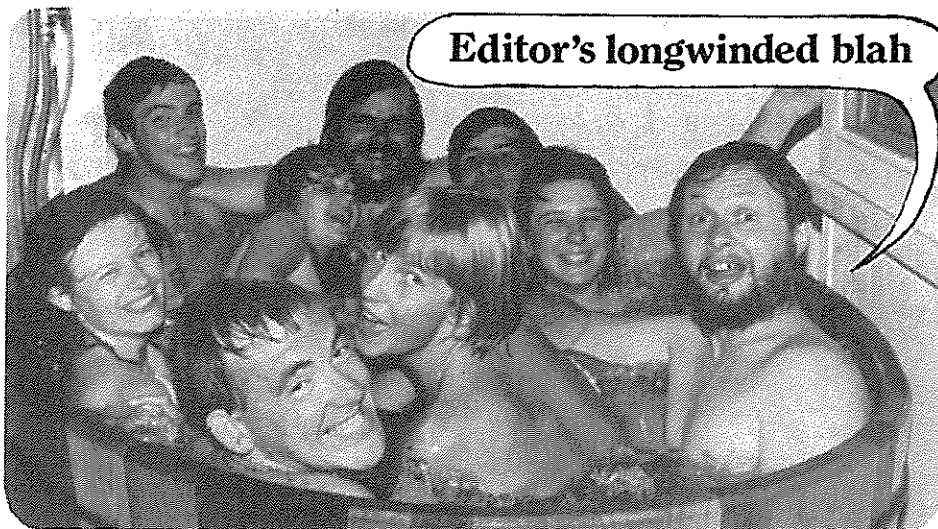


And-a 1, 2, 3...
ERATO FORTY-SEVEN,
OCTOBER, NINETEEN
EIGHTY-FIVE!

HEY, YOU!
STOP READING
ERATO 47 IN
REHEARSAL, AND
PAY
ATTENTION!

Editor's longwinded blah



Erato

- published by PUCS for
the Australian Inter-
Varsity Choral Societies'
Association,

is edited by Robert Kay,
66 Marlow Street
Wembley, W.A. 6014
(09) 387 1108

Can we have our cake, and eat it?

There are two differing emphases that can be given to University Choral Society activities: the "choral" or the "society" - primarily musical or primarily social. Most of us fall somewhere between the two.

This dichotomy is what makes UCS and UMS distinct from other choirs and leads specifically to the style of our Intervarsity Choral Festivals - non-competitive events where the social side is as strong as the musical. Friendships made at IV's and UCS/UMS are the sort that last.

However, there is a distinct effect that the "social" content of our organisations has upon the "musical": we should be aware of the restricted capability of producing the best possible musical results from members who are primarily into "good fun" and its extreme form - "she'll be right on the night".

Now I'm not saying that there should be no place for socialising in UCS or IVCF, far from it. Many of us who have sung with "establishment" choirs are well aware of the limited social activities of these groups and this does make them less attractive despite the (presumably) better musical standard. But the warning should be made: if yours is a Choral or Musical Society, standing firmly on the twin pillars of Choral Music and Social Intercourse, then don't always expect to rise above the level of "Australian Choral Mediocrity". A "Choir" is for excellence, a "University Choral Society" is for, as the critics constantly remind us, "enthusiastic sounds".

* * *

I have received a letter of complaint about my editorial policy (see P.16). In order that there can be no doubt about my views on the editor's role, I will spell it out.

Anyone is free to submit articles or letters for print, on any topic, and I will select those for inclusion on the basis of their relevance and "news-worthiness". I will, and do, take an active role as editor, in the interests of space and factual accuracy.

I consider that ERATO's primary role is as a newsletter - that is as a vehicle for the exchange of news and information on the activities of AICSA and its member societies. As such the "personal style" of a society's correspondent is a great deal less important than the information in their article. While it is up to societies to choose their own cor-

The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC.

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DEADLINE for ERATO 48: FEBRUARY 28, 1986

espondents, I have no reason to rely solely on one person's view of their choir's activities, especially not if I am aware that they have left out information that may be of interest to readers. Such information belongs IN the article, not appended to it.

Apart from that, my other basic premise still is that any article which arrives after the deadline (published in each previous issue, on this page) will only go into the magazine if there is space left.

If you don't like this policy, by all means write to me and tell me, or write to the AIVCC, since they re-elected me.

Robert Kay



A.I.C.S.A. Choral Composition Competition

The AICSA Choral Composition Competition is open to anyone who has not received income from composing outside the university choral societies and festivals. Pieces should be approx. 5-15 minutes duration. Entrants should submit 3 clear copies of the manuscript.

AICSA will not accept responsibility for loss or damage of scores submitted.

ENTRY FEE \$5.00

Closing Date - 30 May 1986

Prize money to be announced subject to negotiation with sponsors. The winning entry will be studied in detail in a professionally led workshop at 37th IVCF in Brisbane, August 1986.

The competition will be judged by leading choral professionals. (Will be announced mid-November.)

For further information contact Barry or Lawrie, 49 George Street, Fitzroy, Victoria 3065. Telephone (03) 419 3815.

P.S. AICSA societies who wish to perform a Choral Composition Competition winner will be eligible for financial assistance from AICSA once sponsorship is tied up.



Queensland University Musical Society

THE FIRST news from QUMS is that our Annual General Meeting and Dinner was a great success. Thanks go to our (then) Librarian, Sue Dowrie (cheer!) for having us at her place. As is usual for AGMs we had elections and the results were:

President	Mark Barton
Vice	Sue Dowrie
Secretary	Adrienne Temple
Treasurer	Lyn Cole (again)
Librarian	Steve Pike (SPike)
Pub Officer	Robyn Pender (again!)
Social Sec	Wendy Biggs or Ethel F Aardvark
New Member Rep	Norbert Grosseholz, Jacqui Higgins and Janet McKeon (jointly).

Your Eratologist was delighted to be pensioned off as IPP. Now as if that hadn't doxed enough people, we also held elections to complete the IV Organising Committee.

After dinner came the high-light of the evening: QUMS' first ever Affirmative Action Aria Competition. In a socially advanced and politically aware state like Queensland we could not indulge in a Soprano

Aria Prize restricted to male entrants. Yours truly demonstrated the way with a unique rendition of *Wouldn't it be lovely* - (lots of Tim Tams for me to eat...). The competitors were Noel Wilmott, Belinda Daniels, Jenny Dawson, Lyn Cole and a duet of Noel Wilmott and Mark Barton who sang *Sisters*. I rapidly created a Duet Section which they won. Thus encouraged they toured interstate (actually to Minifest) for a repeat performance. Jenny Dawson was disqualified for an audacious justification of her selection of an alto aria. She argued that if affirmative action was about the woman contestant being preferred to the man for a tenor role, it was also about the woman being preferred for any alto part!

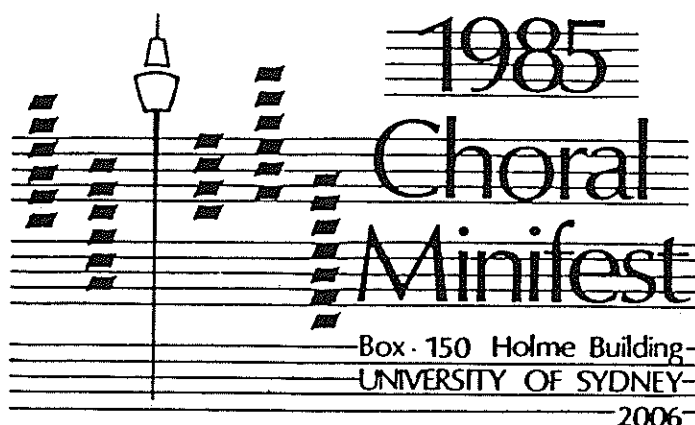
Minifest was splendid - *Elijah* was a fantastic sing. Seven QUMS sang in the concert while another two (Mark Chapman and Wendy Biggs) were in the audience. A big "thank you" to all the lovely Sydney people who billeted us and particularly to the hard-working Committee members (Hooray!).

In between the excitement of Affirmative Action Arias and Minifest, QUMS is rehearsing for our next concert which will feature Domenico Scarlatti's *Messa di Madrid* and Rossini's *Petite Messe Solenne*. The concert will be held on Saturday 2nd November but the Scarlatti will be given a test run when we sing it for St. John's Cathedral at their service on the morning of 20th October.

So in our next Eraticle I will be able to tell you all about another fabulous concert.

Til then, yours in harmony,

Bill Abrahams



Irresistible Elijah

MUSIC

Mendelssohn's Elijah

Intervarsity choral festival conducted by Peter Seymour with soloists Geoffrey Chard (baritone), Nance Grant (soprano), Patricia Price (contralto) and Thomas Edmonds (tenor)

Intervarsity choir and Canberra Youth Orchestra
Sydney Opera House Concert Hall, August 30

By PATRICIA BROWN

THERE is something irresistible about a choir of more than 200 young voices singing well and for all they are worth at an Intervarsity choral festival concert.

On Friday night the chosen work was Mendelssohn's oratorio *Elijah*, and despite the varied and often compelling music for the soloists, its true centre lies in choruses which fully test the singers without totally exhausting them.

The choral sections tumble forth with the chorus assuming alternating roles such as commentator, comforter (*Blessed are the men who fear Him*), interjector (*Thou art Elijah*), the voice of the people, and so on.

The musical results were direct and enjoyable, and a credit to both the individual choirs' preparation and Peter Seymour's outstanding ability to galvanise such a disparate group into a cohesive whole. The 60-voice bass section was the most impressive, particularly in its strong entry, *Go, return upon thy way*.

Couched as they are in relatively simple but effective terms, the sharply etched choruses provided much of the drama as well as the soothing domestic comfort of the work. If tinges of Victorian pride of empire cause us to smile occasionally, along with certain quirks of image and syllabification, then they seemed all the more enjoyable because the choir equally relished them with exemplary diction.

The four soloists were splendid, and organist Peter Kneeshaw and the Canberra Youth Orchestra (including its very promising timpanist) also shared the honours with orchestral playing which, although fallible, was strong and committed.

A shower singer goes public

CHORAL Allan Veal

SING? Me? Out of the shower? Sober?

An alto had challenged me to give it a go.

"You're probably a tenor," she said.

A nice idea that, but I am the shy, retiring type when wineless.

Eventually, her persuasion prevailed: I was abandoned by my alto friend among the first tenors of the Perth Undergraduate Choral Society (PUCS).

The choir, based in the WA University's music

department, has 80 singers, which makes it quite easy to hide among them. I had come in cold, with no music or voice training and bringing nothing but a brave smile.

They limbered up with a number from their York concert of the week before.

The best sounds I had stood among till that

point in my life had been quadruphonic. Multiply that effect by 20 and the richness is flabbergasting. That all these normal, quiet people had such big voices was edifying.

For the rest of that first night I mostly listened in awe and only occasionally pitched at a note — and missed.

The next week I moved down a tone or two to the second tenors and again listened more than I dared sing. The powerful harmonies going on around me had already converted me to the choral sound and it was a matter of not letting my voice give me away too much before I could tune in.

That was three months ago. One of the basses undertook to teach notes and score-reading to beginners — whatever their voice range — which proved a godsend.

Now I can concentrate on the conductor's task of coordinating voices as much as my own. He has the added burden of university exams occa-

sionally thinning out the full-time students in the choir.

The choir's sopranos can overpower its basses, altos and tenors, and conductor Robert Kay doesn't like to dampen enthusiasm. But he was once given to say with respect: "Tenors, I admire your guts — but I can see them down your throats."

But the last three months' work adds up to PUCS's "Songs for the World" concert in the Christ Church Grammar School Chapel on Saturday.

The concert includes "I Write the Songs," "Summertime," "Pastime" (by England's King Henry VIII), Ramirez's brilliant Latin American folk Mass "Misa Criolla" and two works by PUCS members being performed for the first time.

Proceeds of the concert will go to Community Aid Abroad to buy hand tools for families in Tigray, a northern province of famine-stricken Ethiopia.

Conducting criticised

SIR — In Perth recently I saw the WA Opera Company's production of *Così fan Tutti* which would have been most enjoyable except for the conductor, Mr Gerald King, who had to click his fingers, hiss loudly and at one time, even sing, to keep the singers in time with the orchestra.

DON LANGER,
Hobart

MUSIC MAKER, SEPTEMBER/OCTOBER

CONCERT REVIEWS

ELIJAH - Climax of the annual Inter-Varsity Choral Festival (*sic*)

FRIDAY, AUGUST 30: I ended the week, and my musical endurance with *Elijah* - Old Testament violence and prophecy filtered through Mendelssohn. It was the climax of the annual Inter-Varsity Choral Festival and it was a delight to experience the youthful enthusiasm of the choral singing.

There were times, it is true, that the soprano tone lacked brightness and the basses were, for their numbers, underpowered; the tenors were admirably strong though and there was a fiery ferocity in much of the singing. That is as it should be because the choruses, with their great variety of mood, structure and scale, are the strength of the oratorio. Elsewhere, the music can seem a little untroubled in the face of its theme.

This performance - conducted by Peter Seymour - argued persuasively for the work. The soloists were reliable, though some of the title role lies rather lower than baritone Geoffrey Chard finds comfortable, and the Canberra Youth Orchestra made a strong impression; especially the determination of the strings to play in tune.

After a blaze of Victorian glory at the climax, a senior member of the ABC wryly observed to me, "We could do with some of this enthusiasm at our concerts." I did not disagree.

John Carmody
THE NATIONAL TIMES
September 6 to 12, 1985



The University of Sydney

N.S.W 2006 8th September 1985

FROM THE CHANCELLOR
SIR HERMANN BLACK, M.B.E. HON D.LITT (NEWCASTLE), F.C.S.

Miss Siobhan LENIHAN,
C/- Sydney University Musical Society,
Box 150 Holme Building,
THE UNIVERSITY OF SYDNEY.

Dear Miss Siobhan,

Please convey to S.U.M.S. my profound appreciation of the opportunity accorded Lady Black and myself to hear the Oratorio "ELIJAH" in the Opera House.

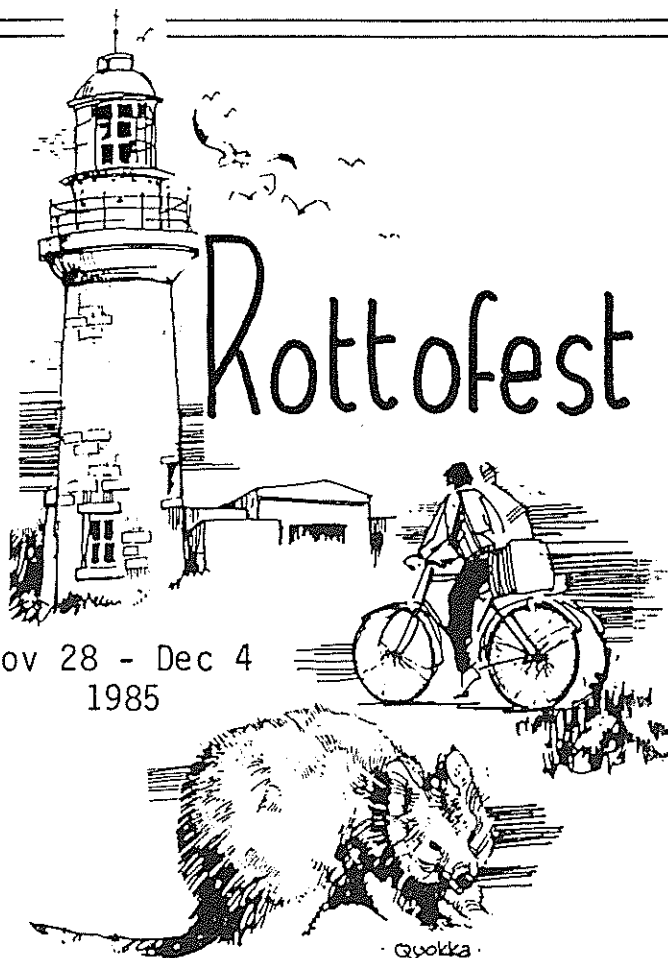
May I add that S.U.M.S. not only showed immense imagination in devising a Minifest; but, most important, if it does nothing more for years to come.... and I don't ever think S.U.M.S. either will or ever wish to go into a phase of inactivity.... I would say that the performance of "ELIJAH" as a decision of S.U.M.S. to make it a project was an act which covered S.U.M.S. with glory and placed us all in a position of sheer gratitude.

It is interesting that the first major use of the Great Hall after the building of it was to be the venue of a sung Oratorio.... I believe by Handel; and in programming "ELIJAH", even though in (as it had to be) the Concert Hall of the Opera House... was in this sense a marvellous illustration of musical continuity in THE UNIVERSITY OF SYDNEY.

For Lady Black and myself, thank you all again. Please convey also to Peter Seymour our admiration and gratitude for one of the most (said without hyperbole) memorable occasions in this City's musical life.

Again with thanks,
Sincerely Yours,

Hermann Black
Chancellor.



Nov 28 - Dec 4
1985

1985 Choral Rottofest

Dear fellow UCS and UMS,

Well, it's on. Hopefully you've all seen the bullshit by now (if not, then hassle your local committee or drop me a line), and are saving your pennies and have organised your trip to Perth. If not, you'd better hurry, because there's not much time left.

For those who don't know or have forgotten, a Rottofest is an idyllic week on sunny Rottnest Island, just off the coast from Perth. It is held in early summer (28th Nov to 4th Dec this year), and generations of PUClets have enjoyed building sandcastles, going swimming and bikeriding, and getting sunburnt, not to mention sitting on the foreshore next to the pub and enjoying a beer or two. Quite definitely "Pasttime with Good Company", and the very best way to celebrate the start of one of our wonderful Western Australian summers.

So, those who haven't quite got around to it yet, please write and tell us that you're coming, to:

10 Barker Road,
Subiaco. 6008.

or give me a ring on 09-3818647.

See you there!

Lots of love,
Jeff Kepert.
PUCS Social Seccy.



SYDNEY UNIVERSITY MUSICAL SOCIETY

HELLO ALL!!!

Yes, the last guest has finally gone home (or so I am led to believe) and we are at last getting down to the knuckle-breaking task that is Carolfest. Yes, knuckle-breaking. Have you ever tried convincing a choir of the need to rehearse carols? Ennyway, mega-things are in the pipeline: a pseudo-televised Carolfest, scream your tits off with Philharmonia in the Verdi Requiem at the Hopera Ouse, join the masses at the Ent Cent for *Sydney Screams* sorry, *Sings Messiah* - can you imagine singing in a choir of 2000, let alone conducting it?!! And then of course, there's always the countless weddings, functions, Tridentine (three-toothed) Masses which are likely to get you ex-communicated, carol-singing at the Strand etc., etc. Pant, wheeze, gasp..... Essay? Exam?? WORK??!! These are all norty words - what is there to life except to sing, Sing, SING (apert from drink, eat, sleep, be rude, rage, party, be rude a bit more, drink, etc.) Wow!

Congrats to the AICSA Executive on a job well done (Yes this really is a letter from Sydney). If it weren't for a teensy-weensy cash-flow problem, we really would pay our sub. Really.

If you were in Sydney on October 18th you no doubt rocked along to our Minifest Benefit Concert at the Old Darlington School - conducted by our very own Katrina. I hope you brought your munny wiv ya.

Well, I'd better go before my typing goes totally up the spout and I miss the train.

Eve Killick

THE WEST AUSTRALIAN

Choristers: For love, not money

CHORAL music is the last of the amateur sports as far as music-making is concerned, says Robert Kay, who leaves his post as conductor of the Perth Undergraduate Choral Society (PUCS) this week after 11 years.

"The idea of paying a choir as professional musicians means that one engagement would cost \$10,000," he says. "The average fee for a choral engagement is actually \$100 to \$250 for

CHORAL
Allan Veal

the whole choir.

"The singers do it for love and that means another job or commitment comes first.

Mr Kay says that PUCS was engaged last year to back the rock group INXS.

Forty PUCS singers were selected and undertook to do three rehearsals for two performances. To be paid as professional musicians

it would have cost \$13,800 and a more realistic rate of \$5200 was negotiated, which ultimately worked out to about \$20 a call.

"You couldn't get a plumber to work for that."

In the event, and without cause from PUCS, the whole concert was scaled down and the backing group was not required.

Mr Kay says there are two or three ensembles each of eight to 10 voices in the Eastern States whose members can make a living from their singing.

But otherwise there is no obvious career for choral singers or conductors unless it is attached to teaching.

For instance, Richard Gill, who conducts the

Adelaide University Choral Society



HI TO ALL from sunny Adelaide, where it is raining and there's a nice crescendo there (I'm writing this in rehearsal so I can get it in before the deadline).

Speaking of rehearsals, our 2nd Term concert with FUCS and the Graduate Singers was a great success. Mozart's *Vespers* (despite slightly dubious organ accompaniment? in places) was beautiful, and Vaughan Williams' *Dona Nobis Pacem* was absolutely stunning. It was great (words fail me).

All them of us who went to Megafest brought back lots of stories for those of us who didn't.

We are now rehearsing Tallis' *The Lamentations of Jeremiah*, Buxtehude's *Ein Neugeborne Kindelein* and Fiona Symon's *Gloria* (Fi is our local alto-turned-composer, and this work won the AICSA Choral Composition Competition in 1984) for our 3rd Term concert on December 11th under Kenneth Lay. It promises to be quite beauteous.

After that it's off to the shopping centres to sing lots of lovely Christmas Carols. Kenneth is planning to do some new and obscure ones, which should be a welcome change - "Oh Christmas Carol, Oh Christmas Carol, Thou art so trite and bo-ring".

After that, who knows?

Our AGM is coming up very soon, so we will soon have a brand new committee to organise us through 1986. See you all in Melbourne/Brisbane/Adelaide...

Norris Carter

WA Youth Orchestra, and who this week took over PUCS rehearsals for the combined "Carmina Burana" concert on October 26, is Dean of the Conservatorium of Music. The conservatorium's own choir will also join in that performance.

PUCS is a training choir and does not audition new members. Mr Kay says that while this has its virtues, it can be a little frustrating for the conductor seeing so much untapped potential begging a little more experience.

And there are certain works it should therefore not attempt.

However, it has had its highlights such as last year's performance of the African Sanctus.

"And the Carmina Burana will be another

example of a big work where the real capabilities of PUCS are obvious," he says.

Mr Kay says he has been involved with choirs like PUCS for 20 years and started out in the Philharmonia Motet Choir in Sydney.

Despite almost a decade of conducting the WA choir, as well as being a member of Mucky Duck and more recently of StringyBach, he has completed no formal training and is tinkering with the idea of pursuing qualifications.

As well, he says, choirs in Perth have a slight tendency to become a bit too dependent on their conductors, and vice versa, and after almost 11 years it is time he and PUCS had a break from each other.

Recording clause will protect musicians in live performance

THIS NEW Clause will have repercussions on all Choral Society recordings; from now on the familiar "cassette of the last concert" will need a more professional approach. Concert Managers will serve themselves best if the question, "Will you give permission for a recording to be made?" is asked of instrumental players BEFORE HIRING, rather than just before the performance - and don't hire the muso who won't give the permission. While I have it on good Union authority that "Archival recordings" are excepted from this rule, it's best to avoid hassles like IV '83.

THE Musicians Union claim for a new industrial award covering 'live' music contains a clause preventing the recording or transmission of musicians' performances unless the approval of such musicians and the Union has been first obtained. A pretty reasonable claim, one would think.

In practical terms, the new claim will mean that a musician will be able to lawfully refuse to work if any attempt is made to record the performance without his or her permission (and the permission of the Union).

For your interest, the exact wording is as follows:

"This award applies only to live and ephemeral performances and no employee shall be required to allow his performance to be recorded or transmitted by any means

whatsoever whether no known or hereafter devised unless the approval of the Union and such employee has been first obtained. The granting of such approval shall be at the absolute discretion of the Union and such employee on such terms and conditions as may be deemed appropriate."

Some reasons in support of the claim are:

- A musician may be contractually bound to other parties insofar as recording work goes.
- A musician may have copyright in the work he/she is performing.
- The recorded performance may not be up to the musicians' normal standard and his/her reputation may be damaged by dissemination of the performance.
- The claim fills a gap left by the laws of Australia in relation to protecting performers from unauthorised recording of a performance.

Tasmania University Musical Society



Dear fellow nationwide choristers.

As the sun sinks slowly in the west, and peace returns to the sleepy little haven of Sydney, 230 thoroughly debauched choristers contemplate their collective navels, and recall with wonder the events of 23rd August to 3rd September 1985. Wasn't it a MEGARAGE?! Fifteen faithful, festively-addicted, morally-insecure, fun-loving TUMS ventured off to Sin City to sample the delights of King's Cross, Oxford Street, Elanora Heights Crossing Church Camp, and of course the inimitable Sydney Uni Musical Society (some TUMS sampled more of the latter than most others...but that's another story). And - as we were promised - Elijah 'came' (by a whirlwind from heaven, perhaps?), and gave us the multi-vocal choral mega-experience of our lives. So our thanks must go to Peter Seymour, Ben Macpherson, and of course Joy and the wonderful committee for all their hard work, and the many productive communal head-banging sessions (i.e. meetings).

But all good things must come to an end, and so we have 'gone and returned upon our way...' to the Apple Isle and Casino City, ready to tackle life with renewed zest and vigour (any guesses as to why David Walker has thrashed his opponents in squash lately? And I've never seen Adam looking so fulfilled...). Actually, to tell you the truth, withdrawal symptoms have set in, and the portals of Australia Post are being inundated with tearful

letters to new-found friends in other societies. But I'm sure we'll recover, and prepare ourselves for Brisbane '86... and isn't it comforting to know that exams are only a few weeks away! Somehow I think not.....

'Sweethearts' restaurant was the venue for our 'Friday-the-13th' Annual Dinner and A.G.M. (but due to organisational difficulties, the 'Friday-the-13th' dinner was actually held on Saturday the 14th (of September) - quite logical, really). The dinner was peppered with the inevitable jokes: good and bad, old and new (mostly old and bad, but some showed promise), and the party dragged on afterwards at Ch�z Treasurer (poor Chris: his house seems be the TUMS all-nite party venue!) where people drank lots, fell asleep and listened to 'Elijah' (I think a Mendelssohnitis plague is imminent).

Also at the dinner, the 1985/86 committee was elected, namely:

- PRESIDENT: Matthew Brownlie,
28 Tarroona Crescent,
Tarroona 7006.
Ph. (002) 27 8205
- VICE PRESIDENT: Andrew Fysh,
9 Elboden Street,
South Hobart 7000.
Ph. (002) 23 5060
- SECRETARY: Jean Leponis,
24 Mona Street,
Battery Point 7000.
Ph. (002) 20 2678 (W)
23 3863 (H)
- TREASURER: Christopher McDermott
- PUBLICITY OFFICER: Amanda Walsh
- CONCERT MANAGER: Karen Finch
- LIBRARIAN: Chris Button
- SOCIAL SECRETARY: Elizabeth Adamson
- ARCHIVIST: Christopher McDermott
- IMMEDIATE PAST-PRES.: Jill Waters

So far this year we have sung 'Israel in Egypt' with the Conservatorium Chorale, and dear old Aunty A.B.C. recruited us for a hymn recording session, both of which were highly successful. In fact, so impressed were the A.B.C. that they asked us to do another (this time paid!) - but bureaucratic stuff-ups led to a distinct lack of recording crew when the time came! Perhaps they'll get their act together and their corporate rectum into gear next time. In the meantime, rehearsals continue for our next concert, which will be 'An Evening With Sir Arthur Sullivan and Friends' in the Town Hall on 18th October, complete with period costumes. Our conductor will be Jeff Horsley, and the concert promises to be good, despite the somewhat dwindling number of choristers. Oh well, the faithful few will fight bravely.... This will be followed by the ubiquitous annual round of carols in shopping centres, etc., and possibly a performance of the Saint-Saëns 'Christmas Oratorio'. And there is also the occasional wedding and University college dinner.

As for next year, we are investigating the feasibility of a Requiem in first term: Brahms, Verdi, Mozart, Schubert, Sgambati, Jommelli, Pizzettiwe're not sure yet, so watch this space. And it won't be Lloyd Webber, either!

In the meantime, if ever you are in Hobart, or just passing through on your way to Antarctica, do drop in - we'd love to see you: just get in touch with any of the committee, and you will be 'put in the picture'. Rehearsals are (as usual) Mondays, 7.30 to 9.30 p.m. in the Arts Lecture Theatre, Tas Uni - be there or be square.

Anyway, bye for now - see you at 'suede-o-fest' in Melbourne, or 37th IVCF in Brizzi, or even both!

Yours harmonically,
Andrew Fysh.

Ken Part 5/8 and the Art of Motor-Cycle Maintenance

THE YEAR: 1776. Choral History holds its breath as Karl Phillip Emmanuel Johann Sebastian John-Paul George and Ringo Heinrich Bach, eldest and most confused son of Joseph Haydn, prepares to rewrite Handel's Messiah for tubas, gongs and three-speed bicycle.

All about him Mighty Empires rose, fell, ran about in all directions, did 20 pushups, abolished taxation and knocked off early for a beer summit.

Meanwhile, somewhere between Sydney and the Crab Nebula, heading for Lower Oblivion, KEN, SEUMAS LAGER and Various MUFs and Others disporting themselves in KEN's new helium-powered Starbus are rolling all over the celestial highways, raucously bellowing their way through the bass and soprano parts of Uriah the Hittite a modestly bellicose little offering scored for 8-part choir, 77-piece orchestra and 7-part whirlwinds.

*"And a mighty Wind rent the mountains around
While Queens Shall be thy Nursing Fathers standing
on your Right Hand."*

(Suddenly the motors begin to whine alarmingly.)
"Well bugger me," said SEUMAS, "That sounds like a bit of a mighty wind."

"Quick!" shouted KEN authoritatively, throwing a tube of superglue over his shoulder. "Stick that reflective tape back on willya? Some of those meteorites look a bit hairy."

(The Starbus lurches sideways and begins to bump into things.)

"Fair dinkum," said SEUMAS, refastening the momentum-repelling tape back onto the glass just in time to deflect an incoming rock about the size of Western Australia. "Yeah," responded KEN, spinning the wheel this way and that as a photon storm homed in on the viewing scanner. "Hey! Captain? Stop hanging from the ceiling and tell us where's the nearest Food-Plus?"

CAPTAIN MONASH, a lightly-moustachioed mezzo-baritone with the sylph-like elegance of a Robert di Pierdomenico* somersaulted into the front seat and scanned the Galactic Map in a momentary flicker of his heavily-trained eyes. "Nearest stop is Beta Persei. Forty parsecs if it's an inch. Better fix it mid-flight. You familiar with these helium motors?"

"Er, well, yeah," answered KEN sardonically, smoothing his forehead and tilting back his bakelite cowboy hat. "The dodgy bit is that inside the fusion cell we're looking at about 40 million degrees or so, and it might be a while before we get it back to room temperature."

"Hang on, Ken!" came the voice of SEUMAS from the hastily-manned rear gun turret. "What's that up ahead? It looks like a cathedral!"

(Eerily looming through the hydrogen mists, a dark spire soared upwards into the Galactic night. It was attached to a steep roof with apparently one or two slates missing. Fluttering equally eerily in the non-breeze, some oddly familiar wisps of fabric were flying from an improbably balanced flagpole. At once a number of comments compete for editorial space:)

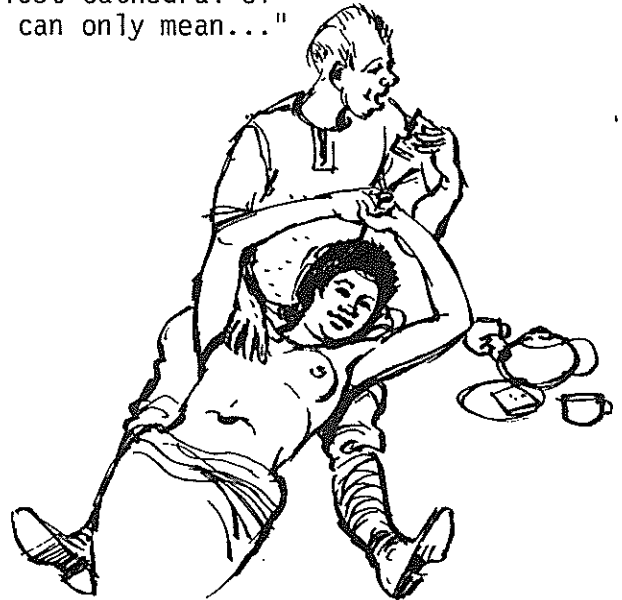
"Hey - that looks like..."

"Yeah, but don't mention her name in the MS"

"Holy photons! Is it really - "

"The lost Cathedral of -"

"That can only mean..."



(The strains of Bach's Toccata & Fugue in D (remember him from Para.1?) wind their way out from an unseen organ of indeterminate pitch. The tune changes to Scarlatti's Stabat Mater, followed by Pop Goes The Weasel (Alban Berg's Fugal Variations). Silently the Starbus drifts into a PARKING ORBIT, and one by one the PASSENGERS step down the grey carpet to the cathedral's momentous portico. They listen in amazement as the hydrogen clouds swirl about them, and the nebulous mists of eternity cloak them in mystery.)

Where?, who?, why?, Whereas?
Inasmuch as What?

Find out in next edition some of the answers,
all of the questions,
three missing clues,
2 crossword puzzles,
4 interpolations,
2 exclamations,
4½ exhortations and
16 adverbial clauses.

See you then.

David Greagg

* Textual reference - invokes image synthesis of Mikhail Baryzhnikov and an armoured personnel carrier.

CHORAL MUSIC

SELLOUT LIKELY FOR 'CARMINA'

CARMINA *Burana* by Carl Orff has been perhaps the most consistently popular choral work performed in Perth during the last 15 years. The highly coloured orchestral effects with their emphasis upon percussion seems to stir the blood. On October 26, Richard Gill will conduct a performance given by the WA Youth Orchestra, the Conservatorium Big Choir and the Perth Undergraduate Choral Society.

The work dates from 1937 and is the first of the *Trionfi* trilogy — later to be followed by *Carulli Carmina* and *Il trionfo d'Afrodite*.

Orff's approach to composition differs markedly from other composers of that era. When one thinks of Schoenberg and Stravinsky, Orff appears anachronistic with his use of ostinati and firmly diatonic simple melodies. The overall effect is deceptively simple, which partly accounts for the work's popularity with modern audiences.

The title comes from the collection of 13th century poems which were written by wandering scholars and monks. As the poems reflected the earthy quality of the times, they were hidden away in the Benedictine monastery of Beuran in Bavaria and not re-discovered and published until 1847. Devotion to religious duty is replaced with delights of the flesh and translations, even in this day, are carefully circumspect.

A certain degree of wanton abandon needs to be projected if any performance is to succeed. After all, it could be said that the whole cycle is a celebration of youthful exploration and intemperance. However, firm control and a clear sense of musical style is essential or it could degenerate into a shouting match.

Taking all that into consideration, it is appropriate that youthful performers should be involved in this year's concert. The WAYO has impressed with its playing in colourful works, particularly *Balshazzar's Feast*, and should give the right amount of rhythmic incisiveness to the demanding instrumental parts of the score.

The combined voices of the Conservatorium and PUCS choirs certainly have the freshness of vocal tone which *Carmina Burana* demands.

The performance will be in the Perth Concert Hall and a sellout audience could be expected.

MUSIC MAKER,
SEPTEMBER/OCTOBER

IT WAS IN 1803 that an anonymous manuscript was discovered in the monastery of Benediktbeuren, near the Kochelsee in Upper Bavaria. It consists of poems by 12th and 13th century wandering students — lyricists writing in Latin, Middle High German and Old French, who were evidently brimming over with youthful anger, extremely earthy desires, determination to accept the challenge of life and delight in parody.

These prize songs on the subjects of love and springtime, mocking verses and uproarious drinking songs — the ceaselessly turning wheel of destiny — are all brought together in the Perth Concert Hall on October 26 with a performance of *Carmina Burana*.

And who better to perform the songs of rebellious 13th century students than their modern day counterparts?

Carmina will be performed by the Perth Undergraduate Choral Society, the Conservatorium Choir, the West Australian Youth Orchestra and various soloists under the baton of Richard Gill.

The WAYO are in fine form at the end of 1985, a year that has seen rave reviews for their performance of *Belshazzar's Feast* at the Festival of Perth, concerts in Perth and the York Festival with Richard Gill, a tour to the Pilbara as they spread the message of music to the more remote areas of WA, and most recently, a wonderful performance of Dvorak's *Cello Concerto* with Catherine Hewgill at the Perth Concert Hall in late August.

The PUCS continue to present stimulating programmes and along with the Conservatorium Choir, they should prove more than a match for the demands of Carl Orff's vigorous music.

Also on the programme are Stravinsky's *Symphonies for Winds* and Vaughan Williams' *Fantasia on a theme of Thomas Tallis* for string orchestra.

LETTERS TO THE EDITOR

ALLANS MUSIC AUSTRALIA LTD.

ATTENTION: LIBRARIANS/MANAGERS & MUSICIANS

Occasionally we receive complaints regarding the poor condition of some orchestral sets. Some of these have been in reference to the music itself i. e. battered parts etc.. If you feel a set of material should be replaced, please let me know so as action can be taken. Obviously, with the amount of use some sets are getting, it is inevitable that they will have to be replaced from time to time. We rely on YOUR judgement as to whether or not the music has passed its day.

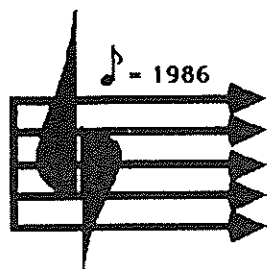
Another, more serious, complaint has been in respect to the actual defacing of music. It is not the Hire Library staff who deface the parts but rather your orchestral colleagues throughout Australia. The only notations which should be made on parts are dynamic markings and, in the case of strings, bowing indications. Fingering and other similar marks are accepted-begrudgingly. The music is NOT a scribble pad for noting down rehearsal dates or the like. It does not belong to you and should therefore be given the sort of treatment you would give to anything you have borrowed. ANY MARKING, SHOULD BE MADE WITH A LIGHT LEAD PENCIL AND NOT BIRO, COLOURED PENCILS (Conductors take note), INK OR A HEAVY PENCIL.

One day you may end up with the music you defaced on a previous occasion. But regardless of this aspect, please consider your colleagues in the next orchestra which will use the set. Your careful treatment of the music will be appreciated by all concerned.

With thanks



BRAD CARLE
HIRE LIBRARIAN



37th Intervarsity Choral Festival

Brisbane

23rd August

7th September

Patron:

Margreta Elkins, A.M.

YES FOLKS, everything is chugging along nicely in the Deep North for that soon-to-be-unforgettable social and cultural event, the next Brisbane IV! We have a conductor, an orchestra, a campsite, and a programme (almost). To wit:

* The festival will be conducted by David Kram, the incumbent Resident Conductor of the Australian Opera, graduate of the Royal College of Music, and a really nice guy (a few lucky QUMs have already worked under him, in a Christmas concert last year).

* The camp will be at Luther Heights at glorious Coolool on the Sunshine Coast (much nicer than the Gold Coast), and people flying to the festival can use Air New South Wales to travel directly to Maroochydore (that's, like, real close to Coolool, you know?).

* The programme will be built around a theme, the progression of life, that is Birth, Life, Death, and Afterlife. We still haven't come up with a Birth piece yet, but Life will be represented by William Lovelock's *Gaudium Vitae*, a rhythmic, tuneful piece, resounding with the joy of life. Michael Leighton-Jones' *One Time My Notes Would Dance* (Elegy for Herbert Howells), which incorporates music of Howells in an unaccompanied song of mourning, will represent Death, and the major work (Afterlife) will be Howells' *Hymnus Paradisi*, an astoundingly beautiful work which has never been performed in Australia.

* The orchestra (you thought I'd forgotten, didn't you?) will be the Queensland Symphony Orchestra! 37th IVCF has managed to convince the ABC to release a State Symphony Orchestra for IVCF for the first time since 1968. This is a significant breakthrough, and bears great possibilities for future festivals, which will be investigated further by our convenor and AICSA with the ABC.

* The festival will also include workshops on various aspects of music; more details as they become available. (never fear, IV will also include boat races, Pressies' PJs, a revue, and, as they say in the trade, much, much more!).

We also have a full committee (these things don't quite happen spontaneously) which consists of:

Convenor	Noel Wilmott
Treasurer	Mark Barton
Secretary	Andrea Charlton
Camp Officer	Col Lynam
Social Secretary	Mark Chapman
Publicity Officer	Robyn Pender
Librarian	Sue Dowrie
Transport Officer	Stephen Pike
Concert Manager	Bill Abrahams
Billetting	Bill & Belinda Bridge

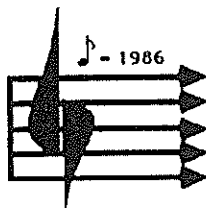
(and last but by no means least)
Fund Raising Officer George Brennan

One or two names up there should be a little familiar to some of you out there.

Speaking of familiar names, our letterhead is lying! We do not have one patron, but two. Yes, we still have the superb Margreta Elkins to bestow bonhomie, but now we also have one Warren Bebbington, new Professor of Music at Queensland University, to do likewise (or whatever patrons are supposed to do).

Anyhow, I have raved enough. See you in Brisbane!

Mark Chapman



37th Intervarsity Choral Festival

Brisbane

MICHAEL Leighton Jones, ex-member of the English vocal ensemble "The Scholars" and just last month promoted to Senior Lecturer in singing in the Department of Music of the University of Queensland was in Perth for a series of concerts in early October. ERATO had the opportunity to talk to him about his composition *One Time My Notes Would Dance* which is part of the programme for the 37th Intervarsity Choral Festival in Brisbane in August 1986.

Michael described his *a capella* setting of Mervyn Peake's poem as being "in memoriam to a composer who has had a very formative influence on me as a singer and composer - a homage in music" and as such the clear quotation from Howells' elegy to John F. Kennedy, *Take him, Earth, for cherishing* is an important opening statement. Peake's poem - (quote: "for I have heard the organ chords of grief arising out of death's dark orchestra") was to Michael the essence of an elegy to this composer of very "English" church music.

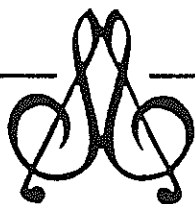
Michael's years in King's College Choir singing Howells' *Collegium Regale Service* (translates: "King's College") and recording semi-chorus as a member of Kings in "the" recording of *Hymnus Paradisi* are highlights perhaps capped only by singing the baritone solo in *A Spotless Rose* in Westminster Abbey in the presence of the composer, and several conversations with Herbert Howells at the Royal College of Music.

I asked Michael if 37th IVCF would be presenting the first performance of *One Time My Notes Would Dance*. "No, it has been performed - under my direction, ahem - in 1983 by the Queensland University Music Department choir". He regards it as a compliment that an audience member said to him afterwards, "It's hard to tell where your music stopped and Howells' began".

One Time My Notes Would Dance is a brief work for unaccompanied choir in four parts with occasional divisi and a semi-chorus. I for one am looking forward to it, and hope Michael gets the opportunity to hear the performance, and get involved in the Brisbane IV.

Robert Kay

SCUNA



THE END OF Second Term saw the completion of another successful session for SCUNA as the effort and enthusiasm invested by choir members in rehearsal time produced both an enjoyable concert and several more informal performances within the University grounds. Our second term concert was entitled "Renaissance Resonance", and the programme, which included works by Clement Jannequin, Thomas Tallis, Claudio Monteverdi and Francis Poulenc, was designed to celebrate the fine qualities of sixteenth century music and to emphasize its continuing influence on composers in the following centuries. The music itself was very demanding, yet also immensely rewarding, and the concert's inclusion of earlier pieces together with more modern music of a similar theme reflected the desire of our conductor, Mark Hyman, to explore different approaches to broadening the Society's repertoire. Items from the concert were then performed in a much more relaxed context as part of University activities for Bush Week, and we hoped our singing would increase people's awareness of SCUNA's endeavours and publicise our next concert, for which rehearsals are already underway.

Our Christmas programme traditionally consists of a sixty minute performance to be held at University House on December 6th, and this year Mark plans to arrange in chronological order a sequence of pieces written to encapsulate the spirit of the season over the centuries.

According to Mark, it is important that University Choral Societies accept the challenge of exploring the vast wealth of music which has remained largely ignored by some standard choral groups with their more limited repertoires. Such an exploratory approach ensures that SCUNA's repertoire is constantly expanding and breaking new ground as Mark believes that the discovery of new kinds of music is one of the great pleasures of singing in a University Choral Society.

Although 1985 has been Mark's first year as conductor of SCUNA, his association with the Society dates from 1969 when his interest in joining was encouraged by the then President of SCUNA, Bob Gilbert. Mark remained a keen member of the Society for ten years, and during this time he formed many lasting friendships with fellow choristers, enjoying the opportunity to share with others his love of music and participating wholeheartedly in musical activities, including five Intervarsity Choral Festivals. Although Mark has little formal training in music, he developed an interest in conducting, and in 1978 he became assistant conductor to Brian Dowling.

Mark left SCUNA when his ties with the University were weakening, for he believes that the input of fresh ideas from new recruits is very important to the continued growth of a society such as SCUNA. Mark also sang with a variety of other choral and operatic groups in Canberra; these interests in all forms of music have been maintained through the years and consequently he has not restricted the development of his talents to any one area of music.

SCUNA's relative financial security ensures that an orchestral concert can be given each year; this enables the programme to be expanded to include eighteenth and nineteenth century works in contrast to the sixteenth century pieces which often tend to constitute the mainstay of the Society's repertoire. The enjoyment of producing in others the same delighted responses to new music which he himself experienced through his association with SCUNA is one of the most significant rewards of conducting for Mark; he has been pleased with the morale and enthusiasm of the choir this year and he believes that the future can only bring more satisfaction and more success to the members of the ANU Choral Society.

Jan Turner

flinders university choral society

The Plot.

AFTER A Gloriously successful liason with AUCS and the Graduate Singers culminating in a magnificent performance of Mozart's *Vesperae Solenne de Confessore* and Vaughan Williams' *Dona Nobis Pacem* (conducted by Peter Deane), our intrepid choristers from the Southern Reaches of a small Australian town called Adelaide (and an even smaller University called Flinders) are in preparation for yet another musical extravaganza.

This term, our heroes (keen to flaunt their ever blossoming versatility) are frenetically glueing steel caps to their thongs in readiness for "F.U.C.S. on Broadway", an all singing, all dancing romp through the popular music of this century, with numbers by Jerome Kern, Cole Porter, Irving Berlin, Simon & Garfunkel, Lennon & McCartney to name but a few.

The Cast.

Our Star studded cast (including many veterans of the stage and supported by a number of up and coming young starlets) will be conducted by ham-about-town Kenneth Lay.

Kenneth has conducted the undergraduate choir at Newcastle Conservatorium of Music, where he was also sub-organist, and his biography is included in the *International Who's Who of Music and Musicians*. He is a graduate of Newcastle Conservatorium, Durham University and Flinders University, and is a Fellow of the Royal College of Organists. Kenneth has conducted FUCS for over two years now, and sadly this will be his final performance with the choir due to his new senior teaching appointment in the country. Does this spell the end for FUCS?

The Sequel.

Even now the wheels are in motion for 1986. A new conductor, David Jackson, has already consented to take the choir under his baton, and rumour has it that FUCS will once again be singing something completely different. Thankfully.

Fay Butler

George Frideric Handel

HANDEL'S SIGNATURE (*Frideric*, and not 'Frederick'; *Handel*, and not 'Händel' or 'Haendel')

AICSA Archives



MINIFEST and an unscheduled appendectomy recently have slowed progress on the AICSA Archives, not to mention my own rotten thesis, so I will give my own version of a long-winded blah (which I hope makes it to our editor!).

It really was magnificent to sing in such a big choir as Megafest - a pity we can't all get together to join Prof. Bebbington for his performance of the *Berlioz Requiem* (Oct.12th) with the Canberra Youth Orchestra.

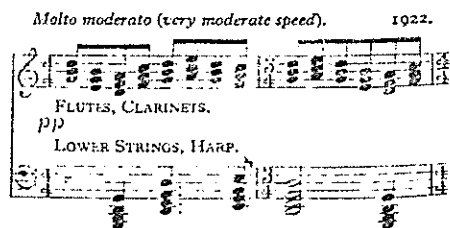
I came out of hospital feeling the worse for wear, but making a speedy enough recovery to rejoin Queensland Canzona for its ABC recording of the Tallis 40-part motet *Spem in Alium* (singing Bass I, Choir 6). This is hopefully going to be broadcast around Nov.23 to mark Tallis' 400th birthday. Stay tuned! Canzona also sings Bach's *Jesu, meine Freude* on Sacred Music, Nov. 17.

For me, that was a once off, for while I might sing the work again one day, I certainly won't be doing it for his 500th birthday, nor will I be part of a choir that included our new professor of music, three ex-presidents of QUMS, and many former members and associates of QUMS, like Neil Mason and Mark Penman. It demonstrated to me the great continuity of Australian choral music, of which the UCS and UMS are a really vital part.

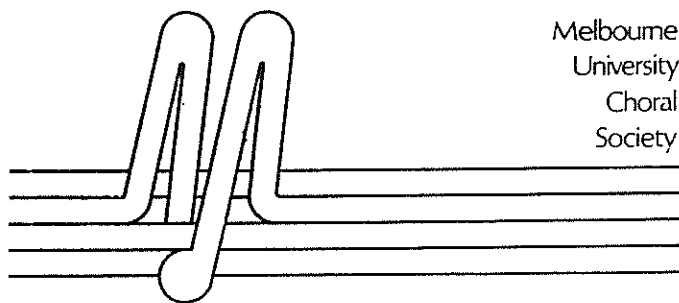
I was forced to miss singing with the Jovian Singers in Evensong at Christ Church, St. Lucia. (Jovians are five former QUMSians who do unaccompanied repertoire - the English and Spanish Renaissance schools being favourites). Ross Davies, the curate at Christ Church, was rung-in to substitute. Talking to him afterwards it transpires that he was the first AICSA Archivist and told us - number of amusing anecdotes about IVs in the early '70s. There you are - one vital source for any society history, the oral tradition. To people doing any sort of research or archive work, jump in now!

Till next Erato, keep well.

Noel Wilmott
AICSA Appendix



Melbourne
University
Choral
Society



MUCS CERTAINLY is a busy little society at the moment; while some of us are still trying to recover from the ordeals of Megafest, others are launching full steam into even more excessive debauchery... Musically we are also working very hard preparing Britten's *Ceremony of Carols* and other christmassy music for our concert on December 1st. (Gasp !)

Last term's project was a recording of various Folksongs, and judging from the tapes I have heard so far, the record is going to be absolutely stunning. Both the recording and the December concert are being done with the help of Melbourne radio station 3MBS; which has even gone so far as to play two of our songs on air!

Other upcoming activities may include a second concert closer to Christmas, and the launching of the "Hire a Choir" busking scheme - yes we are willing to rent our bodies and voices to shopping centres to raise money for our society. What Dedication!

About our conductor, John Argyle: he's from Yorkshire, and is currently Director of Music at Caulfield Grammar School. He's certainly into choral society activities - he is the last to leave most P.C.P.s, is constantly bursting into gales of laughter during rehearsal, and is renowned for his prowess at slamming Tequila, his tendency to conduct any piece of music at an extremely high speed, and his quotable quotes. The relationship between John and the choir is summed up in the words to a song which Judy, Sue and Felicity composed in his honour:

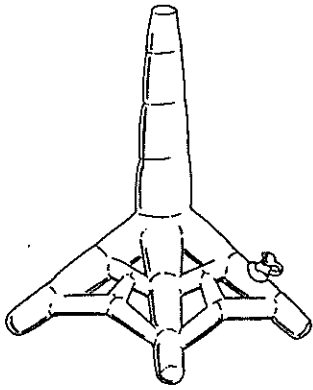
"Maybe it's because I'm a chorister
That I love John Argyle;
Love his wooly beard and his spectacles,
Yea verily, he's got style.
I get a funny feeling inside of me
Ev'ry time I see him smile,
Maybe its because I'm a chorister
That I love John Argyle."

And here now is the all-new giant MUCS committee:

President	Peter Jones
Vice Pres.	Robyn Starkey
Secretary	Leigh Garde
Treasurer	Dave Rodda
Librarian	Vanessa Twigg
Asst. Lib.	Cathy Pugsley
Con. Men.	James Heywood
	Megan McLaughlin
Camp Off.	Lynda Walters
Soc. Secs.	Dee Johnson
	Jane Johnson
Pub. Off.	Malcolm Oldham
Gen. Asst.	Vicky Hudson
I.P.P.	James Harland
Scum Ed.	Pam Lazarus

Bye for now, we hope to see you at Pseudofest.

Robyn Starkey



PSEUDOFEST

ARE YOU languishing in sorrow at home ? Are you sinking into a pit of despair at the thought of not seeing your choral society friends for months and months ? Never fear ...

PSEUDOFEST IS COMING !!

INTERVARSITY CHORAL FESTIVAL ROSTER

AIVCC have moved to re-establish a seven-year cycle of locations for IVCF, spacing the "Big Three" cities between the smaller or more remote capitals. Here is the schedule, lets hope we can stick to it...

1986	Brisbane
1987	Adelaide
1988	Sydney
1989	Canberra
1990	Perth
1991	Melbourne
1992	Hobart
1993	Adelaide
1994	Brisbane
1995	Sydney
1996	Canberra
1997	Perth

et repetitio ad infinitum...

What is this thing called Pseudofest

I hear you cry. Well, it is an Inter-Choral Party Rage Festival; to put it bluntly.

Where ?

In sunny Melbourne, of course; the city that brought you the great Easter Post I.V. Rage.

Oh, when is it ?

It "officially" begins on Tuesday, December 31st, and ends on Sunday, January 5th; but you are all welcome to either come early or stay later.

What will we do there ?

Well, we have a pseudo-concert planned, we will be singing the Faure Requiem, and our conductor will be Bevan Leviston.

But what about the PARTIES ?

Social highlights include:

The great New Year's Eve Party

A car-rally to some mysterious beach-like

destination, and a Sand Sculpture competition

A Yarra River cruise - Really !

Cocktail Party

PLUS Coffee parties and, of course, the P.C.P.

HOW ! We can hardly wait.

Good, I'm glad you're coming along. If you want to know more, and can't wait for the Bullsheets, write to Pseudofest, XMUCS, box 51, union, Melbourne University, Parkville, 3052.

Or, if your need to contact us is even more urgent, try phoning Robyn Starkey: 819-2056.

Remember, if your life is not as infested with Fests as you would like, come to Melbourne during the Festive season.



a seven-year roster cycle

THE MERCURY, TUESDAY, 30-7-1985-11

Real Estate

PRIVATE HOLIDAY CAMP ON 16 LEISURE ACRES

Brilliant lifestyle and a licence to print money (within reason) is what is in store for the future owner of Camp Carlton. With a minor dress-up and small injection of capital, this complex is in an ideal situation to cash in on the approaching holiday boom. It's pointless to recite the many advantages of the place, suffice to say that this is opportunity knocking on the door. Contact Freddie Forstner on 23 2577 or AH 25 1116.

Australian Intervarsity Choral Societies' Association Presidential Statement



OR

"I'm sorry, he's in a meeting."

AICSA's governing body, the Australian InterVarsity Choral Council, met in Sydney during Minifest. This was the occasion for Office-Bearers' reports, I.V. reports, other reports and setting policy, budget, future I.V. roster etc. Draft minutes have been sent to society presidents. Here are some highlights.

1. Registration of the AICSA logo as a trade mark is continuing.
2. The I.V. roster has been set to create a steady 7-year cycle with the big South-East mainland cities spaced between the more distant capitals. Next year is, of course, Brisbane in August. (See elsewhere in this issue for the full list. - Ed.)
3. The AICSA Choral Composition Competition is back, with commercial sponsorship details currently being tied up. Look for the ad in this Erato.
4. AICSA is now running balanced budgets.
5. The AICSA Manual (2nd edition of the AICSA handbook) was released, now in its loose-leaf format, with supplements coming out later this year and from time to time after that.
6. The decision to have a Minifest is now up to A.I.V.C.C. This is the situation that historical necessity has been moving us towards for some years and it's good to see we've recognised this and done it.
7. And of all this good news, the best of all is that Brisbane I.V. now is set to get the Q.S. O.! In eight years of going to A.I.V.C.C. I've rarely heard better news.

A lot of other ground was covered, problems discussed, matters thrashed out, information and viewpoints exchanged and so on. Keen types can find out all the details in the minutes.

* * * *

Having staggered back to Melbourne after an exciting *Elijah* at the Uproar House, it was back to work, back to rehearsal and back to Exec. meetings. At our September 15th meeting we discussed details of (i) the Choral Composition Competition and (ii) fundraising. (Of course we also dealt with routine stuff). Details of this meeting can be found in, yes you guessed it, the minutes! Now available from your society's secretary. All I'll tell you now is that the judges for the C.C.C. will be finalised by next month (other details are in the ad.) and that your hard-working AICSA Exec is looking into new aspects of commercial fundraising/sponsorship, both one-off and continuing. Great stuff!

* * * *



MONASH UNIVERSITY CHORAL SOCIETY

GREETINGS, EVERYONE!

Well, I don't know about the rest of you UMS/UCS/IVers/hangers-on/et al. and what you've been doing (I'll have to read your eraticles, won't I?), but we down at the Clayton's Uni have been working our proverbial arses off. To save time and conserve my meagre writing talents, I'll simply give you a run-down on our activities - I'll leave you to imagine the salacious details.

August saw our AGM. We have a (largely) new crowd, several freshers and a lot of promise (with reservations at the presidential level). They are:

Prez:	Alistair Killick 03 531 7996
Sek:	Cathy Scott
Trez:	Andrew Farrell
Vice-Prez:	Helen Gordon-Clark
ConMan:	Tim Connard
PubOff:	Frances Lawson
General Ass's:	Ran Wood & Tracey Webster
IPP:	(Simple) Simon Johnson

The general theme of committee meetings is:
PRESIDENT: I can't believe I'm that strange.
OMNES: Yes you are!

Going back a bit, in late July we put together a light-hearted concert of songbookstuff, some humorous songs, catches, etc. entitled *filly fongf* in the Union - no musical milestone but great fun. We sang *Old MacDonald* (again) with such delights as *On that farm he had Norm Gallagher's holiday house*, and a *Texas Chainsaw Massacre*.

AICSA work is not all meetings but sometimes it feels like it. The day before Minifest we trekked to the offices of the Music Board, Australia Council in North Sydney. This meeting was to discuss how the Board feels about AICSA and IVCF. Details of this meeting can be found (here we go again) in the minutes of AIVCC and AICSA Exec Sept '85. Particular points we made included:

1. IVCF consistently presents concerts of a high standard to large audiences.
2. Conductors of the first rank endorse our work enthusiastically and without reservation.
3. We seek funds from many sources, public and private, as well as fundraising through raffles etc.
4. I.V. has a good track record of commissioning and of innovative performance.

And we said a lot more! Because there's a lot of good to say about our uniquely non-competitive national movement.

I'd like to say kisses and hugs to all,

BUT

I'm in a meeting.

Bazza Gration

Perth Undergraduate Choral Society

PUCS

OH NO, PUCS has lost its most famous baton twirler - conductor Robert Kay has resigned after an 11-year association with the choir.

While it is an amicable parting, Robert says choirs in Perth tend to become dependent on their conductors, and vice versa, and that it is about time he and PUCS have a break from each other. After 11 years, he would know, but nonetheless PUCS members are sad to see him go.

Robert and PUCS became synonymous around Perth over the years. The last concert he lead was on September 7, called Songs for the World. About 220 people attended. It raised \$1000 for Community Aid Abroad's "Tools for Tigray" programme in Ethiopia.

MonUCS - continued

A few months later we repeated the exciting bits for a lunchtime concertette at Box Hill Library - and for money!

Minifest was a huge hit - our contingent of 28 included many of our said freshers. One of them had been in MonUCS for 3 weeks and David Giddy had been around for one! I myself was amazed there was so much to be got out of *Elijah*: an indication of the widespread prejudice ag. inst Victorian choral works.

The highlight of 2nd term, discounting divers parties, camps, Hut 6's etc., was the mega-2nd-term-concert held on 21st September - in 3rd term. We did Haydn's *Therese Mass* and Vaughan Williams' *Dona Nobis Pacem*, with full orchestra, organ and soli, in Robt. Blackwood Hall. A disappointingly small audience heard what turned out to be a very good concert. Both works are difficult, and in different ways, but the choir took up the challenge - sometimes a little unwillingly! The scratch orchestra was hard to procure (any surprises?) but sounded excellent.

Our major stumbling-block was a lack of self-confidence in the choir: we ourselves did not believe the concert would be a success until it had already started! Does anyone know a remedy for this kind of "almost-failure of nerve"?

The coming term: next up is a workshop/performance of Orff's *The Christmas Story* on December 1st, and our own Christmas Concert, again in Robert Blackwood Hall, on the 19th. It includes a lot of 20th century work and a Mystery Play, *The Death of Herod* directed by Dr Ron McCoy. Please drop in, or at least come to... Pseudofest - New Year's Eve to Jan 4th: parties, parties, parties and a concert - Faure's *Requiem*.

Till then have fun, try not to think about exams, and as my logic tutor used to say:

$(P \rightarrow Q) \vee R \leftrightarrow Q \wedge (\sim P \rightarrow \sim Q) \& S$

Alistair Killick

Maternal Stop Press:

to Steve & Robyna Davies a son, Andrew, sometime in early July (I can't remember the exact date, sorry).

The concert included *I Write the Songs*, *Steal Away to Jesus*, *Summertime*, *The Silver Swan*, *Pastime With Good Company* and the *Misa Criolla*. Twelve members also took part in an original arrangement of Australian folksongs by Robert. And we did the first performance of *Madrigalia Profana*, which was written by PUCS member Lorenz Lossius. The ABC taped the concert and excerpts have been played on ABC-fm.

Since then Robert has taken PUCS once through the *Carmina Burana* and Richard Gill has taken over rehearsals as he will be conducting the performance on October 26. Gill conducts the WA Youth Orchestra which will be providing the music. The choir of the WA Conservatorium of Music will also be taking part.

In the meantime, Robert is looking forward to a greater commitment to his band, StringyBach, and is contemplating a return to music studies - good luck and thanks for the melodies.

PUCS is in the changeover period for its committee. Ross Comstock is the new president. So far it has had little chance to put any plans on its music stand - apart from the pursuit of a new conductor and a proposal to sing hymns at Christmas to people in homes for the aged.

However, if our publicity stunt for the *Carmina Burana* concert comes off (weather and the building's owners permitting), we will be doing a rehearsal for the cameras on the roof of a skyscraper - top that!

Allan Veal

The Meaning of PUCS, and it's effect on the Incidence of R.S.I.

I bet you didn't realise it, but "PUCS" used to be a completely meaningless word: our actual title was "The University of Western Australia Undergraduate Choral Society" - too long to write without risk of R.S.I.

However that is a thing of the past. PUCS has been given new meaning. At the AGM we decreed that from now on we will *officially* become what we have always been called. So welcome to

PERTH UNDERGRADUATE CHORAL SOCIETY

(There, that feels better already!)

Our new committee are:

President	Ross Comstock
Vice President	Louise Jones
Secretary	Steve Appleyard
Treasurer	Anna Napier
Con. Man.	David Hobbs
Librarian	Karen Smith
Pub. Officer	Allan Veal
Social Sec.	Jeff Kepert
Ordinary Mems.	Lucy Brennan
	Jonathon Amos
Dischord Ed.	Peter Spicer-Wensley

CONCERT REVIEWS

"Elijah" an excellent choice for IV choir.

1985 Choral Minifest Choir and Canberra Youth Orchestra conducted by Peter Seymour;
Concert Hall, Sydney Opera House, Friday 30th August

The performance of *Elijah* by the 1985 Choral Minifest in Sydney last August amply demonstrated that it was an excellent choice for intervarsity choral forces. It has plenty of good gutsy singing, exciting music, and powerful words.

The choir of over 200 voices was highly responsive under Peter Seymour's direction, singing with considerable confidence, and fully exploiting the dramatic potential of the work.

Pianissimi were sung with tremendous force, and whispers such as '*Will then the Lord God be no more in Zion*' were delivered with exquisite timing and diction.

Contrast was well provided by means of the rousing choruses, including '*Woe to him*' and '*Then did Elijah*', and particular mention should be made of the Bass line, which was strong and reliable, and rose to the occasion for its many fine dramatic entries.

Diction throughout the performance was excellent, enhancing the work's dramatic impact, and allowing me a rare opportunity to become involved in a performance without constant reference to the program (I've a lousy memory for words!).

The Canberra Youth Orchestra made a pleasant, if not totally memorable sound. It appeared to be short of numbers, particularly in the strings, although this did not detract from the performance, and this potential weakness turned out to be a major plus. So often in a live performance, the choir is totally dominated by the orchestra, but on this occasion the balance was just fine, with all of the vocal lines being clearly audible throughout the work.

Geoffrey Chard brought a considerable presence to the performance as Elijah. His opening words '*As God the Lord*', were fine and strong, and set the dramatic mood admirably. Recent sickness unfortunately took its toll, and he was unable to sustain the power during his final aria. Nance Grant and Thomas Edmunds both gave thoroughly reliable and highly professional performances. However Patricia Price, confined to a wheelchair, was not a vocal match for Nance on this occasion.

Much praise must obviously go to Peter Seymour, ably assisted by Ben Macpherson (although you wouldn't have found that out from the program), who within a very short week moulded a large bunch of itinerant singers into a unified and competent choir. Peter's reputation as a choral conductor was fully endorsed with this performance, and it must have been a great asset having as an assistant Ben, with his considerable knowledge and experience in the university choral movement.

For me, the performance was a highly nostalgic occasion, coinciding as it did with the tenth

For me, the performance was a highly nostalgic occasion, coinciding as it did with the tenth anniversary of the 26th Intersarsity Choral Festival's performance of Verdi's *Requiem* (also conducted by Peter Seymour, and with Nance Grant as soloist). It was great to meet up with so many old friends, both in the choir and the audience, and it is very pleasing to see the intersarsity choral movement staying so strong and active - and producing such good concerts!

LETTERS to the Editor

DEAR ERATO,

13 - 10 - 85

I am writing to make known the fact that my article in the previous edition of ERATO was "edited" beyond what I see as reasonable bounds of editorship. Rob added whole sentences and comments to my original article in my writing style without attributing them to himself, simply because he had also been there and had different things to say.

I was startled and angry when I discovered this had happened. I spoke to Rob at once, and he did not acknowledge my argument, though later apologised as a friend but not as ERATO Editor.

I am not at all questioning the right of the editor to make impartial changes as he/she sees fit, e.g. for laying out or typing needs - I was editor of *Dischord* for two years - but I am objecting very strongly to Rob's deliberate copying of my style so he could insert facts and figures that he thought should be included. This is simply misusing the trust of the magazine's contributors.

The relevant bits were: "*one of 72 concerts in two days*", "*Due to various things not quite occurring as the Festival had planned*", "*Once Mass had finished (it had only got going because one PUCS member volunteered to play the organ for them) we rushed into the church to set up the concert.*" all in paragraph three, and "*(traditions grow FAST round uni choirs!)*" in paragraph 7. These additions may be quite factually correct, but they weren't mine!

As I see it, Rob had three reasonable options:

- 1) ring me up and say what he thought should be changed,
- 2) add his comments in his own style with his name on them,
- 3) print it as it was submitted, regardless of his opinions, which is after all the main duty of the editor.

Jud Horner
PUCS

EDITOR'S REPLY:

Your complaint rests upon your view of the editor's role. I have spelled out my policy in my Editorial on page 2. However to turn to your specific charges:

Firstly I find it very difficult to see a copy of any personal style in my additions. They are, as you say, factual and in my view, relevant. As to your suggested courses of action:

1) To ring you may only cost 20¢, but to ring other contributors for their permission to make factual corrections or editorial changes is too expensive to consider. I am not prepared to give PUCS special treatment in this regard. Of course serious alterations are a different matter.

2) I do not often add comments, generally because they break the flow of an article. My comment, "*traditions grow FAST...*" was in fact bracketed and italicised to show it was an interpolation.

3) I refuse point blank to print anything without editorial overview. This is a newsletter, not an anthology of original writings. As such I am as liable as the author for any breach of the laws of libel or of "moral standards" whatever they are. I do not knowingly print untruthful, or as far as possible, irrelevant material.