

# erato 44



OCTOBER 1984



## Editor's longwinded blah

You've probably noticed that I take Erato seriously. That's in part because I was around when it started in July 1970. Things haven't really changed since then - the concerns of the choirs haven't anyway; concert programmes, conductors, social activities. Erato hasn't changed much either, apart from cosmetic adjustments; most articles still focus on social activities rather than musical, and I suppose this is due to lack of deep knowledge of the latter rather than anything else. A gentle editorial dig; - surely the music is interesting?

Erato is, of necessity, a labour of love. But like all of love's labours it takes time to do it well. Please get the message that, if you want an up-to-date Erato, then you must take Deadlines seriously. There is no way known to Man - or Erato Editors - that this magazine can be typed, set up, printed and in your hands in under three weeks at the minimum. So send your articles in before the deadline and don't expect to promote anything occurring within the month (at least) after it. Late articles jam up the layout as well as the publishing. I plan to ignore late articles in future unless someone makes it All Worthwhile...

A brief word about format: This double-column layout saves money, so please understand that all articles will be re-typed by me (or more likely Serena) and artwork will require photoreducing to fit. Therefore please don't stick down pictures etc., and please don't send unreproducible material (printed in pale colours or poorly photocopied). Thanks.

Thanks also to Adrian Kenyon, the editor of Western Australia's Music Maker magazine for his permission to reprint articles. If you, the reader, don't like my choice of material you can always supply your own - how about it AUCS and QUMS?

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Intervarsity Choral Societies' Association,  
is edited and published by Robert Kay,  
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The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC - at least I hope not, because their opinions are often boring.

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\* DEADLINE FOR ERATO 45 : FEBRUARY 28 1985 \*

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### IN MEMORIAM

CRAIG NOTTLE

died, Mt Everest, October 1984

Our sincerest sympathies go to  
his sister Libby (MonUCS)



# 36<sup>th</sup> Intervarsity Choral Festival Hobart 1985

## Introducing I.V. '85

Sunday 20th January to Sunday 3rd February  
**Tantan tarazing BOOM!**

I.V. '85 WILL be a landmark in contemporary Australian  
.....AND.....INTERNATIONAL.....culture.....a SUPURBLY  
UNFORGETTABLE GALA OCCASION ! BUT DID YOU KNOW THAT  
THIS GALA OCCASION WILL MARK THE ANNIVERSARIES.....  
OF THE FOLLOWING GLITTERING EVENTS ?????.....VIZ.....

\*\*\*\*\*

15BC (or thereabouts) THE IMMACULATE conception.

1185 The 'Lay of Igor' was written by an anonymous  
Russian poet in a vivid and très exciting style.

1285 SEQUINS FIRST USED IN VENICE - TALK ABOUT  
EXCITING SPARKLE !!!!!!!

1485 Birth of Hugh Hunt Aston - composer of 'Hornpipe  
for Virginals'

1585 Birth of Heinrich Schütz - the greatest German  
composer before B.A.C.H.

1685 Birth of J.S. Bach - the greatest German composer  
since Schütz.

1685 Birth of Johann Georg Gebel? (organist and  
composer .....Fascinating.)

1685 (again) Birth of Handel and D. Scarlatti (a teeny  
weeny bit boring)

1885 Birth of Alban Berg - TANTANTANTAN TARRAAAAAAA  
ZING BOOM! ! !

dear Louis Pasteur made the first ever inocula-  
tion against rabies\* (\*I DO HOPE YOU'VE ALLLLLL  
HAD YOURS LATELY').'.'.').)

1935 Death of Alban Berg - BEGINNING OF THE SWING ERA  
AND APPEARANCE....OF.....BOOGIE WOOGIE.

"MURDER IN THE CATHEDRAL" T.S. ELIOT....BEWARE!..  
..OH YOU THAT ARE FAINT OF HEART ! .. .. .

(our concert is actually going to be held INSIDE  
St David's Cathedral... ..)

SEEEE YOU ALLLLLL ON THE 20th OF JANUARY.....

Liz Adamson XX

## THE MEN AND THE MUSIC.

CARL CROSSIN

With First Class Honours in musicology and vast and varied conducting experience, Carl Crossin really knows his profession and he is looking forward to meeting and working with you on our chosen programme. He is one of Adelaide's most experienced conductors and assisted Alex Ingram of the State Opera to prepare the Adelaide Festival Chorus for a performance of Beethoven's Ninth Symphony with the New Philharmonia under Vladimir Ashkenazy.

Many concerts conducted by Carl Crossin have received favourable reviews.

- From a review of the Graduate Singers' performance of Handel's oratorio Israel in Egypt:

"....there was no doubt that the conductor Carl Crossin recognised the possibilities of the colourful score and set out to make the most of them... Israel in Egypt is a very demanding work for chorus and the Graduate Singers showed great resilience in lasting the distance and still having enough in reserve to all but lift the roof in the final rousing chorus... this performance captured the spirit of the piece."  
THE ADVERTISER, Aug.30 1982

I.V.'85... THE CONCERT PROGRAMME. THE CRITICS SAY..

Magnificat in D for soloists, choir & orchestra

J.S. Bach

"This is truly a great Magnificat, in the very best tradition of this outstanding German composer. It is one of Bach's most melodious works...more Italian in style than most of his church music and a true delight to listen to."

Psalm 150 for choir, brass and organ Heinrich Schütz

"Schütz's setting of Psalm 150 is for double choirs and soloists,...each used in juxtaposition against the other, with built-in antiphony an essential part of the composer's conception...the closing ALLELUIA having remarkable weight and richness..."

Two Motets (unaccompanied)

Heinrich Schütz

Ich, Weiss, dass mein Erlöser lebt.  
Selig sind die Toten.

"Highly expressive and delicate, these motets require careful, sensitive delivery..."

Gloria for choir, brass, organ and percussion

John Rutter

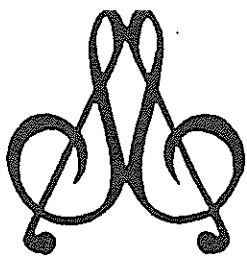
"This is a VERY exciting, dramatic piece of Contemporary English music. It is an exhilarating arrangement...which will inspire audience and participants alike."

I.V.'85 THE CONCERT VENUE... A TRIBUTE TO THE  
NATIONAL TRUST.

St David's Cathedral is a remarkable piece of Tasmanian colonial architecture. Built in 1891 of local freestone and featuring Huon Pine and other lovely Tasmanian timbers, the cathedral's acoustics and quite magnificent!

\* WE ARE GOING TO SOUND AMAZINGLY GOOD \*





# SCUNA

As we ponder the question  
Is there life after Minifest...?

The SCUNA story in 1984

OUR FIRST Term concert was a performance of Songs of Middle Earth - settings of some of Tolkien's songs by Judith Clingan (our conductor) with small orchestra - and selected readings from The Lord of the Rings, on May 4th. It was a sellout, and lots of fun.

Our second term concert was of a selection of English sacred music spanning five centuries, called From Byrd to Britten. The climax of the programme was Britten's Rejoice in the Lamb, which is a wonderful piece of music. We performed this twice - once to a good audience in St Paul's church in Manuka (that's in Canberra), and once to a not-so-good audience in St Saviour's Cathedral in Goulburn. The beauty of St Saviour's made up for the empty pews and the cold weather.

Our Christmas concert will be on Friday December 14th, and will be similar to last year's Chrissy concert, with a selection of mediaeval carols, some 20th century motets, a Vivaldi cantata, a mediaeval pageant and traditional carols. We will hopefully get to sing the traditional carols out in the gardens if it doesn't rain this year!

Our other activities have included singing at ANU graduation ceremonies, busking, and singing at the wedding of Denise Kraus, one of our altos. We have also been slightly busy with a little thing called MINIFEST, for which we busked, made lamingtons, bottled port, delivered phonebooks, etc... Minifest was great, and it introduced many people to the "I.V. phenomenon". We showed that we can organise such an event, and that we can raise money when we need to.

On September 15th, we had a 21st birthday dinner for SCUNA at the Staff Club at ANU, which was a wonderful evening, with quite a few old SCUNAE emerging from out

of the woodwork (some of whom asked things like "Does Ross Worrall STILL go to I.V.'s?"). Hearing people talking about Adelaide I.V. in 1963 makes you feel young!

...and for 1985...

Judy Clingan unfortunately won't be conducting us after the end of this year due to other commitments, so we are looking for a new conductor for 1985. We have arranged for a guest conductor for our first term concert - Warren Bebbington - with Schubert on the menu.

Our committee for 1985 is: Lynne Thomson (President), Megan Morris (Secretary), Alistair Bestow (Treasurer), Jean Finnegan (Librarian), Pippa Sime, Cathy Lawrence, Philippa Wicks and Sue Chadwick (ordinary members), and Murray Basnett (Concert manager).

Until we meet again...

Mike Strasser



Canberra Youth Orchestra Society Inc.

P.O. Box 465, Canberra City, A.C.T. 2601

Phone (062) 47 4714

Mike Strasser 11 September 1984  
Convenor  
Minifest 1984

Dear Mike

On behalf of the CYO committee and players I should like to thank you and the Minifest committee, and not least that magnificent choir for the opportunity afforded our young musicians to participate in the Berlioz Te Deum. It was a wonderful concert, one which will never be forgotten by audience and participants.

Yours sincerely

*Robin Heron*

Robin Heron  
Acting Administrator

## Crazy choir tour WA

—MUSIC MAKER, JULY/AUGUST 1984

FIRST it was the Flying Pickets, then the Nylons and in our own backyard we have Naughty Fish. Now it's the turn of Polyphony, another a capella group to head the way of WA...this time from Melbourne.

But there is a difference. The five members of Polyphony are all classically trained and began life in 1978 as a madrigal group, so don't be surprised to hear the music of Tallis and Weelkes alongside Lennon and McCartney or the Beach Boys.

The group like to mix style and centuries in their repertoire—which includes music spanning 400 years.

The members are Trevor Sheean (counter tenor), Geoff Baird (bass), Daryl Emmerson (baritone), Reg

Ellery (bass) and Andrew Murrell (tenor).

It all began six years ago when a group of young men in Melbourne decided they wanted to sing a few madrigals and renaissance pieces on Saturday afternoons as a hobby, apart from their other choir activities.

Then some of them felt they would like to turn professional, so they found a manager and a choreographer and set out to make the big time.

At first their stage show was based on their vocal abilities, not so much on their visual presentation; but they have since learned a lot about the "theatrical" side of singing so that now they don't just

"perform" a song, they research its make-up, rhythmic ideas and vocal and physical characteristics.

The group whose name comes from the Greek (*Poly* many *Phony* sounds and means many sounds) released their first LP in April. It contains some numbers from their stage show such as a punk version of the Beatles' *Yesterday* and their own composition *The Wheels of Industry* in which they not only harmonise but also take on the characteristic sounds of a factory along with movement that simulates machinery.

Critics have described them as "the King's Singers and the Marx Brothers rolled into one" as they sing, dance and clown their way through zany TV commercials and parodies of country and western music before reverting to their serious side once more for a Gregorian chant.

# Tasmania University Musical Society



## GREETINGS from the Treasure Isle!

With our eyes set firmly on the I.V. in January, TUMS have, nonetheless, been involved in a busy programme of singing and fundraising. Our first term concert of the Fauré Requiem was presented before an enthusiastic audience in the magnificent surroundings of the Town Hall - we even supplied French pastries at interval - très bon!

Not to be outdone by such exploits, TUMS worked long and hard under the baton of Robert Prero during second term to present Handel's wonderful Alexander's Feast, complete with 20-piece orchestra. Although numbers were down on expectations, the singing was greatly enjoyed by all.

And so enter the A.G.M. - out with the old and in with the new. Jill Waters is now our new president and the committee wholeheartedly throw their weight behind her - here's to a good year! Thanks to Jo Adamson and the outgoing committee for their tireless work over the last year.

The Christmas programme is already well in hand - numerous arcades and shopping centres will soon be ringing to the rousing sound of harmony in the run up to I.V. But first, inspired by the Olympics and with a commitment to maintaining the structure of modern society as we know it, Bob wants us to deliver 13,000 telephone books for him - it will be interesting to see who drives the truck!

On a more sober note, our conductor (sorry, musical director), Robert (see above) has decided to leave us due to personal commitments. We have all appreciated his dedication to choral singing and wish him all the best for the future.

So there it is - TUMS is alive and well and looking forward to the I.V. Remember - only 15 weeks to go. See you there!

Matthew Brownlie

### TUMS COMMITTEE

President: Jill Waters 64 Regent street  
Sandy Bay 7005  
(002) 347064

*Robert Kay, inaugural winner of the AICSA Prize (1976/77), asks the question...*

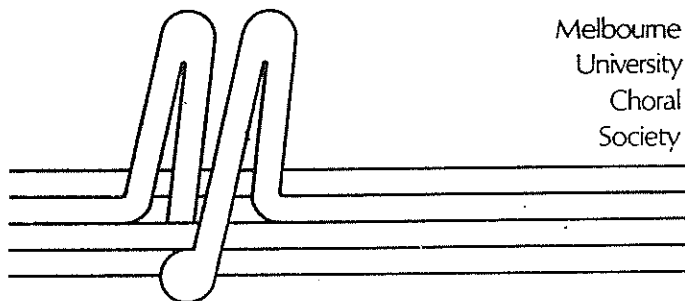
## Composition for What?

HOW MANY YEARS has the AICSA Choral Composition Competition been running? About seven? Anyone ever performed a winning entry, or perhaps sung one through? I know that one winning entry has had one performance, but I don't know of any other of the prizewinners getting this much attention for their labours.

It's all very well AICSA having a competition for the writing of choral music, but what is it intended to achieve? If it is to produce new works for member societies to perform, then member societies aren't doing so. Perhaps it is to bolster the impression

(continued on Page 12)

Vice Pres:	Matthew Brownlie	28 Taroona Cresc. Taroona 7006 (002) 278205
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Treasurer:	Matthew Coleman	19 Devonshire Square West Hobart 7000 (002) 344089
Publicity:	Susan Williams	201 Goulburn Street West Hobart 7000 (002) 348326
Con. Man.:	Kieran Lennard	3 Corby Avenue West Hobart 7000 (002) 310231
Librarian:	Adam Marshall	33 Fisher Avenue Sandy Bay 7005
Social Secretary:	David Walker	c/- Jane Franklin Hall Elboden Street South Hobart 7000 (002) 232811
Archivist:	Chris McDermott	85 Barrack Street West Hobart 7000 (002) 346539
I.P.P.:	Joanna Adamson	17 Beddome Street Sandy Bay 7005 (002) 237314



Melbourne  
University  
Choral  
Society

WELL, IT'S TWO concerts down and one to go - things are now in full swing preparing for our Christmas concert. The year's been generally very successful on the choral front for MUCS. For those who didn't catch up with our activities earlier in the year, we did Mozart's Requiem and some negro spirituals in first term (and even made a profit on the concert). Second term saw us performing in St Paul's Cathedral: Handel's Coronation Anthems and Kodaly's Missa Brevis. Again a success (and again a profit!!).

Third term will see us combining with MonUCS for a Christmas extravaganza: the AUSTRALIAN PREMIERE of Monteverdi's Christmas Vespers as well as Britten's A Boy was Born. The concert will be in December in St Patrick's Cathedral (the impressive Catholic one).

On the committee front we've elected a new one, which will take office as from 1/1/85. They are as follows:

President: James Harland  
Vice Pres: Campbell Flack  
Secretary: Pam Lazarus  
Treasurer: Lynda Walters  
Publicity: Dave Rodda  
Librarian: Vanessa Twiggy  
Asst Libr: Peter Jones  
Social Sec: Robyn Starkey  
Camp Officer: Cathy Pugsley  
Con. Man.: Maya Rozner  
I.P.P.: Fiona McKenzie

Well, that's about all the news from sunny(?) Melbourne. See you all in Hobart.

Yours chorally,

Erato 44 - 5

Fiona McKenzie

# Technique conquers Jane's asthma problem

Jane Manning...a frustrated academic.

"I'M IN Australia for about four months...it's an extremely busy programme but I'm a natural workaholic. Do you know that this is my fourth visit to Perth and this is the first time I have been to the beach.

"Three times I've been...I was quite determined to go because I get into an overwork pattern and after 20 years in the business I felt I needed a little ease..."

The words tumble out from the vivacious face of Jane Manning with the speed of bullets from a machine-gun. A late entrant into professional singing, Miss Manning bubbles with an enthusiasm that bursts all barriers. There is the sense that there is much more to achieve and so little time to do it.

"This year started off in Paris, then to Brussels, Madrid, my debut performance in New York, called in at the Festival Hall, and then Holland, Norway and back to the States for a performance in Boston. After Australia, it's Vienna, Amsterdam and so on...I wouldn't mind a few gaps in my diary."

There aren't any, of course. The musical world won't allow it and neither will Jane Manning.

Much has already been achieved. She has performed with many of the world's great orchestras, including the Israel Philharmonic, Spanish National, London Philharmonic, New York Philharmonic, Royal Philharmonic and Scottish National.

She has performed in opera and oratorio as a recitalist and has recorded extensively. She has participated in major British and European music festivals and made over 250 BBC broadcasts.

At UWA, she performed song recitals with British pianist Roger Smalley, and was a special guest artist with the Flederman Contemporary Music Ensemble, with whom she is also working in the Eastern States.

There are concerts all around Australia and an opera with Colin Whitehead. The itinerary takes her from Perth to Sydney, then a quick New Zealand tour, back to Melbourne, then Sydney again, on to Brisbane and back to Sydney for some work at the Conservatorium.

"I enjoy classes and workshops," says Miss Manning of her work at UWA and of the post-graduate classes at Mt Lawley. "Performing is a very large part of



"In an age of musical knights, dames and OBEs Jane Manning deserves nothing short of canonisation for her services to modern music" ...just one of the many plaudits that have been heaped on the British soprano who was in Perth in March as artist-in-residence at the University of WA. She talks to BARBARA HORNE about the highlights of her career.

the job but I have a real feel for teaching and it's lovely to have the opportunity here.

"I enjoy working with young people tremendously. I love doing public master classes...I like having my brain stretched. I'm really a frustrated academic and I love this type of atmosphere at the university."

A quick pause for breath and Miss Manning moves on from teaching to the other side of her life: singing.

"I'm from a musical family. They always sang lustily in choral societies and from the age of 10 I was in my parents' choral society singing pieces like *The Creation*. I did a lot of Haydn and Mozart. As a late developer, I have been able to do everything...you gain the experience as you go along.

"The gift of a good voice is common, but so often people don't know what to do with it. The ones who get to the top are the ones who know what to do with the voice. Lots of singers come from opera school with terrific voices, but they don't all succeed."

Jane Manning didn't come from

opera school but success came easily and rapidly. She was happily teaching in her home town of Norfolk in England when she met a German teacher during a summer school.

"I had this urge to give up teaching and go and study voice. I had this blinding flash that this was what I wanted to do. My parents thought I had gone mad, but I gave up teaching and went to Switzerland to study for a year."

A good all-round musician and a bright student, Jane learned quickly, moulding technique into the gift of a beautiful voice.

"Technique is everything," she says. "If you use the correct technique you don't have problems. I have never been to a voice doctor in 20 years."

One problem Miss Manning does experience, however, is a strong allergy to cats and horses, and contact with either animal will cause a severe asthmatic reaction.

"But it is an allergy I am well aware of, and therefore I make sure I don't put myself in jeopardy. Even a few cat hairs on the sofa is enough to bring on an attack."

She is adamant, though, that

asthma need not be considered as a disability and points out there are a number of well-known celebrities who are asthma sufferers. And she admits that the breathing technique she was taught in Germany has helped her considerably.

She also admits that she was not gifted with a spectacular voice—"but my voice is still growing". And, indeed, her reputation is still growing.

Acclaimed by critics around the world, she is strongly identified with

contemporary music—"I like the challenge and variety of new works," she says. "I don't want to spend a whole evening doing old music."

In fact, two pieces written for Miss Manning by her husband, Anthony Payne, are great favourites. "His *Evening Land*, for voice and piano, is one I do all over the world, and his latest composition for me will be heard for the first time later this year."

Mr Payne is well known in his

own right as a composer and music critic for the London *Daily Telegraph*, and therefore he doesn't get to be with Jane on all her travels.

"This particular trip to Australia is the longest period we have had apart, but he's hoping to fly out and see me for a week at Easter."

Looking back on her first 20 years as a performer, Miss Manning says emphatically: "I have had such good fun out of my singing."

—MUSIC MAKER, MAY/JUNE 1984

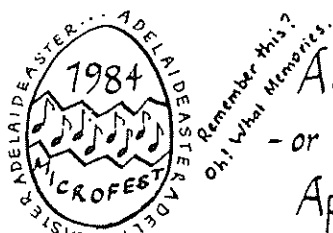
# flinders university choral society

DEAR UCS AND UMS,

You know I can't think of anything I like more than writing Erato articles except perhaps worming the dog or de-fleaing the cat. Actually I really do like writing to Erato and besides, I tried to con four other people into it and they declined in order to give me the opportunity of writing to you all.

Just when you thought it was safe to return to Adelaide after you heard word of the dismal state of FUCS, we have undergone a resurrection, so watch out world. It seems like only "yesterday" that we were sinking into the depths of drunken "punk" depravity. That really stirs up memories of Minifest doesn't it!!

There were a number of factors of striking importance to our new-found rebirth, not the least of which was the great success of Adelaide's own Microfest (alias Perth Post-Intervarsity Party).



Adelaide Microfest  
- or the Post-IV-Party  
April 20<sup>th</sup>-25<sup>th</sup> 1984

Despite some of the music and occasional rain all things went well and according to plan and no money was lost. (In fact we made about nine dollars).

The next great success story was our second term concert which boasted for the first time since I've been a Fuc (and that's a damn long time) a FULL HOUSE! And no...they were all sober. There were even people standing up. I think one of the reasons we all enjoyed the concert so much might have had something to do with the full-day rehearsal a large part of which was spent in a playground. What an inspiration for a song... "Flying FUCS on the Flying Fox!" We sang Mozart's *Mass in C*, Monteverdi's *Exultent Caeli* and a few shorter pieces.

There should be thanks given to those who provided some of the musical interludes. Firstly to the "Investigators" who are a chamber group from the University. Secondly to our conductor Kenneth (B.A., B.Ed., B.Mus., Dip.Mus.Ed. (Hons), M.A., M.Mus. (Durham) B.Th. (Flind), Dip.Min., Grad.Dip.Past.Stud., A.Mus.A., L.T.C.L., F.R.C.O.) I've often threatened to do that but never had the nerve or the patience before. Kenneth stunned us all with his moving organ solo. Thanks also to my little sister Alison, (I know she's taller than me) who played a Telemann flute sonata. Big thanks go to my Dad too who accompanied my not so

little sister and the choir during the Mass. Soloists for the concert were Nicky Bevan, Cathy Cox, Martin Penhale and Andrew Scott. Thanks to Cath for her poster design which was stunning.

In the latter half of second term the University actually recognised us as a "proper" musical body and is now allowing us to use the Music Studio. The accoustics are much better than the smelly old religious centre and in fact are so good that we managed to get a dischord last week while still in pitch by creating three notes out of two. If you are as confused as I am you should direct your queries to Kenneth.

Currently we are working on Britten's *Ceremony of Carols* for a combined concert with AUCS in December. Alison Jonas as Con-Man has really excelled this time in arranging for no other than the harpist with the A.S.O. to play for us for half her normal rate.

The FUCS AGM and Lunch is being held in two days from my writing this and looks like being loads of fun. I must fly now for as usual more cakes await.

My biggest hugs and kisses to you all,

Judy Beal

  
*Your First Minifest*  
is always the best!

After belonging to MUCS for one term, we suddenly realized that there was more to being in a Choral Society than just rehearsals and going to the Pub. The turning point came when we got our first Minifest bullsheet. We'd heard rumours about mysterious IVs and Minifests but we didn't really know what they were all about. But some of the stories had made us curious so we decided to give it a go! Little did we know, that even the most risque stories would prove to be true.

As Freshers at the camp, we didn't know anyone at all and we felt quite left out as everybody stood around reminiscing and reuniting with friends made at previous IVs. But we didn't feel that way for very long. During the sing-song, started by our own dear Hugh the first night, we realized that the pub nights back in Melbourne had not been in vain, as we sang along with the best of them.

By the end of the camp, we felt as though we had known most people for ages. It was hard not to have fun with a great abundance of social activities ranging from a visit to the pub (remember the snooker-

(continued on Page 16)

Erato 44 - 7

# Ken and the Art of Motor-Cycle Mail

*Our story of lust in the foothills of Brisbane, terror on the waterfront of Hobart and*

SCENE: A ROCKY mountain top somewhere in the Victorian Alps. It is snowing heavily. A number of climbers stagger into view. They are wet, cold, tired, snow-bound, leg-weary and too far gone even to think about dingoes. They dream instead of Camberwell, hot baths and cold beer. They fling themselves onto the snow and look at one another. They are

members of the Melbourne University Falsetto Society, led by the intrepid and stylish Seamus Lager, and they are having what could perhaps best be described as a cold coming of it, whatever that means.\*)

LAGER: Jeez mate if I'd known the quest for ultimate enlightenment was going to be this bad I'd never have left Naughton's.

ANOTHER MUF: (wiping his glasses) I'd never have left Cottesloe beach. I must be so far out of my head I could sue it for divorce.

(At that moment, they catch sight of, as if for the first time, a strange, eldritch figure comfortably clad in white Yakka overalls which have seen better days. He is dropping a new motor into a Kawasaki 400. With his proletarian attire, long dark hair, unearthly countenance and indescribable headgear he looks like the chief shop steward at Carlton & United Breweries after a particularly successful bout of industrial relations who has just dropped by to rearrange your furniture for you on his way to sing the bass solo in Beethoven's Ninth.)

OMNES: It's him!!! (They cluster around him, like a bevy of reporters on the track of an international cheese substitution scandal. They all shout incoherent questions at him.) Tell us, O exalted one, what is the secret of choral enlightenment? What are the specifications for the ultimate head gasket? Where is the best place to train for the mixed eights? Can you draw a graph of the perfect apoggiatura? Where's the esky? - and other remarks too numerous to mention.

(The great sage looks around at them, with the slightly amused tolerance that only a supremely evolved being is capable of mustering at a moment's notice, and points at the first interlocutor with a grimy forefinger.)

KEN: You first. Choral enlightenment? Right! If you can reassemble a Morris Minor engine, simultaneously chairing an I.V. Committee meeting while chatting up an interstate soprano, rescoring the Missa Solemnis for nose-flute and banjo orchestra in your head while humming the bass part for Laudate in 5/8 time, then you're close.

LAGER: Hey yeah? You can do all that?

KEN: Just practice. Do you guys want to learn about enlightenment and deep metaphysical concepts like the neo-Cartesian valve grind and cross-flow Pelagianism? Right! Hop into the van and get cracking. (They leap into a nearby Commer van, which in turn leaps into violent action. As they hurtle down the slope, Ken explains the fight-desk controls, idly flicking at switches and observing the corresponding tremors in the fabric of space-time.)

KEN: Right! Ultraheadlights, indicators, megahorn, clutch, gearshift, brake silos, windscreen wipers (cyclone AND anti-cyclone), interstellar drive, in-flight movies and cocktail bar.

(The passengers find themselves being served drinks by an impressively dignified waiter in full evening dress, who then bows politely and disappears under some old overcoats.)

LAGER: That's a good trick if you can do it.

KEN: Oh yeah, while we're on the subject of bodily gratification, you'd better stock up on breakfast.



## 36<sup>th</sup> Intervarsity Choral Festival Hobart 1985

"WE HAVE INDEED been given free rein within a remarkable complex"

- Benjamin Disraeli musing on rest and recreation on the Tasman Peninsula: (New Years Day A.D.1885)

This I.V. committee hopes to provide YOU with the opportunity to make the LOUDEST, WILDEST, MOST OUTRAGEOUS SOUND this side of Bass Strait; far, far away from boring, party-pooing humanity....THAT DOESN'T KNOW WHAT.....AN I.V. IS.... AND what it can offer the masses.

Well, I can tell you it beats the pants off reading 'Das Capital' or the 'Sloane Ranger's Guide...To Australia's V.I.P.'s'..(i.e. rich bachelors....)

(I.V.'s have something to offer the most hardened, jaded and cynical of people).

\* \* \* \* \*

Camp Carlton is situated on the Tasman Peninsula: a very scenic. . . (indeed like most of Tasmania, a very beautiful, historic, remarkable area.)

AND THE BRIGHT LIGHTS OF HOBART ARE NEVER VERY FAR AWAY. . . .

We will have the place to ourselves and we will be able to do what we like without any problems with noise or alcohol....and the beach is very close. So you could go surfing before breakfast.... if you couldn't be bothered going to bed the night before... and who wants to be boring and go to bed anyway!

The accomodation is basic but adequate - in the best Australian tradition of weatherboard huts and large tents midst bird-calls and wondrous bush etc. And the township is not far away for those little essentials one always forgets... . . . like InVALiD Port Wine.. . fake tan and Aerogard.

With no neighbours . . WE WILL BE RAGING ! !!

SEE YOU SOON.



# Maintenance

by David Greagg

## Part 2

chaos in the chambers of Canberra continues...



(He passes around an array of china bowls, three cartons of milk, raw sugar, spoons and a packet of Aerobix. While they eat, enormous quantities of dust, stones, rocks, satellites, meteorites, asteroids and comets whistle past outside, strike the reflective tape on the windows and retire in confusion.)

KEN: Yeah, Horsehead Nebula's a bit dodgy this time of year. Right, there's Wangaratta up ahead. We'll just pop in for a packet of smokes and then we'll be on our way.

A VOICE: Where to?

KEN: Anywhere that isn't Wangaratta.

\* How should I know? Ask T.S. Eliot.

\*\*\*\*\*

- Where will our heroes turn to next? Is it true what they say about altos? Can the manufacturers' claims for Aerobix be substantiated? Will they all learn to wield mighty wheelbraces in the cause of Science, and sing unforgettable motets in improbable country towns, or will they turn into accountants just like everyone else? Watch out for the next, intermittently interesting saga in our long-running episode of:

Ken and the Art of Motor-Cycle Maintenance.

(from Page 10)

going to see StringyBach on Monday nights in Fremantle - Rob calls us Rent-a-Crowd, but the real reason we go is so we can feel smug by singing along with the songs we know - a lot of their repertoire came out of the Songbooks. And of course there was Rosalind and Richard Lawson's stunning black and pink party for their (respectively) 21st and 18th birthdays, where everyone dressed up and looked really photogenic and gorgeous.

# 37TH I.V. COMMITTEE

HI THERE, ALL you lovely people in the Deep South. This is a little letter to tell you that there will be an I.V. in Brisbane from (copy this down before you forget)

AUGUST 23rd to SEPTEMBER 7th 1986.

A long way off, you think, but it is only a year and a bit before you will be thinking very seriously about it and saving your money.

We have not as yet selected our campsite, or our conductor, or even our music. But we WILL be performing in our brand new (as yet incomplete) Concert Hall - and anyone who can bring extra paying audience will be doubly welcome! We also offer a fortnight of great music, good company, XXXX, fun and excitement in the Sunshine State.

Musically we might perform a poly-choral "Magnificat" and "Nunc dimittis" of Gabrieli for a cathedral evening, maybe we will have workshops, possibly a workshop of Spem in alium (40 parts - count 'em), and the main work could be by Dvorak, or Liszt, or Bruckner, or Berlioz! So you see, we simply want the biggest IV in years! So come on, you'd be Mad if you didn't.

Your committee so far is as follows:

Convenor:	Noel Wilmott	415 Samford Road Gaythorne 4051 (07) 222 5011 (W) 333 5070 (H)
Treasurer:	Mark Barton	23 Shirland street MacGregor 4109 (07) 377 3424 (W) 349 9956 (H)
Secretary:	Andrea Charlton	40 Heidelberg Street East Brisbane 4169 (07) 391 3133 (H)
Liaison Off:	Gavin Lamont	19 Ontario Street Holland Park 4121 (07) 397 3787 (H)
Fundraising:	George Brennan	
Camp Officer:	Colin Lynam	114 Fifth Avenue Windsor 4030 (07) 377 3197 (W) 57 6069 (H)

That's it for now folks, I want to go to bed. Stay tuned for further news as it breaks!

Noel Wilmott

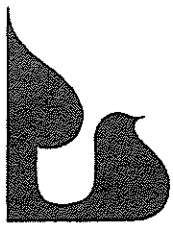
Coming up we've got an African Sanctus t-shirt print arvo followed closely by a House-and-Baby Warming at Rob & Serena's that evening. (Jamie Kay is still not speaking to anyone - what a rude little baby he is). No really, he's adorable, and the world needs more dorables. PLUS! we've got our Annual Dinner on October 8th! Then we've got Vaughan Williams' Serenade to Music for Sir Frank Callaway's Retirement Concert on October 20th and Belshazzar's Feast for the Festival of Perth in March next year. Isn't nature wonderful?!

Anyway, must fly (as Superman said) - see you all at Hobart Ivy if not elsewhere,

Jud Horner

P.S. Sorry it's so long, but I love the sound of my own pen.

Erato 44 - 9



PUCS

## U.W.A. Undergrad Choral Society

DEAR NON-PUCSers,

Hello and everything else to everyone.

PUCS is having a Good Year this year, I'm pleased to say. We've acquired some really worthwhile new people, and PUCS is full of gossiping goings-on, cute coffee conversations, marvellous music and, of course, vivaciously vital vocals.

We had our AGM. That's all I'm going to say about the meeting because it was so boring. No, not really, but here's the Naughty Bits anyway:

NEW COMMITTEE, taking office Dec. 1 1984.

PRES: Mark Gummer (he's a lovely guy)

V.P.: Ingrid Schlawe ("Are they married, or two separate people?")

TREAS: Rick Prakhoff (with Louise - "We're sharing six inches between us".)

SECY: Niels Stienstra (but he does look like Billy Idol)

CON MAN: David Hobbs (red overalls and purple checked shirt)

PUB OFF: Michelle Deegan (Hairdressing, stage managing and funny stories)

LIBRA: Karen Smith (14hr sleepover 21st and Allegri PCP)

SOC SEC: Lindsay Cargill (called our treasurer "Pricky Rakhoff" - how rude)

DISCHORD ED: Jud Horner (Seamed black silk stockings and pink cream cakes)

O.C.M.: Anna Napier (n x 10<sup>3</sup> phonebooks in her garage)

O.C.M.: Martine Scheltema (she's new and got lots of Good Ideas)

I.P.P.: Louise Jones (Heavily into sheep: Spinning and Knitting)

CONDUCTOR: Robert Kay ("No, no, no! 'Fac' spelt p-h-a-r-q-u-e".)

NEW MUM & DAD (not an official committee position): Serena and Rob Kay

NEW BABY (ditto): Jamie Alan Sharp Kay (bless his fuzzy little heart)

So that's us at the moment - and what have we done? In April we had our Winnie the Pooh and Middle Earth concert with Peter Holland from the ABC (ooh, name-dropper) and various Uni and PUCS personalities doing the readings. The Pooh readings were a hoot (you know, funny) and it was my very own idea for us to go on stage in pyjamas all looking cute and aged 6: PUCS Poohs in Pyjamas. PCP was at my place, with fairy bread, little pink party cakes, and bread and honey.

Our mid-year concert comprised the inspiringly beautiful Allegri Miserere mei with our own Fl Lawson as soprano soloist, plus Faure's Tantum ergo, Haydn's Non nobis Domine, Josquin's Missa Ave maris stella, some brass pieces, four small group madrigals, and that lovely bouncy Cantate Domino by Schütz.

We've sung at a couple of weddings - most importantly at Alan Hodgkin and Meredith Lane's; done an advertising jingle; and were lined up to sing backing for INXS at the Entertainment Centre for a tiny \$4000 but the deal fell through between Countdown and the band and the choir was cancelled. Were we peeved!! We certainly were.

We're now rehearsing that funky little African number African Sanctus for our concert in the Indian Ocean Festival in November. PUCS is on a double bill with the Muungano Choir from Kenya, I mean, with real Africans. The A.S. is as exciting as ever it was the first time.

We've done \$2000-worth of white phone books (yellows are coming up in November/December and they're heavier) and there was a video night at Paul Quartermaine's place complete with "boys night out" trashy porn movie later on with the boring bits fast-forwarded (how come I know that?). We saw Jesus Christ Superstar at His Majesty's; and we had an eagerly-awaited encore performance (by public demand) of frivolity, haggis stew, and ice-cold morning skinny-dipping at Margaret River at Easter. We've been to see Mr. Verdi's Requiem with a funny alto soloist, and we saw Greystoke - The Legend of Tarzan which was really fun.

Apart from that we haven't really done much - except for going down south a few weekends ago to Wellington Mills to stay in two little wooden chalets in the forest where we could sleep, eat, sing, and sleep to our hearts' content. This had been an idea of Rob and Serena's, but they were too busy having a baby to get there. Tough. Then we went to the Kings Singers, and The Provok'd Wife to snigger rudely at the PUCS people on stage in silly costumes. No apart from that not much has happened really. But I suppose you could count all our post-rehearsal pubs and coffees; and

(continued on Page 9)

## Review by Jan Shepherd

-MUSIC MAKER, SEPTEMBER/OCTOBER 1984

**R**APPORT between conductor and choir is vital to the success of any amateur group, otherwise the very existence of the group is placed in jeopardy.

There was ample evidence of this rapport at the Perth Undergraduate Choral Society's mid-year choral concert on July 20 at Winthrop Hall, with the choir alert, enthusiastic and willing to follow every indication from conductor Robert Kay.

Haydn's Non Nobis Domine provided a grand opening with well-rounded tone and sense of occasion.

Faure's Tantum Ergo began serenely and although tenor soloist John Ryall had a tendency to slide  
Erato 44 - 10

into the opening of phrases, he had a clear and pure sound which suited the work.

A smaller group sang four English songs: Fine Knacks for Ladies by John Dowland, Never Weather-Beaten Sail by T. Campian, Westron Wynde (anonymous) and John Dowland's Come Again Sweet Love.

Here, as elsewhere, the tuning was a little shaky, often on the opening chord of a song. But I'm sure the choir can overcome this fault as it gains in experience and confidence.

There were some beautiful, delicate lines in the Dowland and the Campian effected a light, cheerful mood.

The principal work in the second half was the Josquin des Pres Mass Ave Maris Stella. Granted this is a contemplative work, but the tempos could have been more lively.

The men had some lusty moments in the credo which contrasted with the gentle tone of the opening duet between altos and sopranos in the Agnus Dei.

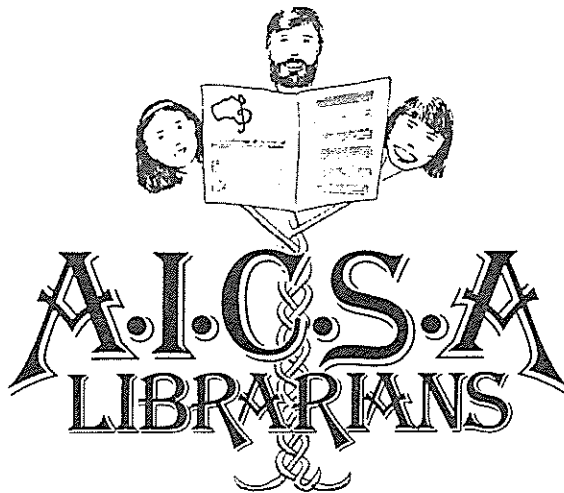
Fiona Lawson, soloist in Allegri's Miserere Mei, Deus, soared serenely over the choir's lovely long phrases. Slightly more dynamic contrast might have enlivened the essentially simple structure of the work itself.

The Cantate Domino Canticum Novum by H. Schutz, in which the choir was joined by a small brass group, was the highlight of the concert. The choir sang with a big sound and bold dynamics achieved a real sense of joy.

# 1984 AICSA Survey...

## Results out

Two MUCs and a MonUC have the unenviable task of cataloguing all the music scores held by all the University Choirs in A.I.C.S.A. ...



Australian Intersociety Choral Societies' Association  
 Librarians: Felicity Johnson, Steve Davies, Judy Hall  
 2 Brand Street, Mt Waverley, Victoria 3149 (03) 277 4850

**G**REETINGS from your newly re-elected AICSA Librarian Team. Those of you who have been at any of the last 8 or 9 Festivals will know us. Those of you who haven't have a treat in store for you at the next Festival.

Our job is to co-ordinate all the music owned by the Societies affiliated with AICSA, and make a catalogue available so as to facilitate inter-society borrowing. To this end we are working on a computer programme, and asking all societies to catalogue their own library, so that we can update the current catalogue. Your librarian already has a stack of very impressive looking forms to fill in. Just ask him or her, and he or she will tell you what a massive job it looks like being. However, you will shortly receive a "kit", formulated with the help of two Melbourne librarians of great renown (Katie Purvis and Vanessa Twigg), which will show you all the short cuts and make the task a much less onerous one.

The advantages of having an up-to-date library catalogue of every society are obvious. You know what music you have, and what you can get hold of quickly, easily and cheaply. (And if you're stuck for ideas for the second half of the fourth concert, a quick flip through the catalogue can supply a wealth of ideas).

The advantage of getting it done quickly is also obvious. You get the Catalogue sooner!

So I'll finish with a request on behalf of your Society Librarian - Help Please!

Looking forward to getting your stack of forms and singing with you in Tasmania.

Lots of love from...

Judy, Flip and Steve

**T**HE SURVEY was conducted during the first week of the Perth IV in January 1984.

Number of responses: 104 (out of 134 participants)

Age: Under 21 32  
 21 - 25 37  
 26 - 30 22  
 30 - 30+ 13

Sex: Male 48 Female 56

Voice: Sop 23 Alto 31 Tenor 21 Bass 29

Society: AUCS 6 FUCS 3 MUCS 21 MonUCS 6  
 PUCS 38 QUMS 3 SUMS 16 SCUNA 4  
 TUMS 4 ExChoralSoc 3 None 3

Membership:

Years ≤ 1 2 3 4 5 6 7 8 10 11 15 17  
 38 22 13 9 7 5 1 5 1 1 1 1

State: WA 40 NSW 17 SA 9 Vic 27 ACT 4 Tas 4  
 Qld 3

Students: F/T 54 P/T 11 Non 39

Courses: Arts 11 Science 16 Music 8 Education 6  
 Engineering 4 Law 5 Econ 3 Library 2  
 PostGrad 5 Other 5

Intent to Teach: Definite 17 Possibly 21  
 Yes, but rather not 5 No 56

Current Occupation: Student 38 Teacher 5  
 Other worker 52 Unemployed 9

Choral Activities apart from current UCS or UMS:

	None	Choir-School	UC/UM	Church	Large	Chamber
Past	32	10	32	38	11	18
Present	68	6	1	4	6	5

	Small	Stage
Past	9	12
Present	9	7

Other Musical Activities:

None 48 Keyboard 7 Stage 11 Vocal 4 Band 3  
 Orch. 6 Instr. 11 Lessons: Vocal 14  
 Instr. 10

Previous I.V.s:

None	1	2	3	4	5	6	7	8	9	10	18
35	27	14	11	6	4	1	1	2	1	1	1

Previous Minifests:

70	19	9	4	-	-	1	-	1	-	-	-
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Reasons for attendance:

**Music** - Experience; to perform major works with a large choir; to improve sight singing.  
**Social** - To make new friends and renew old ones; meet interstate people with similar interests.  
**Other** - Travel; a holiday; an experience!

Possible improvements:

- Invite overseas choirs and conductors and local CAE's to participate.
- Provide more information for possible participants prior to IV.
- Provide confirmation of registration.
- Perform only major works.
- Provide workshops on techniques and styles.

Bill Jones  
 Secretary, AICSA  
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COMPOSITION FOR WHAT?  
(from Page 5)

that AICSA is "doing something for its members". While I find this inference a little unfair, with the current setup of the competition, it is only slightly untrue. I can find no record indicating the Aims of the competition but in the restrictions on entries -

- a) only AICSA affiliates may enter
- b) works must be short, and require minimal accompaniment
- there are implicit guides to the intentions of the competition founders.

Restriction (a) indicates to me that AICSA is more interested in fostering the talents of its members than in actually getting the best possible new choral works. By this statement I am not denigrating the past winners' work, but pointing out that very few experienced choral composers are active members of University Choral Societies. The reverse is also true. Very few members of UCS or UMS have extensive experience in composition. And yet we have written into the Rules a specific prohibition against anyone who has "received regular or substantial income from the composition of music".

Restriction (b) goes in a different direction. It says "be realistic - if you want a performance, make the music not too taxing to learn and not too expensive to perform". "Minimal accompaniment" really means "minimal expense" and "5 - 15 minutes duration" means "not too demanding on rehearsal time".

So in one breath, AICSA is asking for "a brilliant new choral work by a relatively inexperienced composer that will excite every university choral society in Australia". And all this for "not less than \$50" and not more than \$100!

Personally, I don't think that AICSA's ideal will pop up very frequently. Since the competition began, there have been more years when the Prize wasn't even awarded than years when it was won, and rarely have there been more than a handful of entries. If AICSA is serious about its competition, it should consider these as problems.

I think the AICSA Prize is useless unless the winning entry attracts serious performances. The Competition's reputation stands or falls on its winners' quality. However the real problem lies in this value judgement. Certainly we can presume that AICSA is seeking out qualified adjudicators, but the only way most of us know about their decision is through the winner's

publication in Erato. No published Judges' Comments, no explanation of the work, and with an Erato readership who in 99% of the case are not musically fluent enough to read the score for pleasure, who's to make anything of it? There is but one way to "try out" a piece of music - sing it. AICSA really should insist that its prizewinning compositions get an airing, and it has the perfect vehicle for this: Intervarsity Choral Festival.

Now I am not for a moment suggesting that the 1985 prizewinning entry will automatically fit comfortably into the 1985 (or 6 or 7) IVCF concert programme, but one or two rehearsals set aside for "workshopping" the piece is certainly possible. I am aware that IV's in the late 70's were pressed by AICSA to do this, but it hasn't occurred yet. However I point out that quite a lot of music first heard at IVCF and which fits AICSA's criteria of duration and accompaniment has found its way into individual societies' concert programmes: Schutz' Cantate Domino, Monteverdi's Exultent Caeli both from Melbourne IV have had performances this year. Berger's Brazilian Psalm has become quite an old chestnut since first appearing at Canberra IV in 1971. Nigel Butterley's The True Samaritan became quite popular after its first ever performance in Hobart in 1976. I repeat; till we've heard it, we can't judge it. I do not consider this workshop idea at all unreasonable or unworkable - despite its not having been done in the past. If the Prize is intended as an encouragement to AICSA members either to compose or to perform new music, then we bloody well should be trying out the winning works at I.V.

If there is not to be a realistic follow-up, be it workshop or performance, then we should save our money and scrap the competition, as it is obvious that most AICSA members must find the competition of no use at all. For most of us Music is the singing, not the written page.

Personally, I would like AICSA to consider reducing the frequency of the competition in order to increase the Prize value and attract more entries. These days a five-minute SATB + Piano arrangement (not composition) would be worth at least \$150. And I truly fail to see the value of restricting eligibility to AICSA affiliates: why should experience be an unacceptable tool in composition? I somehow cannot see the Butterleys and Bergers of this world queuing up with their entries, but there are a few other talents out there beyond the bounds of university choral societies.

Robert Kay



## 36<sup>th</sup> Intervarsity Choral Festival Hobart 1985

THE SOCIAL Calendar is filling up VERY FAST! Here are the high-lights.....

\* ACADEMIC DINNER: Wine, dine and dance with all the people that you REALLY LIKE until the wee small hours - have a good joke handy - YOU JUST NEVER KNOW WHEN YOU MAY NEED ONE..... ..HATE TO SEE SOMEONE CAUGHT ..... (hic) UNAWARES ...!

RECEPTION AT GOVERNMENT HOUSE: This reception is by the courtesy of our patron, Sir James Plimsoll. Enjoy a SPIFFING drink with your choral peers!

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\* BUSH DANCE WITH TASMANIA'S VERY OWN... ..

COLLY-WOBLERS: These guys are really interested in stirring your spirits - and your feet! But unlike their namesake they will leave your insides in peace!

\* MASSive Parties. . . LOTS AND LOTS

So get yourself into condition! You'll be so glad you did! There's always the Casino for the Diehards ... AND it is OPEN EVERY NIGHT OF THE WEEK -

\* You may even find yourself with a bit of free time!

Some of you may even decide to get some sleep at some stage - you will need something before stepping in front of a strange audience!

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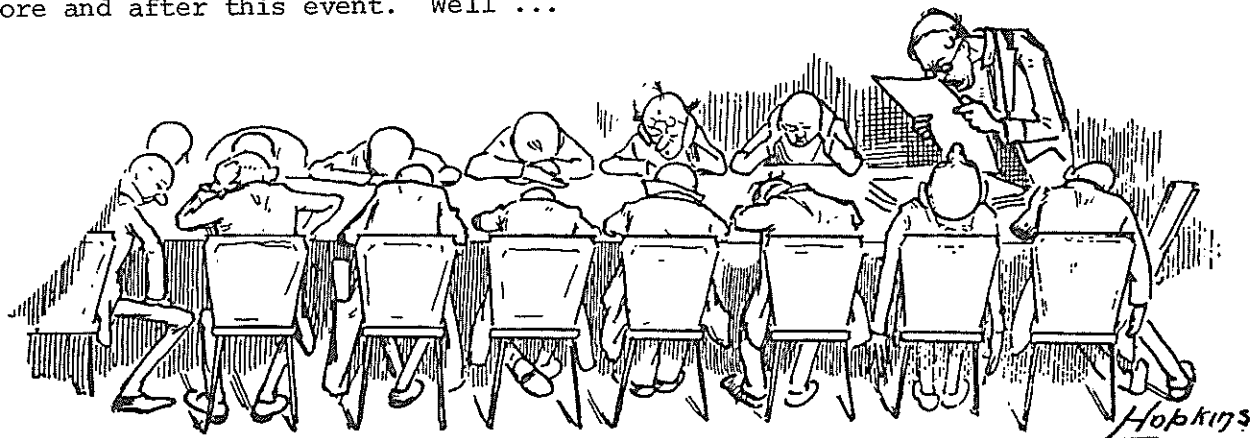
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Liz

Who and what is A.I.C.S.A.? Readers who have attended a Festival or two may have noticed in their FIBS an event called AIVCC. Perhaps you have heard the moaning and groaning of the delegates, before and after this event. Well ...

## Australian Intervarsity Choral Societies' Association



The Australian Intervarsity Choral Societies' Association (A.I.C.S.A.) was formed in 1974. It is a federation of University Choral and Musical societies and its principle function is to provide a national administrative mechanism for the co-ordination and advancement of Intervarsity Choral Festivals (IVs). News of the forthcoming IV (36th) will be found elsewhere in this ERATO. A.I.C.S.A.'s policies are set by the Australian Intervarsity Choral Council (AIVCC), the Annual Meeting of Presidents of affiliated Societies. AIVCC also elects the Office Bearers, approves the budget and receives the various written reports. Another important matter for AIVCC is determining the roster for future IVs. A.I.C.S.A.'s offices are: President, Treasurer, Secretary, Librarian, ERATO Editor and Archivist held by Bazza Gration, Andrew Farrell, Lawrie Horner, Judy-Felicity-Steve Hall-Johnson-Davies, Robert K# and Noel Willmott. (note: Noel is always keen to get memorabilia etc. pertaining to IVs, the older the better).

### The Executive

**President - Bazza Gration:** age 29  
Bazza joined MUCS in O-Week 1973. He did not attend 24th IV (Perth in May) mainly because it was not sold well enough in the limited time available to a May Festival. However, since then he hasn't missed an IV or a Minifest so perhaps we'll forgive him missing 24th. Five years on MUCS committee ('77-'81 inclusive), Social Secretary for Melbourne IV 1978, 4 years as MUCS Assistant Conductor ('81-'84), MonMUC since '78, previous A.I.C.S.A. portfolios - single sculling champ '79, and winner of numerous Morals Awards. If Bazza hasn't done the lot, he's certainly come close! Also noted for his ability to get the most unlikely vehicles to survive interstate journeys.

**Treasurer - Andrew Farrell:** age 19  
"Baby" of the Executive, Andrew joined MonUCS last year and soon assumed the roles of 1st Year Rep. and General Assistant. Thence he was catapulted to MonUCS Treasurership '84-'85 (MonUCS committee goes by financial years not calendar years) and now he combines that with the A.I.C.S.A. Treasurership. A sort of meteoric Bob Hawke backbench to frontbench story: without tears! In his almost-two-years he's attended a respectable number of Festivals and been awarded MonUCS 'Most Corruptible Fresher '83' (corrupted by that years winner of the 'Hugh Duncan Memorial Award for Depravity above and beyond the Call of Duty')

.....

(it was intended to publish photos of the Exec. However these still had not arrived by the time we went to press)

**Secretary - Lawrie Horner:** age 31  
Hark! He speaks! "My brilliant career began with the University of W.A.'s Dramatic Society technical manager ('73). Our lighting technician fell into a drunken sleep during "Merchant of Venice", his snores providing an uneasy background to a lighting plot which resolutely stayed the same through 3/4 hour of scene changes, mood changes and a short intermission. From there I could only go up. My first PUCS rehearsal ('74) was also the first for PUCS' new conductor Robert Kay. I disliked him intensely on first sight and eight years later was proud to be his Best Man. Three IV's (including Concert Manager for Perth IV '80), a Minifest, an Honours Degree in English, an Arts Administration Diploma and a couple of Arts Administration jobs later, I find myself Activities Director at Latrobe Uni. At lunchtime today I was trying to look tougher than I felt, facing 1,800 clammering people while James Reyne and friends stood immediately behind me singing a few songs - and at 2a.m. I had this photo taken. So I combine Australian Crawl and Australian Choral Societies."

In addition to the basic administrative functions, our aims are:

1. to make A.I.C.S.A. more accessible to you: you'll see A.I.C.S.A. not only at Festivals but at post-IV-parties, at some Society committee meetings etc. Also remember we're as near as your phone 03 4193815 and 03 4785263 (Lawrie's work).
2. to make you feel we are doing something for you, your IV, your Society: once you talk to us you'll be convinced!
3. To actually do something for you, your IV, your Society: you can look forward to Handbooks (call them "resource materials" if you must) covering Convenorship, routine administration, finance and publicity.

Remember, notwithstanding the titles of our offices, our role is one (as George VI put it) "... not of dominion but service".

Bazza Gration, Andrew Farrell, Lawrie Horner.

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### SUCCESS FOR SOPRANO

*Elain Flint, soprano soloist for 35th IVCF in Perth, has been invited to repeat her African Sanctus performance with Sydney Philharmonia Choir in November. The composer, David Fanshawe will be at the production. Congratulations Elaine!!*



# MONASH UNIVERSITY CHORAL SOCIETY

**S**LOWLY, gradually, he came down the brilliant chromed stairs of the club and approached the three unsmiling Oriental gentlemen. He knew the deal, but hadn't guessed the bargaining. He was looking down the barrel of the hard, black pistol borne by number two son, but he had a back-up: the waiter appeared with a bottle of champagne and a gun hidden under the tray, but it was too late. To the sound of popping corks, number two fired and the waiter slumped into his arms. It was on.



While dancing girls cascaded across the stage, with shrill tones, the guests scattered under the harsh crack of gunfire. He dived for cover, found the waiter's gun and gave back in kind. The Oriental tottered back against the stair-rail and slid to the floor. Thugs burst in, weapons blazing, just as thousands of balloons were released from the ceiling. The dancers had not given up, and the cacophony of balloons breaking, the singing, the shrieking, mounted to fever pitch as machine-guns stuttered their message of death. He was trapped - amid the balloons and the strident dancing girls his own life seemed to hang on a spider-thread. The machine-gun bullets cut across the floor towards him, then it stopped. "Alright, break for ten minutes, any announcements?" He lept up "Yes, I need a lift to Heathmont, or a hospital".

In the blurred haze that is the aftermath of the MonUCS Annual Dinner last night, I am attempting to look back at our activities over the past year. It certainly started with a bang, a small but active MonUCS contingent to Perth I.V., returning home with the Camp Revue Prize and the Womens' Four Sculling Trophy.

Erato 44 - 14

First term was reasonable - we did a concert just before Easter of Bach's Cantata No. 4 (less choral singing here than we thought), Buxtehude Jesu Meine Freude (boring), and Brahms' Two Motets Op. 74 (wonderful stuff but hard). The choir numbered about 40, with a large proportion of Freshers - about ten of our most senior members left at the end of 1983. This sort of thing has a fairly drastic effect on a choir - I'm sure other UCS and UMS have experienced it at one time or another.

The highlight of the early part of the year was the Inaugural MonUCS Soprano Aria Competition for basses and tenors. This was a glittering occasion attended by about 70 people, among who were visitors from SUMS, FUCS and AUCS. The prize was won by Tessy Tura (alias Bill Collopy) with a stunning rendition of "Kind Sir you cannot have the heart" from Gilbert & Sullivan's The Gondoliers. Second was Lucia di Lamington (Stephen Schafer) whose version of "Vissi d'arte" from Tosca bore a surprising resemblance to "Hey, Big Spender".

In second term we took part in quite a variety of concerts, the major one being our own, featuring Copland's In the Beginning, Byrd's 4-part Mass and a wonderful little piece by Kodaly called Pange Lingua (Simon's discovery). It is a good filler for a concert - it goes for about 15 minutes, the first 10 being an organ prelude. We also sang (with MUCS) in an amazing performance of Beethoven's Choral Symphony, where the choir (on two rehearsals) outdid the orchestra in skill, but not in volume. (We actually got paid a tiny sum for this concert). Several MonUCS also sang some swing numbers with the Monash Big Band on Open Day, which was great fun.

The AGM was held in July, resulting in the following new committee:

- President - Simon Johnson (winner of the 'Relentlessly Monogomous Award' in the Annual Dinner Morals Report)
- Vice-Pres - Kirsty Stiphens (winner of the 'Extremely Nice Award')
- Secretary - Mari Rapp ('Most Corruptible Fresher 1984')
- Treasurer - Andrew Farrell
- Con-Man - Alastair Killick
- Pub-Off - Ron Hansen
- Librarian - Katie Purvis
- General Assistant - Liz Coman
- I.P.P. - Denise Lawry
- 1st Year Reps. - Meredith Taylor ('Serena Sharp Memorial Foot in Mouth Award' winner)  
- Ran Wood



And then we all went off to Minifest and had a spiffing time (all except Alastair, who was getting a tan in Vanuatu). Thankyou, SCUNA.

At the moment we are rehearsing for our MEGA-Christmas Concert with MUCS, featuring Britten's A Boy was Born and the Australian premier of Monteverdi's Christmas Vespers. We also have a sub-committee hard at work finding a new conductor, as unfortunately our beloved Greg-of-the-sexy-knees is leaving us after four years. (He astonished us all last night by winning the 'Hugh Duncan Memorial Award for Depravity' - ever seen a conductor take his clothes off in a public restaurant?)

Our Christmas Concert will be on Thursday December 20th at St Patricks Cathedral - do drop in if you are in Melbourne, otherwise we will see you all in Hobart.

lots of love,  
Katie Purvis.



# SYDNEY UNIVERSITY MUSICAL SOCIETY

## CLANDESTINE SUMS Article:

Scene: A dark and stormy night. A candle flickers uncertainly far on the ringing plains of windy Sydney as a black-gowned scribe wearing black bottoms, white tops, bow ties for the men, red socks and festive underwear on the outside sits, Pentel Extra Fine R56 in hand, composing chronicles of the University of Sydney Musical Society (USMS)...

In the second year of the reign of Queen Lois there appeared in the sky a comet with tail in the shape of a dragon: and the Queen summoned her sages and mystics around her, and they prophesied unto her,



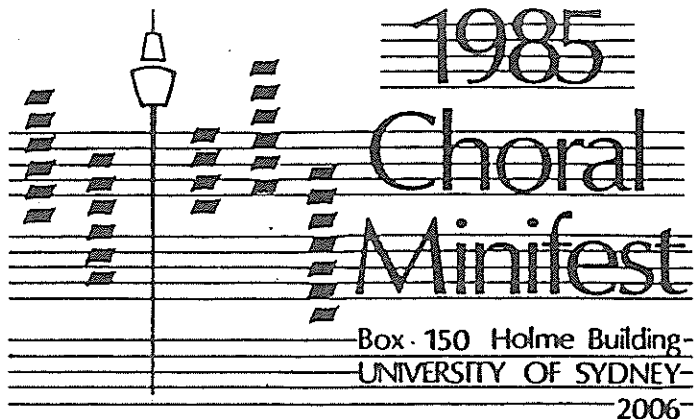
saying: Woe unto SUMS. For as the comet falls, so shall the splendour of that choir: and on the Ides of September shall arise a typographical error, and USMS will inhabit the Sydney Town Hall. And the people shall cry out under the burden that is upon them, and their voices shall say, Hallelujah; and also, Land of Hope and Glory; and yet more, even unto; I Still Call Australia Home. And the Sydney Youth Orchestra shall be conducted in that place by the hand of Tommy Tycho MBE; and it shall be called a Family Concert.

And Queen Lois did rend her academic robe, saying, can not the glory of SUMS be restored? And the chief sage Hevo did then partake of the draught of Cooper, and did reply; Yea, verily, forsooth, gadzooks, zounds and such words, until the court rose in its wrath and stopped her mouth. But she would not cease, and fortold to them that SUMS would hold a post-Minifest party on the thirteenth day of October, and an Annual Dinner on the nineteenth of that same month, and that envoys should be sought from all places that fall beneath the tail of the comet, be they from the west, or the south, or yet even from Queensland, and that they should attend these events of which I have just told you.

And so it came about that the Queen's scribe did write to the Muse of lyric poetry and did invoke her aid in foregathering as many such envoys as possible. Yet still the scribe could not work out a decent ending to this missive...

See you all, here or elsewhere,

David Angell



## HOW MANY CHORAL FESTIVALS HAVE YOU BEEN TO?

If you have attended more than one of the following, this is for you!

IV ADELAIDE August 1974	Minifest MELBOURNE Aug 1980
IV SYDNEY August 1975	IV ADELAIDE August 1981
IV HOBART August 1976	IV SYDNEY May 1982
IV CANBERRA August 1977	Minifest HOBART Jan 1983
IV MELBOURNE May 1978	IV MELBOURNE May 1983
Minifest SYDNEY Aug 1978	IV PERTH January 1984
IV BRISBANE August 1979	Minifest CANBERRA Aug 1984
IV PERTH January 1980	

If you are like me, you have a t-shirt for each festival you have attended. But you can't easily wear all these t-shirts at once!

A t-shirt is being printed with the above information. Except each t-shirt is unique because it is a personal record of YOUR festival attendance. Only festivals you have attended will appear. If you prefer the whole list will appear with stars next to those you have attended. Future festivals will be printed onto your t-shirt for a small fee. Please reply before 1st January 1985.

HOW TO ORDER: Just fill out this form and send to the above address: NAME \_\_\_\_\_

SOCIETY \_\_\_\_\_

### STATE SIZE:

eg Size	12	14	16	18	20	22
Inches	32	34	36	38	40	42
Cm	82	87	92	97	102	107

LIST FESTIVALS TO APPEAR ON T-SHIRT ON BACK OF FORM OR FIRMLY ATTACHED PIECE OF PAPER.

COST: A MERE \$8.00 WHICH INCLUDES - t-shirt(white), all printing, packaging and postage.

ENCLOSE A MONEY ORDER OR CHEQUE FOR CORRECT AMOUNT MADE OUT TO "THE 1985 CHORAL MINIFEST".

Editor's Comment: What about the Minifests in

Hobart May 1974  
Canberra May 1975  
Adelaide August 1976 ??

P.S. I've also corrected your sequence of IVCF locations - can you spot it? I hope so, because this is a really beaut project and it's a pity to get the info wrong.



# 36<sup>th</sup> Intervarsity Choral Festival Hobart 1985

## THINGS TO DO IN TASMANIA IN \*1985.

### \*SING WITH YOUR CHORAL PEERS !\*

RAISE HIGH THE ROOFTOPS OF ST DAVID'S CATHEDRAL!  
(sopranos watch me! Don't worry about the stained glass windows... This is BEAUTIFUL MUSIC so relax! You're not an opera company so those marvellous windows above your heads are not about to break.)

- Go sunbaking.
- Visit the National Park of your dreams. (Write to the National Parks and Wildlife Service: 16 Magnet Ct Sandy Bay 7005 for information on booking accomodation within the National Park of your choice, or phone them on (002) 30 8033).
- Investigate the ruins of Port Arthur.
- Go to Longford for the Folk Festival.
- Dance at the Casino every night of the week.
  
- FIND A PEACEFUL, DESERTED BEACH AND SIT DOWN AND REST.  
TRÈS BON!

Looking forward to seeing you all!

Liz Adamson  
Publicity etc. I.V'85

### *Your First Minifest... (from Page 7)*

playing hoons?), to the ccccold party for SCUNA's 21st and culminating in the Revue. No-one will forget Jim McCormack (and his box) as M.C. and some of us still have pictures of Hugh, Mike, Simon and Brian in their bow ties and little else!

Of course we did actually do some singing at the camp. Warren Bebbington our illustrious conductor had already taken us right through the Berlioz and all the good things we had heard about the Te Deum were certainly proving to be true. Even in its very rough, only slightly rehearsed state, it was beginning to sound really magnificent (well sort of anyway) and the rehearsal times that we thought would be so long and tedious seemed to pass by really quickly.

On the Tuesday after we had settled in at our billet-ors house, we got our first chance to do some sight-seeing. We took in the new Gallery and High Court buildings (taking enough architectural photos to impress our lecturers), which were both fairly typical of Canberra's spaced-out high tech, post-Modernistic sterile architecture, but interesting none-the-less!

The last few days were the best days of the whole time away. Rehearsals, which had now become a way of life were rarely boring and the music was really starting to take shape. In between rehearsals there was no time to get bored, the Committee had seen to that.

We spent one sunny afternoon on a treasure hunt looking for buildings on the A.N.U. Campus and asking about bra prices in Civic, and on Thursday displayed our smiling faces (?) and beautiful singing for Canberra TV during the publicity sing organised by the incomparable Mark Dolahenty. It was these sorts of activities which we remember fondly now.

Every night we managed to find somewhere new to eat, but the favourite was the Workers Club. Where else could one watch Perfect Match, play the pokies, enter the "Monster Meat Raffle" and have a reasonable meal! And of course coffee (!?) was always on at someones house after the evenings rehearsal, so we couldn't go to bed until at least 2 o'clock every night.

Before we knew it, Bush Dances and drives up Black Mountain were mere memories and it was time for the Concert. A lot of hard work had gone into the singing (with the result that most of us had little or no voice left), but it had been worth it. The Te Deum really is an awe inspiring piece to sing (I know everyone involved will agree) and all the practice had really achieved some fine results.

The Brahms, although not in the same league as the Berlioz, was also sounding very effective, now that we could finally pronounce the German.

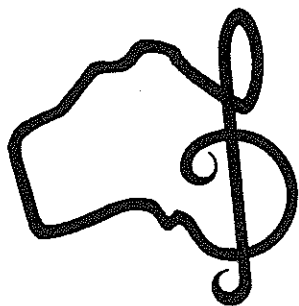
The Concert at the Canberra School of Music was an undeniable success. Everything fell into place and it really was sad to be singing such wonderful music for the last time. There were very few dry eyes by the end of the Berlioz and it was hard to accept that it was all over. The P-C-P was a real riot (as could only be expected) and it gave everyone a chance to have some fun before the inevitable goodbyes came.

We missed the BBQ the next day, but heard it was fairly tearful. When we got home to Melbourne the whole thing seemed like a crazy sort of dream. Looking back now I can agree that your first Minifest or IV probably is the best but I can't really imagine one much better! I still think of Canberra every time someone says "Port".

Thanks very much to Mike, Hazel, Brian, Leonie, Kathy, James, Rob and everyone who was involved in organising the Canberra Minifest. Without them it wouldn't have been the success it was. Thanks also to Warren and Ben for taking us to such great musical heights. See you at the Tasy IV.

Anita (MUCS)





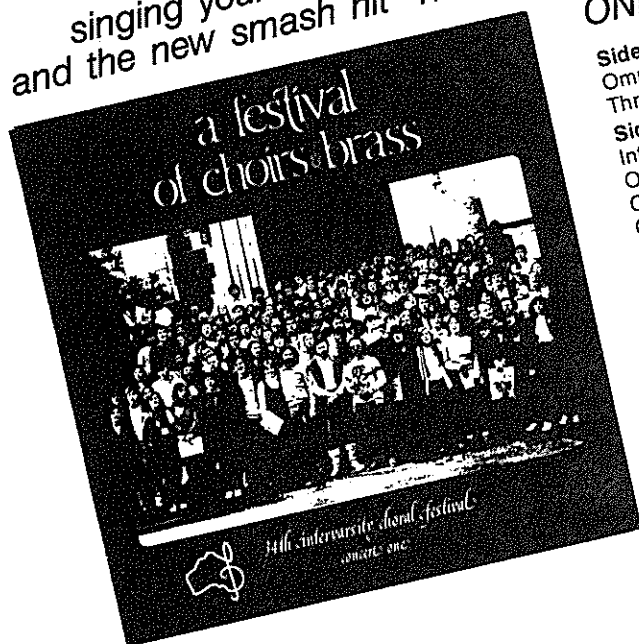
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O magnum mysterium (Gabrieli)  
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