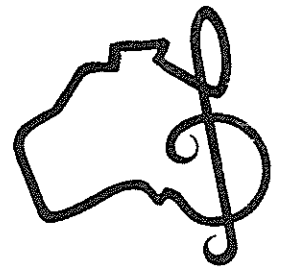
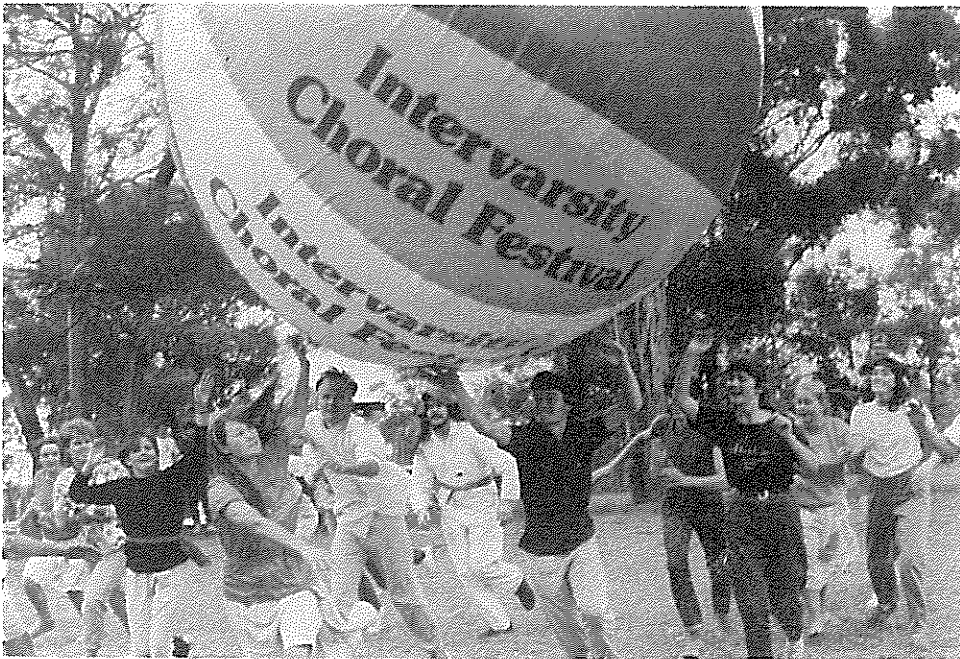


# erato 45

P. Mitchell



March 1985.





## Editor's longwinded blah

Where's my I.V. Recording?

There's a couple of problems with I.V.s that seem over the years not to have been looked at by I.V. committees, despite their frequent (no, ANNUAL) recurrence.

One, which affects most participants, is the almost year-long delay in record production. This is a real nuisance to all concerned and has quite a strong effect in reducing potential sales. This in turn adds to the cost per unit.

The major components of this record-production problem are: (1) Record production is rarely looked into in any depth by planning committees - it doesn't come into any particular portfolio. So it becomes a last minute thing (or even a post-IV thing), which doesn't get sorted out properly because the IV Committee understandably is by this stage heartily sick of organising anything; and (2) Making records is the "status" thing. After all, any local choir can make a cassette. So we wait and we wait while organisers try to find a way around the very high preparation costs of records, then try to find a company prepared to press less than 500 records at anything approaching a feasible cost. Twelve months later - at the earliest - we get a recording, at a price higher than a commercial recording of the same programme.

An alternative to records is cassettes. During the last few years considerable advances have been made in quality of cassette reproduction - both musical reproduction and cassette duplication. I wish to make an historical point here also: IV recordings began in the early '60s at a time when the only home music system was the record player (reel-to-reel taperecorders were less common than laser-disc is today). So it was records or nothing, and the lack of quality of those records had to be heard to be believed! So given the quality available with real-time cassette copies, the rapidness with which they can be produced (witness 1980 IV Perth, where the Choral Rock Concert halfway through IV was out on cassette before IV finished) and the fact that cassettes are a fraction of the cost of records (about one-third to one-half, so buy two if you're worried about tape-breaks), there is a great deal to be said in their favour. Also, since the technology is simpler, a closer eye can be kept on quality control in production. Two weeks' wait is considerably less wait than twelve months.

So where are my IV recordings from Melbourne 1983 and Perth 1984?

Robert Kay

## Erato 45 \* March 1985

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\* DEADLINE FOR ERATO 46: June 30, 1985 \*

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ERATO - the Newsletter of the Australian Intervarsity Choral Societies' Association,

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(09) 387 1108

The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC - and won't be, until the Editor's expenses are met!

# Australian Intersivity Choral Societies' Association



**T**O all new readers of Erato : Welcome to AICSA!  
So what's AICSA?

The Australian Intersivity Choral Societies' Association is a federation of Australian University Choral and Musical Societies dedicated to choristers in stocking caps and great concerts. AICSA publishes Erato (this 'ere wot you're reading - thanks Rob!), organises the roster of Intersivity Choral Festivals (the next IVCF is in Brisbane, August '86) and provides IV's with various forms of financial and administrative support.

By joining your AICSA Constituent Society (TUMS, QUMS, SCUNA, AUCS, MonUCS, PUCS, SUMS, FUCS or MUCS) you are contributing to your Society's affiliation fee. This is a mere \$1.75 per head (less in real terms than it was three or four years ago). Virtually all of this is spent on Erato, so your money comes back pretty tangibly.

So ... Welcome!

Most of the AICSA Executive's work is behind-the-scenes, involving Presidents, Convenors and committees. Recent events include :

- approaching the Trustees for clarification of the guidelines concerning Trust Fund grants to IV's
- release of the draft A.I.V.C.C. minutes
- finally opening a Melbourne AICSA bank account
- forwarding the \$2,000 from the Australia Council to 36th IVCF (Hobart)
- chasing up details of Rod Eichenberger's trip to Australia in August
- keeping in touch with the Australian Elizabethan Theatre Trust and the Music Board of the Australia Council
- considering the relationship between AICSA and Minifests
- and more!!

In particular, we are still looking forward to any submissions for the IV handbook revision. The deadline has now been extended from 28/2/'85 to 31/3/'85 so keep (i.e. get) those cards and letters rolling in!

Other areas of AICSA are the Library and Archives. Here in Melbourne that triumvirate troika of the inner parts, Judy-Steve-Felicity, is stirring the silicon chips, Librarily-speaking, while in nearby Brisbane the notable Noel is doing his national noblest in the sorting and sifting department. See their respective articles for more info.

Happy New Academic Year. To AICSA, Welcome!

Bazza, Lawrie, Andrew

# Australian Intersivity Choral Societies' Association



# MONASH UNIVERSITY CHORAL SOCIETY



**M**ONUCS IS alive and well and still singing in sunny Clayton. We have a new conductor, Mr André de Quadros, who is proving to be somewhat of a social as well as a musical bonus. We have signed up lots of new talent during O-week, and will be attempting to get them to stay in MonUCS during the coming weeks. For the second successive year we acted as a curtain-raiser to the Vice Chancellor's welcome in Robert Blackwood Hall, and have received a lot of positive feedback from freshers as well as getting in good with the university's powers-that-be.

We are singing in several concerts in 1st term, the first one being the University Chapel Service in the first week of term. This is about the fourth year we have done this - we are expected to lead the hymns and sing a short anthem - and it's a great way to get new members instantly involved. (We're actually getting paid for it this year, too). Then on March 31st we're singing as part of a 1000-voice choir in "Victoria Victoria", a concert which has been organised as part of Victoria's 150th birthday celebrations. The works include old favourites such as the 1812 Overture and Land of Hope and Glory, plus the Triumphal March from Aida, Vaughan Williams' Serenade to Music, and the Coronation Scene from Boris Godunov. Rehearsals are being taken by Val Pyers and Faye Dumont (yay Faye), and the performance will be conducted by your friend and mine, Richard Divall of the Victoria State Opera. We've been to quite a few rehearsals already and it's a real scream - great fun, and it actually sounds pretty good. We keep running into all these ex-MonUCS and ex-MUCS - it's like old home week.

Our first term concert will be on May 4th. We're singing Mozart's Solemn Vespers and a collection of madrigals and part-songs. The first term camp will be the weekend after Easter, in our favourite venue, an old converted convent at Heathcote, near Bendigo. It's a great place for playing sardines, or fulfilling that secret religious fantasy ...

Since my last Eraticle, we have had our MEGA Christmas concert with MUCS - the reviews we received are probably elsewhere in Erato. We unfortunately had some serious tuning problems in the second half of the concert, however the first half went better than expected. The party afterwards was a rage (at Jacqui Clark's and Geoff Harrison's) - it was hard to tell who was more embarrassed when the police called at 2a.m. - they or the sixteen naked people in the backyard spa ...

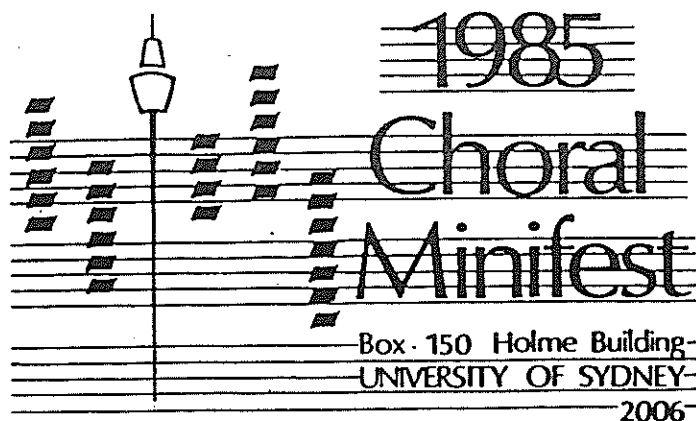
We have also had a fantastic New Year's Eve party at Andrew Maj's (again with spa, and the Blues Brothers at 4.30 a.m....I think ...), and the (almost) annual MUCS-MonUCS cricket match. It was a stinker of a day but mainly enjoyed by all. Oh yes, it was a draw again.

Hope to see you all at Easter's post-I.V. party, otherwise at Sydney's Rudeorama in August.

Lots of nurgles,

Katie Purvis

P.S. MonUCS rehearses on Tuesday nights.  
Lifts home guaranteed (but not to Perth!).



# 1985 Choral Minifest

Box 150 Holme Building-  
UNIVERSITY OF SYDNEY-  
2006

**Y**OU have heard about Sydney Minifest, how it's called Megafest. You're wearing the T-shirt, you've read Bullsheets 0 and 1. You've deferred your University course, paid your rego fee, and started taking multivitamins. Now, here is the Stop Press.

The Popper Produced Pleasure Plan includes an Old Testament Party complete with fiery chariots, phillistine acts, possessed pigs and all your biblical favourites. The stunningly beautiful Great Hall of Sydney Uni will be the venue for an extremely tasteful social event - details to be revealed later. Our publicity singing will be a lunchtime concert in

Martin Place Amphitheatre, with a readymade audience of hundreds (maybe thousands) of office workers. There is also a very strong rumour circulating that every room at the camp is marked No.4...

As for the music, *Elijah* is definitely a Mega work, and a real hoot. In Mendelssohn's own words:

*"No work of mine ever went so admirably the first time of execution or was received with such enthusiasm by both the musicians and the audience as this oratorio"*

and further,

*"I have lived the life of a marmot."*<sup>1</sup>

Such a big work will of course require a full rehearsal schedule. (Why not start learning it now?) You're welcome to arrive at the camp on the night of Friday August 23 or if you'd like to stay a few extra days or months in Sydney just contact Ms Jenns the billeting officer and she will make the necessary arrangements.

Well, as they say in the classics, it's bedibyes time for the convenor, to sleep, perchance to dream of dress rehearsals, coffee parties, ticket sales, goodybags and meetings, meetings and more meetings.

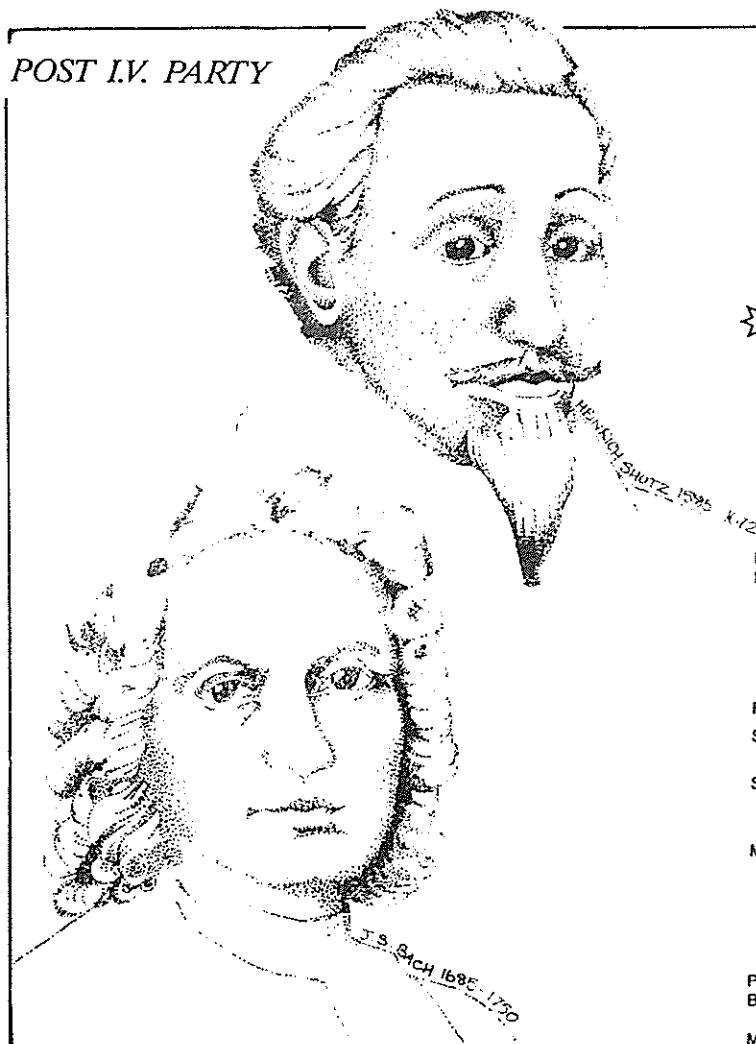
You can give me a tingle if there's anything you want to know about Minifest on 799 3891 (H) or 290 4618 (W). Don't forget to send your \$20 rego fee - the price goes up to \$30 on the 1st May.

Bye for now, love and kisses from all the Committee.

Joy.

<sup>1</sup> Edwards, F.G. *Historical Notes to ELIJAH*, Novello 1903 p.iv

## POST I.V. PARTY



MonUCS and MUCS  
tempt you  
to participate in their

**INSTANT PASSION**  
and  
**MAGNIFICAT**

in ~~WUZFOUR~~ **The Abbey Theatre**  
cnr Orrong & Wynnstay Rds, Prahran

on Saturday April 6th, 1985  
at 7.30 p.m.

Dress: Come as/with your favourite passion  
B.Y.O. Bach 'Magnificat' score, food and grog.

We hope you will spend the rest of the  
Easter period with us too.

Friday 5th April — Hot cross buns and coffee party

Saturday 6th April — See the sights of Melbourne  
Instant Passion

Sunday 7th April — Easter Egg Hunt  
BBQ

MELBOURNE versus THE REST OF THE WORLD cricket match

Monday 8th April — Picnic at Hanging Rock

Everyone is welcome.  
You don't need to have been at I.V.

Please let us know if you're coming:

Billeting: Felicity Johnson (Work: 03-813 2125; Home: 03-819 4978)

Campbell Flack (Home: 03-80 5853)

MonUCS President: Simon Johnson (Home: 03-729 5443)

MUCS President: James Harland (Home: 03-850 3709)



## Queensland University Musical Society

OUR friendly Eratitor has suggested (directed?) that this Eraticle should give details of QUMS' plans for 1985. So I'll start by telling you what we have already done this year.

Before a small and dedicated quartet of QUMS ventured south to the threatened cold and rain of Hobart (mind you I'm not complaining that the weather was actually terrific - just expressing surprise) we started rehearsing motets, madrigals and similar for Orientation. We returned with just over a fortnight to decide which items were in the programme and which had been partly learnt just to see how they went. You might be thinking that that would be plenty of time. It was - despite the best efforts of our fearless leader Joh and his mates in the electricity unions. They decided that rehearsals without electric lights would be more helpful and turned off the lights!

Now as President I was proud of us QUMS. Not one of them rang me during Wednesday to check whether we would rehearse that evening. They just turned up. At 6.30 there was no power so we lined up outside the Music Department and started rehearsing in the rapidly fading twilight. (How we could have done with the never-ending twilight you southerners enjoy.) After twenty minutes the twilight was all but gone so we decided to sing just one more song and did so. Now if I were to tell you that the electricity came back on as we sang the last note you'd not believe me, so I'll tell the truth - the lights came on halfway through the last line. So we then trooped inside and watched Noel sweat as he conducted a further hour of rehearsal. (Have you noticed that all conductors sweat?) The fact that the air conditioning had been cut off for two days (and there are no windows) meant that we all sweated as well even though we were not conducting.

When the lights went off again we had announcements in the dark and then adjourned to the Uni Club next door, realizing that one candle is enough to drink by but not enough to rehearse by.

A week later on Wednesday 20th the "electricity crisis" was still with us but we were determined that our Orientation Concert would go ahead. By now the Music Department's air was soup-like so we had the concert in the foyer. We started with electric lights and a good audience (I hadn't expected anybody to come in the circumstances) and all was going well until, in introducing the next item, Noel was heard to say "and now for something completely different" on which cue the electricity went off. But we were prepared! Two pressure lamps and that fading twilight allowed us to continue and bring the concert to a happy, if hot, end with a rousing rendition of a certain Sesame Street song.

However, my tale is getting out of order because I want to tell you about the Graduation Ceremony that we sang at the previous day. The University is celebrating its seventy-fifth anniversary this year. When Universities celebrate they tend to hand out honorary degrees so good old U of Q decided to hand

out about a dozen of them. Finding suitable recipients must have taxed their imagination because one of the people chosen was the State's fearless leader - yes I mean Joh!

With the electricity crisis certain students felt that if Joh were to get an honorary doctorate it should be one of industrial relations. So an emergency graduation was organised by the Union. Now these good people know better than the University itself how to do these things. They looked in their archives to find what students sang at graduations when previous Premiers were honoured, found a truly revolting bit of Victoriana, and immediately contracted QUMS!

We found the music in our library and rapidly learnt it up. So we made a most significant contribution to the most newsworthy graduation for many a year.

This leads me nicely to our plans for the balance of the year. (See, I have eventually got to the set topic.) We will be singing at another Graduation Ceremony in May when Joh will receive an Honorary Doctorate of Law. The University expect Joh to turn up in person for this ceremony which means that at least some QUMS will not! As you can imagine the University's decision is not unanimously supported!

Then just over a week later we will make our own contribution to the University's 75th. For our first semester concert we will perform *The Vision and the Gap* a choral cantata commissioned by QUMS for the Occasion. Our conductor Colin Brumby has set a text written by Tom Shapcott. The commissioning has been supported financially by the Australia Council. We will be accompanied by the Queensland Theatre Orchestra which will perform a guitar concerto to also by Colin Brumby. As he hasn't yet written a *Te Deum* we will sing Dvorak's instead. Sounds like it will be a super concert.

Our plans for second semester are less certain just at the moment, so I'll let you know what we finally decide next time. If you, dear reader, should be inspired to make a pilgrimage to the deep north you will find choral music alive and well on Wednesday evenings at 6.30 in the Music Department of the University. It goes without saying that you would be most welcome.

I nearly forgot to tell you about the words of that graduation song we revived.

*The Government woke one day! And plonked the gold-dust down;  
They caught up the 'bus, and they founded us,  
And got an immortal crown!*

*Queensland University!*

*Pass the Torch Eternal; Burst the Bars.*

*Semper floreat the 'Varsity!*

*Thus men climb the stars!*

*God bless the Senators all! They're doing their best - don't  
shoot 'em!*

*May the Government grant 'em a Government grant  
To solace their senectutem.*

*Good luck Johannes the First,*

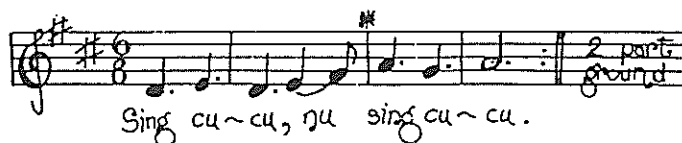
*Of the noble honoris band!*

*The L.L.D. shows (as everyone knows)*

*He doctors the Laws of the Land!*

Yours in harmony,

Bill Abrahams  
Eratologist



# travel

**I**F YOU'RE visiting another city, don't let the occasion pass unnoticed. Put one of the following rehearsals (or pubs) on your itinerary, and you'll be sure of a choral society welcome!

## TASMANIA UNIVERSITY MUSICAL SOCIETY (TUMS)

Rehearsal: 7.30 - 9.30pm MONDAY  
Arts Lecture Theatre  
University of Tasmania

Contact: Jill Waters (President) (002) 25 4152

## MELBOURNE UNIVERSITY CHORAL SOCIETY (MUCS)

Rehearsal: 7.30 - 9.30pm MONDAY  
Theatre A  
Ground floor, Old Arts Building  
University of Melbourne

Afterwards: Lincoln Inn  
Queensbury St. Carlton

Contact: James Harland (Pres.) (03)850 3709

## MONASH UNIVERSITY CHORAL SOCIETY (MonUCS)

Rehearsal: 7.00 - (9.30?)pm TUESDAY  
Music Auditorium  
8th Floor, South Wing  
Menzies Building  
Monash University

Contact: Simon Johnson (Pres.) (03)729 5443

## AUSTRALIAN NAT. UNI. CHORAL SOCIETY (SCUNA)

Rehearsal: 7.45 - 10.00pm WEDNESDAY  
Lecture Theatre I  
Canberra School of Music

Contact: Mike Strasser or Leonie Rutherford  
(062) 49 8264

## FLINDERS UNIVERSITY CHORAL SOCIETY (FUCS)

Rehearsal: 6.30 - 9.00pm TUESDAY  
Music Studio  
Flinders University  
Bedford Park S.A.

Contact: Cathy Roberts (Pres.) (08)344 8180

## PERTH UNDERGRADUATE CHORAL SOCIETY (PUCS)

Rehearsal: 7.00 - 9.30pm TUESDAY  
Room G.5  
Music Department  
Uni. of Western Australia

Contact: Serena & Rob Kay# (09) 387 1108

## QUEENSLAND UNIVERSITY MUSICAL SOCIETY (QUMS)

Rehearsal: 6.30 - 9.00pm WEDNESDAY  
Performance Room  
Department of Music  
Music/Architecture Building  
University of Queensland

Contact: Bill Abrahams (07)275 7667 (Bus.)  
(07)892 4697 (A.H.)



## ADELAIDE UNIVERSITY CHORAL SOCIETY (AUCS)

Rehearsal: 7.00 - 9.30pm WEDNESDAY  
South Dining Room  
Union Building  
Adelaide University

Contact: Jaii Beckley (Pres.) (08)49 4962  
Penny Dalby (Secretary) (08)274 1264

## SYDNEY UNIVERSITY MUSICAL SOCIETY (SUMS)

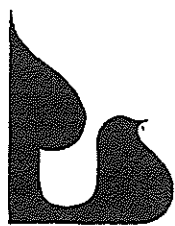
Rehearsal: 6.30 - 9.30pm WEDNESDAY  
Bosch Lecture Theatre 4  
University of Sydney

Afterwards: Native Rose Hotel  
cnr Cleveland/Shepherd Sts  
Chippendale

Contact: Phillip Bird (02)799 6657

(from information collected by Peter Jones)





PUCS

## U.W.A. Undergrad Choral Society

**H**ELLO, all you little cuddly choristers out there. It was brilliant to see you all again, and here we are with Post IV whatnots. I was smitten with Tasmania and even the IV was spiffing too ... It was pretty awful to leave. But to lighten our heavy loads, I will let you in on the amazingly different and fun things PUCS are doing this year.

Progressing from Walton's *Belshazzar's Feast*, rehearsed in 40° heat and eventually to be sung on March 9th with a 200-odd choir and BIG orchestra in Perth Concert Hall for the Festival of Perth, we have been asked to sing in a number of different anniversary celebration concerts and festivals. Aren't we popular? It also means that they are due to do most of the organising for the concerts (or we will jolly-well break their cervical vertebrae). It'll be a nice change from the good old 1st, 2nd, 3rd term/concert format.

First, we're doing part of the programme for a Bach, Schütz and Handel celebration concert for the Music Society on 25th of May in the Octagon Theatre. We're singing some Bach (no, really) and some Schütz (no, really we are) including *Lobet den Herrn* and *Cantate Domino*, and will be combining with Collegium Musicum for some other items.

Then we're off to do *Misa Criolla* by Ramirez at the York Winter Festival on June 2nd. Bouncy Brazilian choral syncopation should be an interesting mix with

the Festival's usual Winter ie. Christmas music. It will also be a good experience to do a concert somewhere as different as York - yer well-preserved Goldrush Goldfields town.

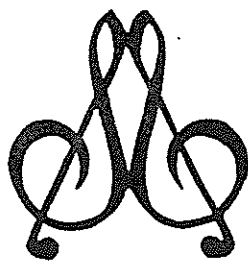
Then we come to August for a shortish, unaccompanied sort of little show, for which we may repeat the Ramirez, but don't know yet. October 26th comes around and we're doing the N\*\*\*\*\* Instant Coffee music! (aren't I crass saying that?). This is also known as *Carmina Burana* by Carl Orff, and even if you've already done it, PUCS certainly haven't. We're combining with the choir of the Academy of Performing Arts and are to be conducted by their man, Richard Gill. The accompaniment will be provided by the W.A. Youth Orchestra. More AMAZING new people and experiences!

We do want to keep something traditional, however, and we haven't done a Christmas Festival of Carols in Winthrop Hall for quite a while (thinks - "Then how can it still be traditional?"), so here we are. We'll be doing the good old favourites; you know, where sops sing the choon and altos sing d's or f's; as well as some nice interesting unaccompanieds - the kind of stuff you're so in love with you insist on singing it at coffee and unwittingly slaughter it by singing it from memory, flat and hopelessly WRONG. But isn't that what being an "undergrad" choir is all about?

That, and having babies. Meredith and Alan now have a little black-haired 2-week old ROBIN WILLIAM who is really pretty, and Jamie Kay is now Speaking (in Baby, of course) and smiling and waving and having a great time at rehearsals. He has sat up and SHOUTED all through the occasional rehearsal from sheer enjoyment!

Anyway, chaps, I must push off now. I have to go and buy a certain 2nd-hand bed and then go home and talk to my Gertie Cat. Lots of love and crotchets - see you later.

Jud Horner



SCUNA

*What's been happening with SCUNA?  
Here is where you find out!*

At the end of last year we had another well-attended Christmas concert, which featured a bracket of mediaeval carols and readings. We also performed, accompanied by the early music group "Musica da Camera" and the Canberra Boys' Choir, a setting of *Beatus Vir* by Vivaldi (the short setting - there is a longer setting of the same text for two choirs), four Christmas motets by Heinz Werner Zimmerman (20th C. German composer) for choir and string bass, a bracket of carols sung by an octet under the able direction of Brian Yates, and some traditional carols sung in the gardens with the people.

We also performed the Vivaldi on 1st December at the High Court as a Sunday afternoon concert, and a group of us sang a programme of Christmas music for the local members of the Australian Academy of Science at

their Christmas dinner. SCUNA is getting known around the place (again), and we sang at an Australia Day public celebration (actually on Oz Day!). This was not so much fun, as it was very poorly organised (not by us!!). It was a hot afternoon, and we had to sing from an unsheltered stage to an audience of about 15 who were sitting under the shade of the only tree within earshot (even tho' we were amplified). The other people (potential audience) were scattered far and wide around the remainder of Black Mountain Peninsula. I guess we should've joined Andrew Everard in Hobart ...

This year we have a new conductor, Mark Hyman. Mark was an active member of SCUNA for 10 years, and is well known for his many musical activities around Canberra. Warren Bebbington, who was to conduct a programme of Schubert for our first term concert, has withdrawn due to other commitments, so Mark will conduct a programme which includes 2 Bach Cantatas (No. 8, *Liebster Gott wann werd' ich sterben?* and No. 104, *Du Hirte, Israel, hore*) and a Handel Chandos Anthem (*Let God Arise*) on 3rd May. Warren was able to arrange the use of a room at the School of Music for us to rehearse in, which is a vast improvement on the chapel at John XXIII College at ANU. The other good news for us is that Peter Young has deserted Sydney for the quiet (?) life here in the nation's capital.

As we dive into O-Week to attract lots of new enthusiastic members, we look forward to an exciting year of good music and fun.

Mike Strasser.



**W**HY WRITE an Eraticle when professional journalists write one for you? Especially articles of such calibre... This is the Hobart Mercury's description of Intervarsity. You always wondered what *Choral Music* was, didn't you?

Hut 4 goes to press.....

## WEEKEND

# Singers ready for THE event



• A section of the inter-varsity choral group during rehearsals in St David's Cathedral this week.

THE greatest annual event for members of Australian university choral societies will take place at St David's Cathedral tonight at 8pm.

The choral concert is the culmination of two weeks of rehearsals, and will feature works by composers like Bach and Schutz, and more modern ones such as Hamilton and Rutter.

For the past two weeks choral societies from around Australia have been taking part in the 36th intervarsity choral festival which was held in Hobart this year.

The festival provides students with the opportunity to improve their skills, while also enjoying social activities.

For the first week the 150 participants took part in a camp near 'Dodges Ferry' where they rehearsed different pieces, in preparation for tonight's concert.

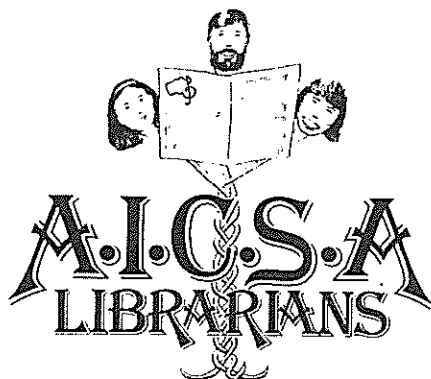
Members were asked to perform many different styles of music, and to combine with one another for the various pieces.

During their final week the group returned to Hobart where rehearsals continued, interspersed with a few social events.

For the uninitiated, choral music could be loosely described as the music of choirs.

The Tasmanian University Musical Society (TUMS), which is one of about nine societies taking part this year, started more than 20 years ago as the University Singers. It is now made up of members of many faculties of the university and non-university members.

There are no prerequisites for joining the choir, except a love for music and singing and a lot of hard work.



Hi. We are the AICSA Librarians — Steve Davies, Judy Hall and Felicity Johnson and we live in Melbourne. If you've never heard of us before you probably imagine a library with a room or two full of scores, or some shelves of sheet music, or at the very least a couple of boxes containing a few christmas carols and the occasional copy of 'Laudate'.

This is not the case. AICSA does own a very small number of scores, but it is not feasible to add to these since the office of Librarian moves from state to state on average every two years. Apart from the difficulties of finding storage space, we have too tight a budget to allow for library costs.

The librarians' major task is to produce a catalogue of the combined library holdings of the member societies of AICSA. A major update of this catalogue is currently in progress. Three societies — Pro Musica, FUCS and AUCS — have already completed their cataloguing, MonUCS have nearly finished and MUCS is half way through the job.

We would like to remind librarians that the deadline for all catalogue entries is **April 30**. This will give us time to prepare the new catalogue for August.

All the best for 1985,  
Flip, Judy and Steve.



## Final concert contained style and expression

ST DAVID'S Cathedral, Hobart, was the setting for the final concert of the 1985 Intervarsity Choral Festival on Saturday night.

Under their conductor, Carl Crossin, the choir gave a programme which contained diversity of musical style with unity of expression, and the large audience was appreciative of this.

The programme opened with "Lux Aeterna" by David Hamilton, in which the choir was most successful in its evocation of a mystical, ethereal quality. This was followed by John Rutter's "Gloria", and immediately one of the problems of the evening became apparent.

The acoustics of the cathedral are most generous to the resonance of brass instruments, and with the brass close to and in front of the choir a balance between the forces was difficult to achieve despite the restraint of the brass players.

In the second movement there were lapses in the choir's breath control, but the joyous sound of the

third movement was an exhilarating experience.

Two funeral motets by Heinrich Schütz were beautifully sung.

J.S. Bach's "Magnificat", with or without the interpolations (preferably without) is a profound and uplifting musical statement. This was an enjoyable performance, for although there were blemishes, notably in the continuo playing, the overall effect was true to Bach's concept.

A good brisk tempo for much of the chorus work was quite refreshing, but perhaps the duet Et Miserere and the trio Suscepit Israel could have been given a little more time to unfold.

The four soloists Jane Edwards, Hartley Newham, Gregory Massingham and Lyall Beven gave sensitive performances despite some wayward continuo work. The two flautists Jane Dickie and Alison Leary were outstanding in their superb contribution to the Aria Esurientes Implevit Bonis.

REG CHAPMAN.

That is it - blemishes/warts and all.

To all those UMs and UCs who didn't go to Hobart IV, I can assure you that all the stories are true. You should have been there.

In this mag you will see one of the IV photos. The one we are selling (and which you can order) is similar and even better (and in colour). We will be sending more order forms to your society soon.

The PIVP is in Melbourne. See you there.

Christopher

**I** RECEIVED this Release in the mail, and I have chosen to reprint it here as the matter of AICSA or UMS/UCS affiliation with the Australian Choral Association is something I feel should be recommended at the next Council meeting in August. Robert Kay

»»»→

## Society rift mars cricket match

A new flare up has aggravated the already strained relations between the two Victorian University Choral Societies.

As if to cement the ill-will a semi-rural senior high office-bearer of the prefabricated outer-suburban "University" society sought to poach a star player from the triumphant inner-suburban senior society. Our correspondent sought opinions.

"It is outrageous that these minor problems have been blown up (in such thermo-nuclear fashion) out of all proportion. It is clear that if we are to go forward we must seek a new spirit of national reconciliation and consensus" said B. Gratton, President AICSA.

"What a wank. F\*ck. Let's all get pissed" said L. J. Horner, Secretary

AICSA. A. Farrell, Treasurer, scratched his head and looked enigmatically bemused.

MonUCS assistant conductor, B. Gratton was heard to remark (in a moment of gross indiscretion) "Can I conduct the christmas concert", and was later reprimanded by the AICSA President and every other president within earshot.

MUCS assistant conductor, B. Gratton said "I remember when a certain suburban choral society was only half its present age. And that's why we should keep the bloody MUCS logo the same".

STOP PRESS: As new barricades were thrown up along the Camberwell/Glen Iris axis this week, both sides walked angrily out of negotiations concerning the next joint concert.



## australian choral association

Choirs throughout Australia will no doubt welcome the formation of the Australian Choral Association, established to promote choral music throughout city and country areas.

The founder of the Association, Faye Dumont has worked with choirs and conductors for many years, and is well aware of the problems facing choirs today.

Membership of the Association enables choirs, conductors and other interested parties to receive regular newsletters which contain information on activities conducted by choirs, feature articles on choral works, and events in which choirs can participate throughout the year. In addition, a host of activities are arranged by the Association to help in such areas as setting up of choirs, choir administration, arranging of music, repertoire and location of suitable performance venues. Liaison with similar associations in other countries is considered an important function of the Association. In fact, the Australian Choral Association is designed to serve ALL types of choirs, whether such service be provision of resources, workshops and seminars for singers, managers and conductors.

It is strongly felt by the Association that there is a great need for the community to become far more aware of the wide variety of choirs and choral music already in existence. Furthermore, the provision of opportunities for choirs to perform works together in major concerts will help draw greater public support and interest.

Australian Choral Association places strong emphasis on Australian choral music and choral music of the twentieth century in such a way as to promote interest in these two important aspects of our musical heritage.

The importance of singing in schools needs to be reinforced strongly in order to provide high quality performers for the many choirs in existence. Along with this is the realization of the Association of the need for the establishment of courses to cover the many aspects of choral work, especially courses for prospective conductors.

The Association feels that only a properly concerted and co-ordinated effort from thousands of choristers throughout Australia can focus the attention of the public and educational and political bodies on these problems, and so bring about their solution.

Membership of the Association is open to any choir, organization or individual for an annual fee of \$15.00, with a special concession rate for students, pensioners and unemployed people.

All enquiries should be addressed to Helen Nicholas, Secretary, Australian Choral Association, 64 Leeds Street, East Doncaster, Vic. 3109.

**B**Y now, we hope you have the dates for the 1986 Brisbane IV written into your diary. Just in case you don't, it is to be held from 23rd August to 6th September. Here are some of the many reasons why you will not want to miss it.

- For the first week, we have booked a camp at Coolumb Beach, on the Sunshine Coast, to the North of Brisbane - a beautiful spot, with surf beaches, hostelrys and other entertainments within easy walking distance. In August, beautiful weather can be guaranteed (well, almost).
- Lest you should tire of sun worship and hedonism, we are organising a number of interesting workshops for the camp, including one on choral conducting. Oh yes, there will be rehearsals for the final, grand concert as well.
- Needless to say, the hallowed IV Traditions, such as sogball matches, boat races and camp revues, will be bravely upheld.
- The Festival's climactic concert will be held (we hope), in Brisbane's vast and impressive new South Bank Concert Hall. The music has not been decided yet, but we are busily negotiating with our prospective conductor. We can promise you an interesting programme; works still on the short-list include the Bruckner *Te Deum*, Herbert Howells *Hymnus Paradisi*, Holst *Hymn to Jesus*, and the Liszt *Grande Messe Solennelle*.

# 37TH I.V. COMMITTEE

- As you will have gathered, we are relying on having a good roll-up of singers. Whichever orchestra we use, it will be a big one, and we'll need plenty of choristers to balance it. So do yourself a favour, and resolve to come to Brisbane for the 37th IVCF, have a good time, and get to know some beautiful and unhackneyed music.

Finally, here is a committee list, in case you want to write to us with suggestions or enquiries. Any donations to the Festival finances will be gratefully received (well, it was worth a try!)

Convenor	- Noel Wilmott
Secretary	- Andrea Charlton 40 Heidelberg St., East Brisbane. 4169
Treasurer	- Mark Barton
Fundraising Officer	- George Brenan
Camp Organiser	- Colin Lynam
Liaison Officer	- Gavin Lamont

See you in August, 1986.

Gavin Lamont.



## SYDNEY UNIVERSITY MUSICAL SOCIETY

**A**S HOBART IV sinks slowly into the West it is once again time for SUMS to get its collective Bum into gear. The hardy SUMites who ventured off to the Apple Isle returned to find the choir busy, rehearsals had already begun and weddings sung at to raise money for MEGAFEST 85. Those SUMites who had not the energy or motor coordination to venture down to Hobart were assailed by tales of lust, secret passions and Hut 4. Their response was one of either 'been there, done that ... Ho Hum' or rage and jealousy because they knew they should have gone!! The Concert itself was highly enjoyable, minor continuo problems notwithstanding, with a certain Tornado Tongue declaring that Rutter was the greatest composer in the world!!!

SUMS has set this concert year aside to celebrate the ....tenary celebrations of certain well known composers such as Franz Joseph Handel, Johann Sebastopol Beethoven, Gabriel Fivé, César Fred, Johann Neopolitician Hummus, Heinneken Tschüss, Ronnie Bruckner and last and least Thomas Tallow. Bye the way SUMS has been declared an "Edgard Varese Free Zone".

When SUMS is not singing at Weddings, Medical Reunion Dinners and Charity Dos at Govt. House life for a SUMite is a social whirl. Our first interstate visitor, N..... from AUCS, for the year was dragged off to the Opera to experience Rita Hunter in *Die Walküre* and contrasted to this a visit to the Gay Mardi Gras!!! A raging party was held at Maison Secretary and this resulted in fun for all and some extensive polypersonal interface situations for the lucky ones!

Orientation was wet but successful and we expect somewhere around 100 new choristers. The choir will be directed by the polytalented Ben Macpherson in our first term Anniversary Concert. The programme being Handel's *Four Coronation Anthems*, some a capella Tallis and J.S. Bach's cantata *Wir Danken Dir, Gott, Wir Danken Dir* BWV 29 at the Great Hall, Sydney Uni on 27 IV 1985. Please come and sing/hear!!!

The 1985 committee is seemingly personable bunch and appears to give the impression of being in control of the situation! A list of their names and places of contact is below this little piece of scribble. Must go now, lots of love,

Phillip & Rita

President	- Eve Killick 63 Vine St. Chippendale. 2008 H 698 7995 270 Sydney Rd. Balgowlah. 2093 H 944 000 (till April)
Secretary	- Phillip Bird 5/93 Carlton Cres. Summer Hill. 2130 H 799 6657
Treasurer	- Anita Valentine
Activ. Off.	- Tim Matthies
Con. Man.	- Anne Fish
Pub. Off.	- Hilary Rhodes-Cunningham
Librarian	- David Angell
O Vos Ed.	- Stephen Schafer
Ord. Membs.	- Rosemary Williams Bruce K.C. Turner
I.P.P.	- Siobhan Lenihan
Maestro	- Ben Macpherson 290 Young St. Annandale 2038 H 660 2446 W 226 3560

# Festi-Value Judgements

RECENTLY, there was an IVCF in Hobart. In about 18 months, there will be another in Brisbane. In between these two there is a Minifest in Sydney in August.

"Big deal!" you might say. Okay - go on, say it! Out loud! Right here and now! Out with it! Now!

After you've got that out of your system, you may well ask "How does a Minifest differ from an I.V.?" The quick answer is that Minifests are only one week long, whereas an I.V. runs for a fortnight. Also, Minifests are not an annual event - I.V.'s are.

"So?" you cry, "Aren't they just organisational details?"

To be sure - if one just mechanically plods from one festival to another. But there is method in this joviality. I.V.'s are annual because our national body, the Australian Intervarsity Choral Societies' Association has endowed itself with the responsibility of guaranteeing an Intervarsity Choral Festival will occur once every calendar year. IV's are annual because AICSA decrees so.

However, no mention is made of Minifests in the AICSA constitution, and hence AICSA has no formal control whatsoever over a Minifest. Now IVCF Committees act (in a strictly constitutional sense) under the guidance of the Australian Intervarsity Choral Council, the ultimate national decision-making body: yet Minifests are wholly the responsibility of the host choir or choirs. Consider this anomaly for a moment. Why are IV's subject to AIVCC, the choristers' Senate (House of Review?) whereas Minifests are not?

Now, I have never held a Committee position at any Festival, but I think it would be unwise to suggest that organising a Minifest takes half the effort of organising an I.V. So if the comparative workloads of each Festival dictate that an IVCF needs the guidance of AICSA, surely so does a Minifest. Shouldn't Minifests be ultimately administered by AICSA, just like IV's?

Or am I being too narrow? Given the existence of IV, what is the *raison d'être* of Minifest? Here are some possibilities:

1. to celebrate special events
2. to "plug" gaps between IVCF's
3. as "training" for running an IVCF
4. for the hell of it (!?)

Do Minifests exist for one, all or any of the above reasons? Everyone who has read an IV programme will know that IVs are considered to have started in 1950. Who knows when the first Minifest was held? (indeed, who cares?). What is the comparative analysis of people who come to Minifest as against those who come to IVCF? Can anyone suggest how to find out?

I do not pretend to know the answers. Nor am I clear myself about the role of Minifests in national choral life. However, if these festivals continue in their current amorphous state, then I see no reason why Minifests should not be brought under the AICSA umbrella. Minifest, as currently practiced, is a choral festival involving participants from all over Australia. So it should be part of the concerns of our national choral body. Aren't issues like this the reason why AICSA was originally established?

Whatever the role, whatever the motivation, Minifest is not well understood: its role is at best confused, at worst... uh?

James Harland

## Adelaide University Choral Society



NO, YOU'RE not imagining it, this really is an AUCS Eraticle. AUCS really does exist, despite what you might think from the last few Eratos. Anyway, on with it.

Our most recent concert was a combined Christmas concert with FUCS, in which we sang Vaughan Williams *Fantasia on Christmas Carols*, the Shepherds' Chorus from Menotti's *Amahl* and the *Night Visitors* and a couple of Christmas Carols. FUCS (in case they don't tell you, and I'm an AUC/FUC/SUM anyway) sang Britten's *Ceremony of Carols* (for harp and choir - wow!), Bartok's *Four Slovak Folksongs* and Kodaly's *Hymn to King Stephen*.

As usual for UCS, UMS and UNA, we sang Christmas carols in shopping centres to raise money. 'nuff said.

Five of us jetted off to Hobart for IV and had an absolutely splendiferous time! Many thanks to Chris and the Committee for lots and lots of fun. (No - not just Hut 4).

In order to entice lots of lovely young freshers into our ranks, we are putting on some combined O-week concerts with FUCS. We are singing at the Fresher's Welcome, then songbook stuff at lunchtime and performances of Bobrowitz and Porter's *The Creation* at both Flinders and Adelaide Uni's.

This year is the year of mega-concerts for AUCS, as it is our 25th birthday! (More on how you too can be a part of this in a minute). Our first effort will Fanshawe's *African Sanctus* for Come Out (Adelaide's Youth Arts Festival) on May 10th and 11th (yes! Two concerts) which should be lots and lots of fun.

To celebrate our 25th birthday we are hosting Audrey Auc's 25th birthday party, on the Queen's Birthday long weekend (7th - 10th June) to which you are all cordially invited. It is, in fact, another Adelaide Microfest! Music will include the well-known Vivaldi *Gloria* and/or Faure's *Requiem*. Social activities will include a celebratory dinner and the inevitable party after the concert. It will be wonderful fun, so BE THERE! Further and more definite details will appear on your doorstep in due course.

In second term, AUCS, FUCS and the Graduate Singers are combining to perform Mozart's *Vespers*, Poulenc's *Gloria*, Faure's *Cantique de Jean Racine* and Handel's *My Heart is in Dieting*. This will be a huge and splendiferous concert - something to look forward to.

If anybody happens to be passing through Adelaide, please drop in and say hello. We rehearse on Wednesday nights at 7pm in the South Dining Room on Level 4 of the Union Building, with coffee at someone's house afterwards. You're more than welcome.

See you all at Audrey's Birthday.

Love and best wishes,  
Norris Carter.

# A.I.V.C.C.

## AFTERNOON RECITAL 1985

**T**HE AUSTRALIAN Intervarsity Choral Council (AIVCC) is often nearly as pompous and lengthy as its name. It began as a shop-talk session for Presidents then became more formal, then a touch over-formal, and finally it nearly drowned in its own motions. But we seem to be getting back towards an even keel.

Here are the headlines:

The latest AIVCC was held in January this year during Hobart IV. We tried to keep the bullshit down by having all reports photocopied and distributed, so that the meeting could be spent on "real" issues. We were partially successful. People were a bit staggered by the mountain of paperwork, but some good work was done.

We organised a demo tape - in effect, "I.V.'s Top Ten Hits" - for grant applications. This is good news for IVs and Minifests. The IV Roster was decided for the next three years, a welcome change from recent procedure of only looking at the next year, because it gives committees more time to work after their festival has been formally accepted. We're pleased to welcome SCUMA back, as their last IV was in 1977 (my first ever! I hated it.). Brisbane is negotiating with the ABC, and will probably present a large Romantic work. This will be a Huge Wall of Sound, especially if we have the ABC Orchestra involved.

The hoary issue of Minifest v IVCF was raised, when a MUCS group proposed a Minifest for the May holidays just before Brisbane IV in 1986. This problem has never been resolved before. The case for, is:

"a Minifest raises interest in the I.V."  
and "all the more, the merrier".

The case against, is:

"IV is more important than Minifests and should take precedence",  
"Many people tend to go to either one or the other"  
and "Minifests in the more populated areas further detract from outlying IVCFs".

This time we agreed to let the Minifest be guided by the IV, because the IV can best speak for itself and is the organisation most affected by a Minifest. Brisbane decided against there being a Minifest in Melbourne. Although this is a blow to the group from Melbourne - sorry James - it seems that, at last, we've found a formula for the Minifest/IV problem.

The AICSA Executive undertook to finish the first draft of the Convenors' Handbook by the August meeting at Sydney Minifest. This project has been in the air for some years, and now we're getting somewhere. Many thanks to Neil Piggott for having done the basic draft, it was a huge job for one person. If you want to write on a particular aspect of running an IV/Minifest/UCS/UMS send it to

AICSA, 49 George Street, Fitzroy Vic. 3065, as soon as possible. It doesn't have to be very clever, finalised, lengthy. Meanwhile I'm at work on my bits of the Handbook. I never realised how much I knew! (Alter ego's note - He never realised how boring he is.)

The AICSA budget was accepted in principle. We're balancing the books! The drift is that AICSA will work on background support for festivals in areas which are common to many/most/all IVs etc., or which cover a longer period than any given festival. These areas are funding (public & private), the handbook, working with the ABC where possible, Erato, collating information (reviews etc.) to help festivals prepare applications, and similar things. We've cut back on everything else.

The AICSA Trust Fund exists to financially support IVCFs and other projects such as minifests, and the AICSA monies can also be loaned to festivals but, as with Trust Fund grants/loans, a successful festival must pay back 50% of its profits as well as the loan. This is because AICSA and the Trust are the only *guaranteed* sources of money, and so if you help build the Trust you're helping future festivals. If this altruism sounds just too British and self-sacrificial for words, you can comfort yourself by remembering that funding bodies view this type of self-support very favourably.

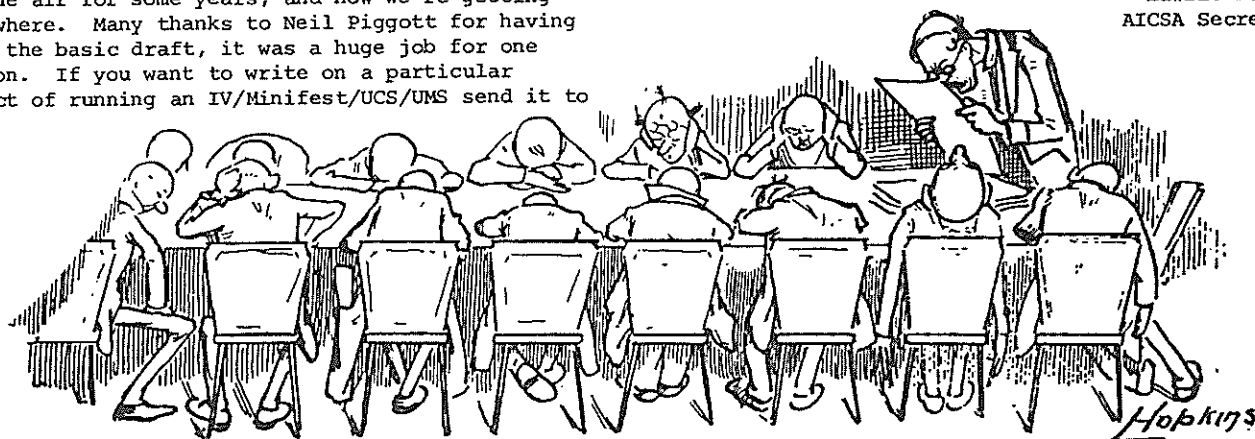
Another point on dollar\$. SUMS does not receive a grant from Sydney University or Union or SRC for its AICSA affiliation fees, but many other Societies on other campuses do. SUMS therefor was not keen on the 10% rise in AICSA membership fees. Would you Presidents out there check with your Union or whatever to see if you can get such a grant? And drop AICSA a line to tell us if you do, because it may be possible, if there is sufficient weight of evidence, for me to do some heavy lifting via other Activities Officers to try to get such grants for all UCS and UMS.

The Choral Composition Competition has been dropped for a year. We hope to bring it back next year, with: (1) more money for the winner and (2) more incentive (money!) for UCS/UMS/Festivals actually to perform the winning Opus. Any ideas? It's the chance you, the budding composer, have to write and hear your own music.

Last but not least, thank you thank you thank you to Chris McDermott & Co., for a fantastic IV and a very useful report which included tips on private sector funding. I think I can end this run-down on AIVCC with the motion passed at the meeting:

Motion 20/85: "That the 36th IVCF's interim report be accepted, and bloody good going mate."  
- R.Kay/E.Killick CARRIED

Lawrie Horner  
AICSA Secretary



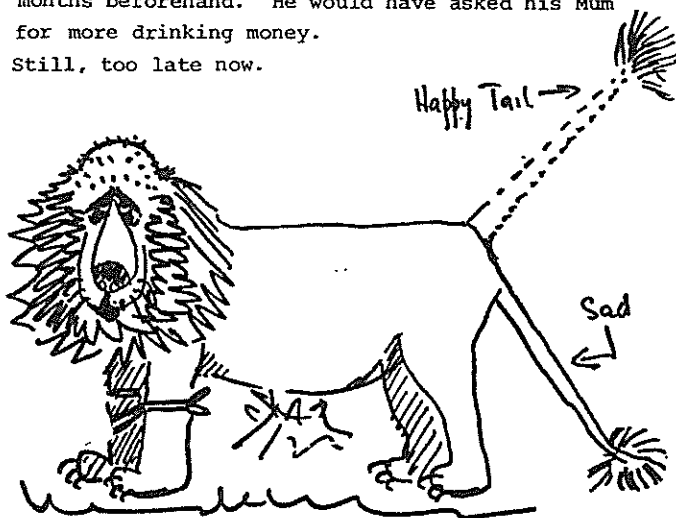
# Tasmania University Musical Society



**A**FTER HIS new friends went back to the jungle, the lion picked himself off the ground and carefully dusted himself down. He felt quite the worse for wear and more than a bit lonely, though he had to admit it was a lot quieter.

So that was what I.V. was like! Why hadn't someone warned him? He would have started training six months beforehand. He would have asked his Mum for more drinking money.

Still, too late now.



T.U.M.S. lion feeling the worse for wear.

Over his gin and tonic back in the T.U.M.S. library, the lion thought over the last few months. I.V. was definitely the highlight, but Christmas hadn't been bad! He'd enjoyed singing at that gallery opening, and the carol concert at St George's Church had made the most profit of any concert in years, even with admission at only a dollar a head. (He'd know better next time). The carols recorded by ABC-TV had also been well received. The lion treasured a letter from an admirer in Melbourne, and he believed the tape had been broadcast even further afield, yea even unto Perth. And he couldn't go anywhere in Hobart without being recognised by perfect strangers. Was this fame and fortune at last?

Ha, he thought. We'll have to build on it. Can't let it all collapse now! So he thought a little longer, and dictated the following press release to his loyal secretary:

*1985 promises new and exciting directions for TUMS. The first concert, sometime in June, will be Handel's Israel in Egypt, presented by the joint forces of TUMS and the Conservatorium Chorale. This is the first time TUMS has been invited as a choir to sing in a concert presented and financed by the Conservatorium and the University Music Committee. We hope it is not the last.*

*The second major concert will be An Evening with Sir Arthur, to include both sacred and secular works by that well-known gentleman.*

Rehearsals for the first concert will be taken by Mr Paul Oxley, while Mr Jeff Horsley will prepare us for the second. As usual, rehearsals will take place at the Arts Lecture Theatre, University of Tasmania, on Mondays, 7.30 - 9.30pm.

The lion paused for another sip of his G and T. He hadn't noticed many visitors at T.U.M.S. rehearsals, ever. But he had to be positive.

*We hope Mr Horsley can again be prevailed upon to coach us in Christmas carols, ready for whatever comes our way in December ...*

At this stage the lion suddenly remembered that O-Week was very soon indeed, and there were Things to be Done. This year the T.U.M.S. stall was going to win FIRST prize on Clubs and Societies Day. There was also the Fresher's Barbeque to arrange. He thought he'd invite the Chorale. He'd heard they were a clean-living lot, lovers of good wholesome fun.

He hoped so. He needed a change. 1985 could be the year it all happened. Where was the Disprin?

Jo Adamson

## sport

### Crews from Melbourne and Flinders Universities dominated the Hobart IV Boatraces this summer...

Most events saw smaller fields than in past years, but this did not prevent fast times or close results from being recorded.

The Freshers' Four event was won by a MUCS crew which included three women - which only goes to show ...er ... something. MUCS also won the Women's Four with only two competitors, each drinking twice. It is interesting to note that the winning Men's Four, FUCS, also competed with a 2-member team.

The Mixed Eights trophy was carried off by MUCS, although a controversial interpretation of the rules by the Judge allowed one competitor from the Freshers' Four event to compete also in the Mixed Eights. Many competitors and fans thought that a "Fresher" was a person who had never previously represented his or her Society and would not be doing so in any other team event in the current competition. Be that as it may, the 1985 Boatraces were well conducted in a spirit of camaraderie and honest athleticism.

The final event, the Individual Title was once again dominated by MUCS and FUCS, although previous title holders of just about everything, PUCS, made a last-ditch attempt to hang in there. Paul Mitchell (FUCS) was first down, but was disqualified for spillage, and the Title went to his compatriot and Men's Four partner, John Nairn, from the man who is definitely "find of the year", Peter Jones of MUCS. The women's lobby considered the notion of a separate "Fastest Woman" trophy, and to that end Ali Jonas' (FUCS) time was recorded as first woman to finish.

Freshers: MUCS (J.Johnson, V.Glue, A.Bell, P.Jones) 15.53

Women: MUCS (F.Johnson, K.Suter) 12.34

Men: FUCS (J.Nairn, P.Mitchell) 7.06

Mixed: MUCS (B.Gration, F.Johnson(2), D.Greagg, J.Harland, K.Suter, P.Jones, C.Flack) 21.53

Individual: J.Nairn (FUCS) 1.40

# Problems, but a sensitive performance

**Concert:** The combined choral societies of Melbourne and Monash Universities with soloists and orchestra conducted by John Argyle.  
**Venue:** St. Patrick's Cathedral.

## Music

By JOHN SINCLAIR

One cannot but admire the enthusiasm, the keen musical intelligence and tenacity of purpose displayed by all concerned with the presentation of last night's concert in St. Patrick's Cathedral.

An imaginatively planned program consisted entirely of great music such as Melburnians seldom or never hear. Proceedings began with Benjamin Britten's rarely-performed Opus 1 — "A Boy Was Born". It is a finely constructed and startlingly fresh work but very difficult to sing.

Under John Argyle's direction it was given an unpolished but admirable performance. Then came the most ambitious and important

item of the evening — the first Australian performance of Monteverdi's Christmas Vespers and Magnificat.

Both works had been edited by Denis Stevens and provided with a plausible but somewhat prosaic orchestral part. The performance in general was very pleasant even if there was an abundance of minor problems.

Some may have been due to the great distance between the choirs, organ, orchestra and soloists. Others seemed to spring from the inability of several of the soloists to project their voices effectively.

But there were some lovely moments, some finely shaped and blended choral singing and always a sensitive feeling for the style and character of the music.

"THE HERALD" Friday 21/12/84

# Poor intonation destroys effect

AN interesting program idea this, to combine an early choral work by the young Benjamin Britten with one of the fruits of Monteverdi's late genius. But interesting ideas, alas, are not enough.

The concert began quite well with Britten's *A Boy Was Born*, based on 16th and 17th century carols. There were moments of hushed beauty in several of the episodes of this piece for two unaccompanied choirs, and if some of the complex and high-set writing proved a little daunting for the female voices, the imperfections were somehow unimportant in the cathedral envi-

## Music

Choral Societies of Melbourne and Monash Universities Britten and Monteverdi St Patrick's Cathedral Melbourne

HARVEY MITCHELL

ronment, and the lasting impression was of an edifice of pure sound.

A slight work, perhaps, but of a fine texture, exquisitely crafted, and conducted with sympathy and discretion by John Argyle.

Perth Undergraduate Choral Society  
Muungano National Choir

By ALAN TRUE

Indian Ocean Festival  
Winthrop Hall, November 30

THIS concert offered startling contrasts and a great deal of musical satisfaction for the capacity audience.

David Fanshawe's *African Sanctus* was the big attraction for locals who were fortunate to hear it during the 1984 Intersociety Choral Festival.

In this performance PUCS, conducted by Robert Kay, gave a cleaner interpretation mainly because the numbers were halved and only one choir was involved. There was a great sense of cohesiveness, commitment and obvious enjoyment in the challenging music.

High points were the *Kyrie* where the choir's fine balance was evident, and the quieter moments for soloists and choir. Both Elaine Flint and Julie Daniel sang beautifully when not having to battle for survival with the electronic elements.

A problem with this work is the amount of electronic amplification required. It is an unfortunate trait of many sound technicians that they aim for the maximum levels before distortion sets in—they regard it as a challenge.

In this performance the levels were, at times, painful—especially when the percussionists were in

action. This detracted from the choir's fine vocal work and swamped the soloists.

However, the quieter moments, with minimum intrusion from amplification, showed off the choir's tonal beauty which was maintained throughout the blistering difficulties of the challenging rhythms.

The second half was devoted to the Muungano National Choir from Kenya. I knew nothing about them and didn't know what to expect, but I was bowled over, to say the least, and hope to hear them again.

Under their conductor Boniface Mganga they produced an effortlessly beautiful sound. They were an object lesson in choral singing with a sublime, smooth quality and marvellous sense of phrasing.

Whether singing Western music or Kenyan tribal songs the effect of tonal control imbued with vitality was obvious.

The most exciting moment came with a stunning arrangement of *Waltzing Matilda* which received a standing ovation. *Matilda* will never be the same for me again.

I trust that local luminaries will be working very hard to bring this choir back for a celebrity tour.

—MUSIC MAKER, JANUARY/FEBRUARY 1985

Monteverdi went further, and fared much worse. The *Christmas Vespers* and *Magnificat* (apparently receiving their first Australian performance) are works edited and reconstructed by the baroque specialist Denis Stevens from Monteverdi's mature collection, the *Selva Morale*.

Undoubtedly it was hard for Argyle to achieve ensemble from his physical forces — split choirs, a range of eight soloists, and an orchestral group — placed around and between pillars.

However, nothing could explain the abysmal intonation that marred the *Vespers*. The breakaway movement was started by soprano 1, who immediately developed a symptomatic relationship with the organ. Perhaps the two were fated to meet in infinity, but this evening they were separated by a full and inexorable quarter tone.

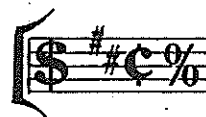
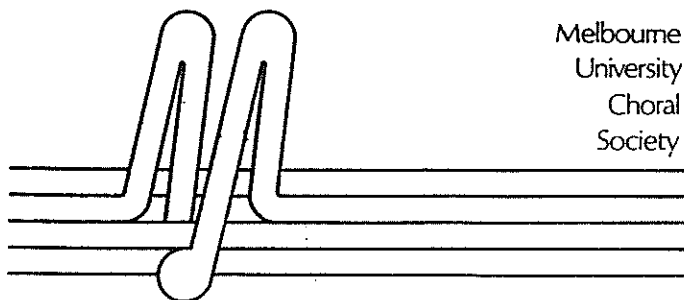
Monteverdi's music, which should be of such buoyancy and arresting loveliness, grated and limped as the tonal malaise. A pity to be hard on amateur groups who had obviously committed a good deal of time to the performance, but a work by the 70-year-old Monteverdi deserves perfection.

The Maestro di Cappella of St Marks in Venice obviously had singers of the highest possible calibre at his command. While none of Argyle's soloists fell into that category, Margaret Arnold proved to be a good, strong alto, and Jerzy Kozlowski should allow one to hear more of what appears to be a gravely lustrous bass.

A door of the cathedral had been left open, and as the *Vespers* moved towards their conclusion, police sirens imposed their toneless whine upon Monteverdi's spacious Latin settings.

"THE AUSTRALIAN" Monday 24/12/84





## Notes from an Ex-Treasurer

**A**FTER a small band of tearful MUCS finally Laudate-d Hugh Hunt through the International departure doors at Tullamarine (2 days after Minifest), rehearsals for the combined Xmas concert began.

The Xmas camp was particularly festive; camp officer Vanessa provided turkey, plum pudding ostentatiously flambéed (at a no-alcohol camp), crackers and paper hats, and Katie managed to play carols on the piano and eat Xmas pud at the same time.

The concert was performed, with MonUCS, in St Patrick's Anglo-Presbyto-Semite (only kidding) Cathedral, and consisted of Britten's *A Boy was Born* and Monteverdi's *Christmas Vespers*.

The now traditional Christmas singing round the suburbs, beginning and ending at Felicity and Dee Johnson's, with a break for shortbread and (deceptively potent) eggnog at Campbell's was, despite the rain which snuffed our candles and sogged our carols books, most enjoyable - we even sang through the whole of *In Dulci Jubilo*.

New Year's Eve at Andrew Maj's included a spa-cram, a jam session, a pinball machine, and a visit by Noella Bajjali, and dawn rose on the stayers watching the Blues Brothers on video.

Why are so many Melbourne UCS born in January/February? Campbell, Anna and Lynda have all just become adults (no notable increase in maturity observed), Katie has gone silver and Barry officially hit the Big Three, dressed in a kilt (below which everything was in perfect working order - we looked) at a party at Judy's which involved a Commer Van cake, visitors from Perth, and interstate telephonic congratulations.

A small but dedicated group of MUCS attended Hobart IV and won the Pressies' PJ's, the Freshers' and Mixed 8's, and the Women's 4's. A good time was had by all, notably one tenor who enjoyed himself so much with a Grad soprano that he was over in Adelaide "on business" within a week.

As *Erato* goes to press, term has not yet begun, so you will have to imagine for yourself the hordes of eager, corruptible freshers who will invade MUCS in 1985. To date (20/2/85) we have had two rehearsals for our Easter *Messiah* concert (venue T.B.A.) and for *Zadok the Priest*, which we will perform as part of the Moomba celebrations.

This year, our conductor is still John Argyle, and we have a new accompanist, Malcolm Oldham, just back from London, Paris, Rome etc. (he visited Hugh at Cambridge). The MUCS library is to be completely reorganised and rehoused this year (or so Vanessa claims). We will continue to rehearse in Theatre A, Old Arts, University of Melbourne, at 7.30 and thence to adjourn to the Lincoln Inn. Our Freshers' camp will be held by the sea at Somers.

I will leave you with our latest news - James and Lynda are engaged - and hope to see you all at Megafest.

Cathy Pugsley.

**T**HE DUST has begun to settle around Minifest 1984 (held in Canberra last year); the Minifest photos from August have been quietly put aside; 36th. IVCF in Hobart has triumphantly come and gone; and everyone is looking forward to what is going to happen in August this year. However, before the memory of all those chocolate frogs fades completely, I would like to make a few (personal) observations about the financial organisation of the very successful Minifest 1984. Perhaps someone, somewhere will find them useful.

**1. Budget:** Firstly, I received a lot of inspiration from previous festival budgets (32nd to 35th IVCFs and Minifest '83). These were available through AICSA and provided a very helpful guide to the amount of income and expenditure I would have to cope with. Talking to ex-treasurers also helped me to avoid some pitfalls.

Secondly, we developed our budget fairly early in the piece and agreed to stick to it. Each portfolio had its own limit and we ended up only overspending slightly on administration.

**2. Investments:** Our fundraising got off to a very good start quite early and it wasn't long before the Minifest Committee were planning trips to the Gold Coast, Bali, etc. Instead, we invested \$600 with CustomCredit for 3 months then at call. (Most building societies and trust funds require at least \$1000 to get started.) When camp and registration fees started rolling in we realised that we would have a lot of money (120 x \$45 camp fee = \$5400) for a short period and so we invested \$5000 with Hill Samuel on the short term money market. Why Hill Samuel? Well:

- withdrawals of any amount can be made at any time
  - withdrawals can be made over the phone
  - withdrawals can be transferred directly to a bank account
  - all this happens in less than half a day; and
  - you don't have to maintain any minimum balance.
- While the situation has probably changed by now, these sorts of investments were very convenient and allowed us to pay our bills when they came in and earn a high rate of interest in the meantime. This would be a useful thing for any Society to do when it has a lot of money temporarily and, indeed, SCUNA now uses Hill Samuel for its own investments.

I could say more... but that would be pretentious! I did find talking to ex-treasurers a profitable experience and I would be very interested to see their comments and observations on these pages, too. (How about it Adam ('85), Paul ('84), Simon ('83), Ben ('82) ?).

See you in August. Yours fiscally,

Bryan Yates  
Treasurer, Minifest 1984

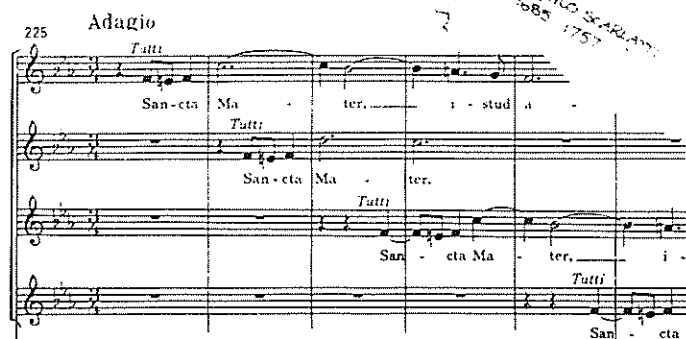
1985, I AM glad to report, is promising to be one of the most challenging years which FUCS have faced in recent times. After a successful Orientation Week concert comprising Bobrowitz & Porter's *The Creation* and various songbook favourites, we are set to begin rehearsals for our first term concert. Although the programme has not yet been finalised, it is likely that such works as *Cloud* by Edward Elgar, *Three Shakespeare Songs* by Vaughan Williams and various folk songs from America, Germany, the West Indies, Denmark and England will be included, to be conducted by Kenneth Lay. We have been invited to perform selections from this programme in the Barossa Valley for the 1985 Vintage Festival in April (in traditional German costume, no less).

In second term we plan to combine with AUCS and the Graduate Singers for a major concert under the baton of Peter Deane. The AUCS article by Norris Carter tells more of this. Thus, may I conclude with an introduction to FUCS' 1985 committee:

President: Cathy Roberts  
I.P.P.: Judy Beal  
Secretary: Paul Mitchell  
Treasurer: Julianne Stephens  
Con. Man.: Joanne Lee  
Pub. Off.: Len Blazeby  
Soc. Sec.: Fay Butler  
Librarian: unfulfilled as yet. (sigh...)

See you all at Megafest,

Fay Butler



IN MEMORIAM

# Ken (too late... too late...) and the Art of Motor-Cycle Maintenance

All UCS and UMS of course expect the utmost level of dedication from their supremely talented members, and so to this end all choristers are requested to memorise the following CHOIR RULES

The choir meets one evening a week for the following purposes:- To discuss politics, tennis, scandal, or church affairs; to arrange socials, excursions, etc., and to flirt. N.B.- If there is any time not occupied in the foregoing manner, and the members feel inclined it might be desirable to have a little singing.

The practice shall commence at 8.30 or at such later time when a sufficient number shall have gathered together. Members are usually thought more of if they arrive late.

The membership of the choir is open to all ladies and gentlemen possessing good voices, and being able to read simple music at sight. What constitutes a good voice is undiscoverable, but it may be safely left to the judgment or opinion of intending members. They know best what they can do. They ought surely to be able to read simple music at sight... if it is only simple enough. If there is any music they cannot read, it is because it isn't simple enough.

Since the conductor's idea is to make the choir as large as possible, should any applicant lack one (or both) of these qualifications, their admission to the choir will not be refused on that account. The choir shall consist of sopranos, altos, tenors, and basses. All those ladies who cannot read music shall sing alto. Should any lady with a high voice object to singing alto, she is recommended to consult a voice specialist, who is almost certain to pronounce her a deep contralto, with a faulty method of production.

The tenors shall consist of many fair gentlemen, who do not mind straining their voices. All the gentlemen left over are required to sing bass.

No notice should be taken of the conductor. Do not trouble to look at his beat. He should tap. What your next door neighbour is saying to you is sure to be of greater interest to you. The conductor is always delighted when a cue is taken up too soon; it shows that the choir is in earnest. If the cue is taken up too late, well—better late than never.

The conductor is always pleased to receive advice from individual members, whenever they have any they find of no use to themselves. He likes to receive hints as to choir management, suggestions as to "tempo" and expression, and is delighted to be instructed in the elements of musical grammar. If you think he has made a mistake, tell him so. By all means do not hesitate.

The choir is expected to supply their own voice lozenges, ginger, etc., and to pass them around during the singing. The conductor never minds half the choir leaving off if he knows they are sucking acid drops or brandy balls.

Any member who feels insulted is entitled to resign. N.B.- It is pretty safe, as the offending parties including the conductor are sure to apologise and beg the member to return.

Basses are at liberty to sing tenor, if they feel that their extensive compass is not duly recognised. He must be a poor worm of a bass who cannot sing tenor if he liked.

The members of the choir should not make grimaces, nor unduly contort their countenances during the singing. This is a privilege reserved for soloists.

Members of the choir are freely recommended to take home copies of music to look over at their leisure. It really doesn't matter if they don't bring them back, because the choir funds are usually in a flourishing condition, and more copies can always be bought.