members out of rehearsal. This resulted in some...ah...interesting costumes. Campbell Flack as a drunk won the Most Disgusting prize, Cathy Nihill was the McsDoriginal(Decline and Fall of the Roman Empire), and Jeff Kepert stunned all by appearing as me.

We've been pleased to welcome Ernie Gruner back to sunny Clayton after his summer sojourn in Bateman's Bay; he's now musicking around Melbourne and inciting riots at the MonUCS lunchtable.

Quite a few MonUCS went to Port Fairy Folk Festival over the Labour Day weekend, and on all accounts enjoyed themselves immensely. Our first term camp was held at an old converted convent in Heathcote(near Bendigo). With only eight single rooms and one dormitory containing forty or so beds, much fun and pillow-fighting was had by all.

Plans for the rest of the year include a combined concert with the Latrobe Uni Choir: two new works will be performed, including Theodore Dollarhide's Three Poems of Bertolt Brecht, conducted by the composer. This will be followed by a combined concert with MUCS featuring the first Australian performance of Monteverdi's Christmas Vespers.

Last but not least - the galah event of the year - the Soprano Aria Prize for Tenors and Basses(see elsewhere in Erato - or you should have seen a green bullsheet about it at one of your rehearsals). Everyone is cordially invited to come over for the weekend - bring Verdi Requiem scores for a sing-through on the Sunday.

And that's about it for now from the land of the cherub,

Lots of love,

Denise Lawry

PERTH I.V. 1984

That's some choir! Students from campuses all over Australia are pictured outside the Winthrop Hall during the recent Intersarsity Choral Festival.



I am writing to congratulate all connected with the recent Intersarsity Choral Festival in Perth.

It was the continuation of the fine tradition in Australia of bringing together University students from all over the country to devote themselves to making music at a very high level. It is a tradition which I hope will last for many years, and I know that the Music Board of the Australia Council rates it highly. I have already conveyed my impressions of the event to the Music Board, letting them know that the performance of *African Sanctus* was, in my opinion, one of the most exciting and brilliant choral performances I have heard - a real Festival event in the full meaning of the word. Singers were introduced to other works - like the Scarlatti *Stabat Mater* - which, but for Intersarsity, they probably would not have experienced.

Again, hearty congratulations upon Intersarsity in Perth and I would appreciate it if you passed on my letter to your various sponsors who should be very gratified at having been associated with such an event.

Yours sincerely

David Tunley

DAVID TUNLEY
Professor of Music
Chairman, Music Board, Australia Council



'Look, Miss Merryweather, the Spirit of the Carnival.'

Varsity choirs converge on Perth

Three hundred choristers from university choirs all over Australia will converge on Perth in January for the 35th Intersarsity Choral Festival.

This festival is the second largest of its kind in the world - and was last held here in 1980.

There will be two weeks of rehearsals under the supervision of Faye Dumont, conductor of Melbourne's Canterbury Singers, and Rob Kay, former member of the Mucky Duck Bush Band who now conducts the University of WA's Undergraduate Choral Society.

The festival will end with a concert in the Winthrop Hall on February 4, which will be recorded and released as an album or cassette.

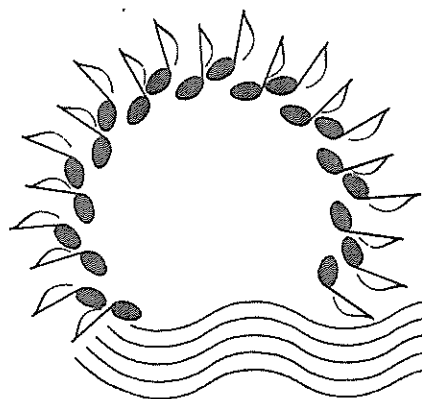
The major concert work will be David Fanshawe's *African Sanctus*,

a highly exhilarating piece which incorporates "multi-racial" and "ethnic" drums and other percussion, a rock band, a tape of African tribal songs and a mass for the choir.

Apart from the choir, this *Sanctus* will feature soprano soloist Elaine Flint and the local rock band Whirlwind.

Other concert works include Domenico Scarlatti's *Stabat Mater* and Berger's *Brazilian Psalm*. The *Stabat Mater* is a setting of the great medieval devotional poem, scored for 10 choir parts and organ. The mood is meditative with moments of reflective peace - an ideal contrast to the dynamic vibrancy of Fanshawe's *Sanctus*.

Tickets are available from the Octagon Theatre (380 2400). Adults \$6. Concessions \$4.



35th Intervarsity Choral Festival

PERTH 1984

Patrons,
Professor Sir Frank Callaway, C.M.G., O.B.E.
David Measham.

P.O. Box 334, Subiaco, 6008
Western Australia

Dear Choral Folk,

Well, Perth I.V. is well and truly over now. Most of us are now over the Blues and are once again firmly entrenched in the boring monotony that passes for everyday life (I hope it's not that bad really!)

It may be over, but the memories linger on. Who could forget the "Snot-Culture-Club" or "Ease in the Frogs"? Not to mention skinny-dipping in the Sheep Dip (Ooops- I mean Muresk Pool) or the Phallic Phroot Frolics in downtown Floreat Park.

Overall it was a great success.

Musically the I.V. went extremely well, as evidenced by three encores and the spontaneously enthusiastic comments from many of the 1000-strong audience. Reviews and letters from "people in high places" are to be found elsewhere in this Erato.

Financially we have also come out on top. Figures are not yet finalised, however the profit should be somewhere around \$4,000. The only question now remaining is how to spend it. Any suggestions? (Our transport and billeting officer has suggested making a down payment on Rottnest Island, so that all choristers could go and live there in eternal I.V. bliss).

Anyway, all the best. See you all in either Canberra or Tassie.

35th I.V.C.F. committee

THE WEST AUSTRALIAN MONDAY FEBRUARY 6 1984

AFRICAN MUSIC ROUSES

DAVID Fanshawe's exhilarating "African Sanctus" brought the second part of Saturday's concert at the Winthrop Hall to a rousing and thought-provoking conclusion. The occasion was the final event of the 35th Interschool Choral Festival.

Concert

For this work the big mixed choir, composed mainly of young people, was conducted by Faye Dumont, who bridged the musical gap between African and Australian musical

styles with grace, style and confidence.

This work uses many sources for its inspiration—the Latin Mass, African ritual chanting, rock musicians, the sound of thunder

and the howling of cattle.

Much of this is on tape and the manner in which tapes, choir, rock band, soloists and piano are brought to a unity of purpose is what provokes thought.

It is skilfully contrived and offers poignant and serene moments which create a tapestry of sound.

The choir, the two soloists—Elaine Flint and Julie Daniel—and the Whirlwinds which provided the instrumental backing, met the requirements of the work with flexibility.

The WA Percussion Ensemble provided excellent support.

The evening opened with a sensitive rendering of "Gaudeamus Igitur" after which came the lively Brazilian Psalm by Jean Berger.

Written in 1941, this piece was sung with clarity and rhythmic intensity after an ethereal and intriguing opening.

Robert Kay conducted and led the choir through a performance of Scarlatti's "Stabat Mater" which, placed between two dynamic works, emerged as occasionally insipid and lacking in confidence, with many opportunities for growth and expression missed.—
N. S. B. A. Yates-Rothwell.

University students were once more to the fore in February when the Interschool Choral Festival returned to Perth. A large, well-balanced choir presented an intriguing programme which opened with a delicately understated performance of *Gaudeamus Igitur*—what a relief not to be on the receiving end of a loud, brash rendition of this old student song.

The programme consisted of three choral works starting with a confident performance of the unaccompanied *Brazilian Psalm* by Jean Berger. Directed by Robert Kay, the choir confidently handled the complex cross-rhythms of the Latin-American music.

Domenico Scarlatti's *Stabat Mater*, which followed, was a great disappointment. Stylistically it did not sit easily with the other works and it was not surprising that the choir and conductor shared unease. The polyphonic phrases did not breathe and there was no sense of continuity or imitation between the parts.

The second half saw Faye Dumont take the baton. She seems to me to be one of the future major talents in Australian choral music. With a remarkable economy of gesture, she fluently controlled the disparate forces required for Fanshawe's *African Sanctus*.

With accompaniment provided by piano, tape, rock group and a

quintet of percussionists, the student choir gave an exhilarating performance which never degenerated into a shouting session. Elaine Flint had the unenviable task of performing the soprano part for which she deserves unstinting praise. She achieved the almost impossible to soar above the massed forces.

Mezzo-soprano Julie Daniel joined her for a touching performance of *Our Father* which was encored at the end. Winthrop Hall resounded to a genuinely enthusiastic audience response, the climax of a concert which, fortuitously, proved to be a magnificent curtain-raiser for the Festival of Perth. Unfortunately the Festival itself does not contain any choral music.

Alan True

MUSIC MAKER, Jan/Feb, 1984



RICHARD DIVALL

music director, Victorian State Opera

BEATLES, WHO? I saw them on television with crowds of teenagers mobbing the hotel, but my head was in the clouds. I was more interested in the activities of Julius Caesar on Mt Parnassus, or Hector and Achilles in Troy.

I wasn't listening to the music, I was one of the few people of my generation who didn't. I liked it, it had its own distinct musical stamp, but I preferred Verdi.



The University of Western Australia

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Head of Department
Professor Sir Frank Callaway, CMG, OBE

Although I have already written to you to congratulate you and your colleagues on the remarkable success of the whole Interschool Choral Festival but particularly last Saturday evening's concert, I now feel prompted to write further having read the strange report in the West Australian by that paper's music critic.

The report so misrepresents the achievement of the performers throughout the programme, including the fine work of the two conductors, that I am concerned at the possibility of these opinions being read by those persons and organisations who supported the Festival financially getting a distorted account of the comment. In my view, the financial and other support given your Committee was not only amply justified but represented an investment which made possible an event the musical quality of which many professional organisations would have been proud.

Yours sincerely,

Frank Callaway
SIR FRANK CALLAWAY

GLORIA - FIONA SYMON

PM. $d = 66$

a cappella

21.

Handwritten musical score for Soprano, Suprano, Alto, Tenor, and Bass voices. The score is for a vocal piece, likely a Mass, with lyrics in Italian. The Soprano part is marked "Solo" and "molto legato". The lyrics are: "Glo - ri - a in ex - sis - De - o". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "pp" (pianissimo).

Handwritten musical score for a vocal piece. The first staff contains the lyrics "in ex-cel-sis De-o". The second staff has a vocal line starting with "pah". The third staff has a vocal line starting with "pah". The fourth staff has a vocal line starting with "pah". The fifth staff has a vocal line with a triplet of flats (b b b) and a triplet of flats (b b b).

et in ter-ra pax ho-min-i-bus -
imp

★ The verse is divided into "bars" for convenience, rather than for rhythmic purposes, as the meter is irregular, and in most places, a more relaxed rhythm, following the speech pattern of the text is preferred. Since there are no clearly defined bars, all accidentals for repeated notes in the same "bar" are written in to avoid confusion.

et in ter-ra pax ho-min-i-bus bo-nae

bo-nae vo-lun-

bo-nae vo-lun-

bo-nae vo-lun-

bo-nae vo-lun-

bo-nae vo-lun-

vo-lun-tatis. Lau-da-mus te

-ta-tis. Lau-da-mus

-ta-tis. Lau-da-mus

-ta-tis. Lau-da-mus

-ta-tis. Lau-da-mus

Handwritten musical score for the first system, featuring five staves. The lyrics are "be-ne-di-ci-mus te" and "a-do-ra-mus te". The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and dynamic markings.

Lyrics: be-ne-di-ci-mus te, a-do-ra-mus te

Dynamics: *mf*, *mp*

Handwritten musical score for the second system, featuring five staves. The lyrics are "glo-ri-fi-ca-mus te" and "-ra-mus". The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and dynamic markings.

Lyrics: glo-ri-fi-ca-mus te, -ra-mus

Dynamics: *f*, *mf*

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with Latin lyrics. The score is in G major and 4/4 time. The lyrics are "Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam glori-am".

Soprano: *mf* Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam glori-am

Alto: *mp* Gra — ah a — ah ti-bi ah —

Tenor 1: *mp* Gra — ah a — ah ti-bi ah —

Tenor 2: *mp* Gra — ah a — ah ti-bi ah —

Bass: *mp* Gra — ah a — ah ti-bi ah —

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with Latin lyrics. The score is in G major and 4/4 time. The lyrics are "tu - am. Do-mi-ne De-us Rex coe-le-stis,".

Soprano: tu - am.

Alto: tu - am.

Tenor 1: tu - am.

Tenor 2: tu - am. Do-mi-ne De-us Rex coe-le-stis,

Bass: tu - am

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Do-mi-ne De-us Rex coe-le-stis,". The second staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature. The third staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature. The fourth staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature, featuring triplets of eighth notes. The fifth staff is a piano accompaniment line in C-clef with a key signature of one sharp and a common time signature. The lyrics "Do-mi-ne De-us Rex coe-le-stis, Do-mi-ne De-us Rex coe-le-stis, Do-mi-ne" are written below the fourth staff.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "De-us Pa-ter om-ni-". The second staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature. The third staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature. The fourth staff is a piano accompaniment line in G-clef with a key signature of one sharp and a common time signature, featuring triplets of eighth notes. The fifth staff is a piano accompaniment line in C-clef with a key signature of one sharp and a common time signature. The lyrics "De-us, De-us Pa-ter om-ni po-tens, De-us Pa-ter om-ni" are written below the fourth staff. The word "ah" is written below the fifth staff.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "- po - tens. Do - mi - ne Fi - li". The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef with the lyrics "mp ah — ah — ah — ah — ah —". The fourth staff is a piano accompaniment in treble clef with triplets. The fifth staff is a vocal line in bass clef with the lyrics "8 po - tens, De - us Pa - ter. Do - mi - ne Fi - li u - ni - gen - i - te, Do - mi - ne".

- po - tens. Do - mi - ne Fi - li

mp ah — ah — ah — ah — ah —

8 po - tens, De - us Pa - ter. Do - mi - ne Fi - li u - ni - gen - i - te, Do - mi - ne

ah

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "u - ni - gen - i - te". The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef with the lyrics "mp ah — ah — ah —". The fourth staff is a piano accompaniment in treble clef with triplets. The fifth staff is a vocal line in bass clef with the lyrics "8 Fi - li u - ni - gen - i - te, Do - mi - ne Fi - li, Je - su Chri - ste, Je - su".

u - ni - gen - i - te

mp ah — ah — ah —

8 Fi - li u - ni - gen - i - te, Do - mi - ne Fi - li, Je - su Chri - ste, Je - su

ah

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics: -su — Chri — -ste. The second staff is a vocal line with lyrics: ah — ah — ah — ah — ah — ah — ah —. The third staff is a vocal line with lyrics: ah — ah — ah — ah — ah — ah — ah —. The fourth staff is a piano accompaniment line with lyrics: 8 Chri — ste, Je — -su Chri — ste, Je — -su Chri — ste, Je — -su Chri — ste.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics: mi — ne De — us, ag — nus De —. The second staff is a vocal line with lyrics: ah — ah — ah — ah — ah — ah — ah —. The third staff is a vocal line with lyrics: ah — ah — ah — ah — ah — ah — ah —. The fourth staff is a piano accompaniment line with lyrics: 8 Do-mi-ne De — us, ag — nus De — i, Do-mi-ne De — us, ag — nus De — i,

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on five staves. The first staff is a vocal line (Soprano) with lyrics: "Gloria in excelsis Deo". The second staff is a vocal line (Alto) with lyrics: "in excelsis Deo". The third staff is a vocal line (Tenor) with lyrics: "in excelsis Deo". The fourth staff is a vocal line (Bass) with lyrics: "in excelsis Deo". The fifth staff is a figured bass line with lyrics: "in excelsis Deo". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (ff, f). The lyrics are written in Latin and are repeated across the staves.

Handwritten musical score for a vocal piece, likely a Mass, in G major (one sharp) and 4/4 time. The score is written on five staves. The lyrics are: "Qui tollis peccata mundi. Filiius Pa- tris. Qui tollis, qui tollis ah ah". The score includes various musical notations such as treble and bass clefs, key signature (one sharp), time signature (4/4), and dynamic markings (p, mp, mf). It also features triplets, slurs, and fermatas. The lyrics are written below the notes, with some words like "tris." and "ah" appearing multiple times.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "mi-se-re-re no-bis". The score is written on four staves. The lyrics are: "mi-se-re-re no-bis. p ah — ah —". The dynamics are marked "mp" and "p". The notes are mostly half notes and quarter notes, with some slurs and ties. The key signature has one sharp (F#).

mi-se-re-re no-bis
mp

mi-se-re-re no-bis. p ah — ah —

mi-se-re-re no-bis. p ah — ah —

8 mi-se-re-re no-bis. p ah —

mi-se-re-re no-bis. p ah — ah —

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "Su-sci-pe, su-sci-pe de-pre ca-ti-o-nem nos-tram, qui se-des". The score is written on four staves. The lyrics are: "Su-sci-pe, su-sci-pe de-pre ca-ti-o-nem nos-tram, qui se-des". The dynamics are marked "mf", "f", and "mp". The notes are mostly half notes and quarter notes, with some slurs and ties. The key signature has one sharp (F#).

Su-sci-pe, su-sci-pe de-pre ca-ti-o-nem nos-tram, qui se-des
mf f mp

ah — ah — ah — ah —

ah — ah — ah — ah —

8 ah — ah — ah — ah —

ah — ah — ah — ah —

ad dex-ter-am pa-tris, mi-se-re-re no-bis.

mp

ad dex-ter-am pa-tris, mi-se-re-re

mp

am pa-tris, mi-se-re-re

mp

pa-tris, mi-se-re-re

mp

mi-se-re-re no-bis.

mf

Quo-ni-am tu-se-lus

mf

Quo-ni-am, quo-ni-am

f

Quo-ni-am, quo-ni-am

f

Quo-ni-am, quo-ni-am

f

Quo-ni-am, quo-ni-am

f

ah

mp

ah

mp

ah

mp

ah

mp

ah

mp

sonc - tus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus

ah ah ah

ah ah ah

8 ah ah ah

ah ah ah

ffle - su chri - ste! molto legato

-anc to - ri

mf fp

Sp tu

-cum

fp

cu

fp

dim. e rit.

fin. *ritardando*

Handwritten musical score for five staves. The first staff contains a vocal melody with lyrics "in glo-ri-a De-i Pa-tris. A - men". The other four staves are for instruments, each with a melodic line and a "mm" marking. The score includes dynamic markings like "p" and "ppf", and performance instructions like "dim. e rit." and "fin. ritardando".



AUGUST 25 — SEPTEMBER 2

MINIFEST

NINETEEN EIGHTY-FOUR

Patron: Her Excellency Lady Stephen C.St.J.

P.O. Box 17, Jamison Centre, ACT 2614BULLSHEET NO 3

June

(packed with lots of exciting information and at least 20%
of your daily requirements of newsworthy items!)

DO NOT LOSE !

What

Aw, come on - don't be boring. You all know what it is ... it's a small intervarsity where members of university choirs from around Australia come together forming a large choir to sing in an unforgettable concert. Minifest Nineteen Eighty-Four promises a week of hard work. But it also promises exciting social activities, lovely SCUNAE to show you round our fair city, and a beautiful beatific committee to cater for your every whim. In short, it's just the thing for those post-exam pre-third-term blues!

When

Saturday 25th August to Sunday 2nd September

MusicBerlioz Te DeumBrahms Four Folk Song Arrangements

Conductor: Warren Bebbington (Lecturer at the Canberra School of Music)

If you don't know the Berlioz Te Deum, believe me -- you are missing one of the most thrilling choral works ever written. It is absolutely exhilarating to sing: the first and second movements are overwhelmingly emotional, and the last is surely one of the grandest and noblest movements in all music.

Please come! We need a huge choir to match the huge orchestra. I make a special plea to tenors: as there are two (quite high) tenor lines, we need every tenor we can get. Come!

Warren Bebbington

(PS: I'm looking forward to seeing everyone again from last year's IV in Melbourne.)

Accommodation

The camp will be held from Saturday night through to Tuesday afternoon (25-28 August) at Greenhills. This camp is on the banks of the Murrumbidgee River about 15 min. from Canberra. It features several rehearsal spaces, barbeques, sporting equipment, dormitory style accommodation, etc.

Choristers will be billeted in Canberra for the remainder of the Festival.

Social

The SCUNA 21st Birthday Party is going to be a fancy dress cold party (shouldn't be too difficult in Canberra in August!). Start thinking about snow, ice, Antarctica, polar bears, etc. and come dressed appropriately.

Arrival

All choristers arriving by bus/plane will be met at the bus depot/airport. For those who are driving to Canberra details of how to get to the camp will be provided in the final Bullsheet (early August).

Touristy Information

There are many interesting things to see in Canberra: the High Court of Australia, the National Gallery, the Australian War Memorial, the National Library, etc. If you've never been to Canberra think about spending some extra time looking around. We will be happy to assist. Also the Snowy Mountains are worth a day visit.

Cost

Camp fee (3 days) \$45
 Registration fee - Worker \$30
 - Non-worker \$15
 Plus spending money for Minifest windcheater/T-shirt, etc.

You will also need a bit extra for your contribution to billeting expenses.

Bring

Song books
 Sleeping bag
 Warm jumpers and japara-type jacket
 Concert clothes: long black skirt/trousers, white blouse/shirt, black bow-tie, black academic gown (if you have one, otherwise we will provide one)
 Fancy dress for the SCUNA 21st Birthday Party
 Revue item
 ABUNDANT ENTHUSIASM !!

Contact Numbers

For further information please ring

Mike Strasser	(062) 49 8264	(h)
& Leonie Rutherford		
Hazel Willaims	(062) 82 2917	(h)
Brian Yates	(062) 47 4648	(h)

