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CRUELTY TO ANIMALS

MC

DRUNKENNESS

OH YES...AND MUSIC

ERATO 48

The Newsletter of the
Activities of the
Intervarsity Choral
Societies' Association

MARCH 1986



BONDAGE

DEBAUCHERY



Editor's longwinded blah

ERATO CRITIC BANNED!

I GET A Very strong impression that some choirs don't like opinions being expressed about their concerts. QUMS' response to Neil Mason's review in ERATO 46 was to make him "officially not invited" to future concerts, and I received a letter from their conductor and artistic director suggesting that ERATO had committed "a serious breach of professional ethics" by printing Neil's review - which they claimed was unsolicited - despite their sending him complimentary tickets! QUMS appears adamantly opposed to anyone else reviewing their concerts, either.

If this were just an isolated incident, I'd be inclined to put it down to over-reaction, but one or two other Erato critics have also mentioned brow-beating from UCS/UMS people, even when they wrote more glowingly of their concert experiences. Well, I hope you, dear reader, have no basic objec-

tion to other people expressing their opinion of your choir's activities, after all your correspondent does. If your choir doesn't want opinions expressed about its performance, perhaps it should not perform.

I have every intention of continuing to print opinions that conform with legal and ethical restraints as long as people have the guts to express them.

You could always try refuting their opinion in print rather than practicing this form of censorship.

Robert Kay

**DEADLINE FOR ERATO 49 is
JUNE 30, 1986**

ERATO 48 MARCH 1986

WHAT'S INSIDE

Editorial	2
AICSA President's Report	3
QUMS	4
FUCS	4
AICSA Competition	5
MUCS	5
Letters to the Editor	6
Youth Attitudes to Music	7
Music Board Plan	8
The Worst Musical Trio	8
Ken and the Art...(serial)	9
Concert Reviews	10
37th IVCF Brisbane	11
PUCS	12
The Worst Singer	12
PUCS and P.D.Q. Bach	13
MonUCS	13
AUCS	14
ABC Orchestras Reorganise	14
SCUNA	15
SUMS	15
AICSA Librarians	16
AICSA Trust	16

Erato

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Association - is edited by Robert Kay,
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The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC.



AN EXCITING OPPORTUNITY FOR YOUNG SINGERS

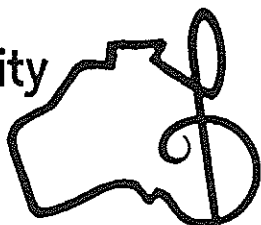
MonUCS SOPRANO ARIA COMPETITION
for Tenors and Basses

Saturday, May 10, at 8.00pm.
Venue to be announced

Panel of Distinguished Judges
Guest Artist

Contact: Denise (03) 5698598
Helen (03) 5317996

Australian Intervarsity Choral Societies' Association Presidential Statement



PART THE FIRST

WHAT IS AICSA? AICSA is the Australian Inter-Varsity Choral Societies' Association. Formed in 1974 it is a federation of University Choral and Musical Societies throughout Australia. At present there are nine member societies viz:

Adelaide University Choral Society (AUCS)
Aust. National Uni Choral Society (SCUNA)
Flinders University Choral Society (FUCS)
Melbourne University Choral Society (MUCS)
Monash University Choral Society (MonUCS)
Perth Undergraduate Choral Society (PUCS)
Queensland University Musical Society (QUMS)
Sydney University Musical Society (SUMS)
Tasmania University Musical Society (TUMS)

From time to time we have also had Associate Member choirs from a couple of New Zealand universities.

AICSA provides national co-ordination and support both to the member societies and to the annual Inter-Varsity Choral Festival (this year in Brisbane - see article elsewhere in this Erato). The assistance AICSA provides to member societies is in two parts:

- (1) A national combined-societies catalogue of music scores, and
- (2) national inter-society communication (for all choristers, not just a few heavies) through our magazine ERATO. Indeed, printing and posting Erato takes up most of AICSA's annual budget, followed by a small allowance for administration and nominal allowances for everything else (library, archives, etc.). The archives I've just referred to are maintained by our archivist, Noel Wilmott (QUMS). They comprise administrative and financial material and memorabilia from InterVarsity Choral Festivals dating back to the 1950's (this year is the 37th - try working out when was the first!).

AICSA runs a Choral Composition Competition now in its ninth year. If your creative bent is one of composing maybe you could win up to \$500!

The jewel in the crown is InterVarsity Choral Festival, a significant contribution to Australian choral life for participants and audience alike. AICSA provides I.V. with (i) national roster co-ordination, (ii) assistance in lodging grant applications with the Australia Council etc., (iii) participant publicity through ERATO, (iv) financial assistance through the AICSA Trust

Fund, (v) assistance with ideas and skills through the AICSA Manual and (vi) moral support and acting as a sounding-board for ideas.

Whether it's Erato, Library catalogue, Annual meeting of the governing body (Australian Inter-Varsity Choral Council), the Composition Competition or maintaining the archives, everything costs money. After all, there's No Representation Without Taxation. Member societies pay an affiliation fee of \$1.75 per chorister as at May 1st. That's all.

PART THE SECOND

WHAT'S AICSA doing currently?

Well, right now, with O-Week looming up, I'm flat out with just about everything. But first, here's a word of introduction.

AICSA's current office-bearers are:

President	Bazza Gration (Melbourne)
Secretary	Lawrie Horner (Melbourne)
Treasurer	Andrew Farrell (Melbourne)
Librarians	Katie Purvis and Vanessa Twigg (Melbourne)
Archivist	Noel Wilmott (Brisbane)
Erato Editor	Robert Kay (Perth)

As you can see, there's a bit of a concentration in Melbourne but this changes from year to year, as befits a national organisation.

At the moment we are:

- (1) Getting some grants for Brisbane I.V. from the Music Board of the Australia Council. We have a Performance grant of \$1300 and are currently waiting to hear about our application for a Visiting Teacher grant. (Now confirmed: \$2850 Grant - the full amount! -Ed.)
- (2) Providing a grant through the AICSA Trust Fund to Brisbane I.V.; \$500 plus a guarantee against loss of a further \$500.
- (3) Providing interim grants for future I.V.'s through the AICSA Trust Fund. 38th IVCF has already got a cheque and 39th will be getting one soon.
- (4) Sending supplements to Societies for inclusion in their AICSA Manuals. This cornucopia of information and ideas, first written by Neil Piggott in 1984, is now in a loose-leaf 2nd edition with copies of previous Convenors' Reports as an added extra.
- (5) Promoting the AICSA Choral Composition Competition. It's open to all amateur composers, prize money \$500, first performance grant for societies performing the winning piece \$250. The judges are Professor Keith Humble (Music, La Trobe University), Mr Georg Tintner (conductor, and patron of AICSA) and Professor Rodney Eichenberger (Choral Music, Uni of Southern California, and patron of AICSA). For entry forms write to us at the above address.
- (6) The newest initiative we are persuing is to get a National Music Organisations grant from the Music Board of the Australia Council for the new, computerised, inter-society, national, library catalogue. For progress reports watch this space!

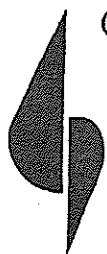
Well, that's the guts of it and I won't tarry to bore you with details as I have about a zillion commitments during O-Week - I'll check you later.

Your everlovin' president.

Bazza Gration

aicssa

49 George Street,
Fitzroy, Victoria 3065
(03) 478 5263, (03)419 3815



Queensland University Musical Society

c/- Students' Union Bldg.
University of Queensland
St Lucia Qld 4067

been breeding frogs. Ferdinand, Philomena and Fabian are small and like balancing on the edge of Noel's music stand. Flanders, who was conceived and made just in time for Orientation, has trouble fitting in (on?) one chair. I attempted to obtain an exclusive interview for Erato but their only comment was "readit, readit".

Keep singing and smiling until we next meet in Brisbane!

Bill Abrahams

flinders choral university society

Box 2, The Union
Flinders University
Bedford Park S.A. 5042

FOR ALL of you interstaters who don't realise, 1986 marks the sesquicentenary of South Australia, and as a result, lots of new and exciting things will be happening around Adelaide.

This year, the words "new" and "exciting" can be applied to FUCS - we have a new conductor, Dudley Mendham from England, a new accompanist and a new committee (well everybody has one of those, I spose) and we are angling for lots of new members.

Last term's concert can be classed as an unrivalled success. Entitled "Twentieth Century FUCS" we performed examples of popular songs throughout this decade. It was a multi-media concert, complete with singing and dancing, solos, bands and imaginative lighting. (Thanks, Ali).

And now for something completely different.... To demonstrate FUCS' versatility, we shall move from the realm of the 20th Century to that of gentler times. Later this term, we will be staging a Madrigal Dinner (at a place called Camelot Castle) and in accordance with our "whole approach", we will be having an authentic banquet, appropriate entertainments (singing, dances, recorders, hangings) all in authentic garb. Should be a lot of fun.

Have to go now to let the possums out; hope to see everyone later this year in Sunny Queensland.

Yours sequentially

Julie Anne Stevens

FUCS Committee Members, 1986

Conductor	Dudley Mendham	(08) 270 2866
President	Fay Butler	4 Seventh Ave, Hove 5048 296 0991
I.P.P.	Cathy Roberts	344 8180
Secretary	Helen Mortal	10 Camroc Ave. Tranmere 5073 31 4995
Social Sec	Michelle Grady	277 7330
Treasurer	Tom Gribble	272 6542
Pub Off	Joanne Lee	277 5004
Con Man	Alison Jonas	296 2448
Librarian	John Jutchison	276 1736
Archives/ Asst Libr.	Julie Anne Stevens	272 7511 (X 276)

DEAR UCS and UMS,

Last time I wrote I promised that this Eraticle would tell you about another fabulous concert. And so I will. Musically QUMS' concert on Saturday 2nd November was most satisfactory - as usual the choir got its act together in the last few rehearsals and gave a rendition of Rossini's *Petite Messe Solenne* of which we are proud. The performance of Domenico Scarlatti's *Messa di Madrid* benefited from having been sung liturgically two weeks before.

Actually we successfully recomposed the *Agnus Dei* on that occasion. One part (I won't upset the Sopranos by saying which) got a beat out part of the way through. Praise be to Scarlatti that the seemingly inevitable ghastly scrunch did not occur and we reached the next cadence without many people being any the wiser!

We then recessed so that the ritual of passing (or failing!) exams could be performed. However a group of over a dozen made an early start to Christmas caroling under the baton of Noel Wilmott. One of the local building societies wanted a recording of carols for the sound-track of their video promotions shown in their branches during December. We were happy to oblige as there was a fee in it for the IV fundraising. We arranged for radio 4MBS-FM to record. On the Saturday arranged we waited while the recording people failed to find the church hall and then returned to the station and then came out again. When they finally arrived and put down the first carol, we played it back only to find the recording was picking up interference - the broadcast of the Brisbane races! The session was abandoned and another date arranged.

Once again we invited a guest conductor to direct our Festival of Carols. This year it was Ian McKinley, a former QUMS president and the regular conductor of the local Bach Society Choir. He selected works for choir, semi-chorus and brass as well as organ. Once again we revelled in the accoustics, but not the climate of St John's Cathedral. The problem with stone buildings is that they take a long time to warm up inside (which is good for morning services) but also take ages to cool down again (which is bad for evening rehearsals and performances).

We have just given the first performance of our Orientation Concert of madwiggles and motets. This was also ably directed by Noel Wilmott. Thankyou, Noel. We are doing a repeat performance next week.

I won't bore you with details of IV fundraising, IV Committee meetings and so on - they are happening and I can assure you they will result in a super Festival. Besides you can read all about it in a separate Eraticle.

Do the altos in your choir make their presence felt?
QUMS' altos certainly are at present. They have



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.

Closing Date - 30 May 1986

ENTRY FEE \$5.00

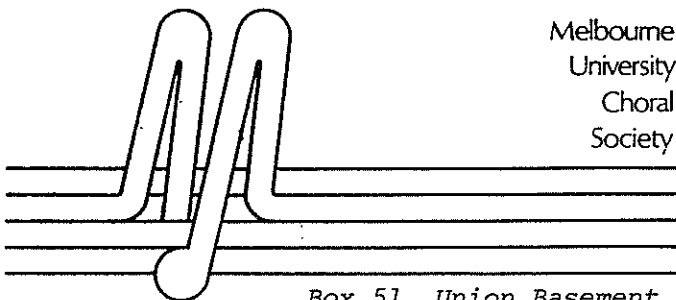
TOTAL PRIZEMONEY of \$500 (at the Judges' discretion)

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.

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.



Melbourne
University
Choral
Society

Box 51, Union Basement
University of Melbourne
Parkville Vic. 3052

GREETINGS from sunny Melbourne, the home of all things "pseudo". After finally waving goodbye to the last of our interstate visitors about two weeks after Pseudofest, (and waving hello again to one of them a week later,) MUCS finally put up its feet for the first time since the Christmas Carol season. The well-earned rest was, however, all too short.

The choral year has started with a bang in Melbourne; MUCS and MonUCS are forming the choir for two performances (well, one is sort of in the country) of Verdi Requiem. We are being hired by the Preston Symphony Orchestra (isn't that a nice change). Rehearsals are well under way, and the concerts should be fantastic, if the present standard of singing is anything to go by. The most exciting thing about this concert for people who don't live in Melbourne, is that the second performance is on Maundy Thursday (i.e. the day before Good Friday), so you can all come to it,

and then stay and let us entertain you for the rest of Easter.

Apart from all these extra-curricular activities, MUCS itself is going smoothly after sorting out a few minor problems, such as not having a conductor until almost immediately before the first rehearsal. Bevan Leviston will be conducting for the first two terms of this year. The first term concert will be made up of Thompson's Alleluia, Monteverdi's Beatus Vir, and some songbook material - old favourites like Laudate, as well as some less popular madrigals. The program is, in part, aimed at getting the freshers immediately involved and able to join in pub singing, etc. (we discovered that it took last year's freshers about 2 terms to learn the most common songs.) The venue for this concert will be Melbourne Uni - we will be singing in various places around the campus, including the law quad and the underground carpark!

Our plans for next term are for a large concert, and we will be using the proceeds of our Christmas fundraising to hire a real live orchestra. The work? We haven't made a final decision yet, but it will probably be a twentieth century piece.

That's about all of our news for now - I'm off to meet some freshers... Our O-week rage is about to begin, and included in the activities is a serenading of Halley's Comet with the theme from Doctor Who: conducted by Bazza, sung by the Friends of Halley's Comet (FOHC for short) and organised by David Greagg (who else?).

Love and kisses,

Robyn Starkey

LETTERS to the Editor

12-10-85

Dear Rob,

I have just read ERATO 47, and felt like writing to you on a few issues it raised with me.

First of all, I have enjoyed reading Erato this year, particularly the Concert Reviews, which I think are a wonderful innovation. It took me a while to get used to the double column format, but I quite like it now, except when you cut up atricles (like the MonUCS one on p.14-15) - surely this is avoidable? One thing I miss from the old format is society addresses, which used to appear with the letterheads used for each UCS/UMS article. It used to be that, whenever you needed a list of society addresses quickly, you only had to grab an Erato and there they all were. Now, unless you are super-organised and make a list especially for the purpose, it is difficult to lay your hands immediately on a complete list of UCS/UMS addresses. Any ideas?

As to your airing your opinions on general topics relevant to the UCS/UMS scene (in your "long-winded blah" each issue), I find this an interesting section to read; I know most people in Melbourne with a real interest in AICSA/UCS/UMS do, too. You are no doubt conscious of the fact that your opinions often differ from other people's. The point I'm trying to make is that while I'm not sure it's a good thing for the Erato Ed to state his opinions quite so forcibly, I think the "long-winded blah" has worked in that it gets people talking about these issues. (phew! Talk about longwinded! I hope that makes sense...) Every time Erato has come out this year I have heard people discussing your editorial, sometimes quite heatedly. If it is your intention to stimulate discussion by your editorial, then congratulations! You have certainly succeeded (even if sometimes people are only discussing whether or not the Erato Ed should voice his personal opinions!).

I thought perhaps in one of your future "long-winded blahs" you might like to discuss an issue which has long perplexed me, and which I was reminded of by the third paragraph of that strange SCUNA article in Erato 47: that is, the issue of UCS/UMS repertoire. My personal opinion is similar to that of SCUNA's conductor - I believe UCS/UMS should perform works not performed by other, mainstream, choirs; something to do with the fact that few other groups perform such works, and a university group should be adventurous enough to step outside the mainstream.

Unfortunately, there is a dilemma here. More than one, in fact. Firstly, everything to do with UCS/UMS (except conducting) is done on a voluntary basis - people organise and rehearse for concerts for love - and so it is good to have a large selection of members to draw on when things need to be done. It also seems to be easier to make a good sound with a larger choir. And also, it is nice to be able to offer people coming from school choirs the chance to sing in a large choir. In the UCS/UMS scene these days, it seems a widely-held belief that bigger choirs are better. Being one of the "smaller" choirs (average membership of 40), MonUCS could be excused for developing a complex when we hear stories about how wonderful it is to sing in SUMS (av. membership 90) or MUCS (av. membership 75). The question of

musical standard seems to get little look-in. FUCS (av. membership 20?) probably feels it even more than we do! Anyway, back to the point - non-mainstream works are generally less immediately attractive to the average chorister, and any UCS/UMS which decides to program such works may have to settle for a much smaller choir than it would like.

(actually, the whole question of large UCS/UMS is interesting. People used to go to IV's (some still do) for the chance of singing in a much larger choir than their own UCS/UMS - this incentive has probably decreased in importance for some societies' members, because they can get experience like that at home).

Another problem with performing non-mainstream works is that they generally attract smaller audiences than more popular works. We all know what a buzz it is to perform to a large audience, and how depressing it is to perform to a half-empty hall.

The other problem is to do with UCS/UMS' role as training choirs for young choristers - surely it must be part of our function to introduce these people to standard works in the choral repertoire as well as to new styles of music? IV's, I'm sure, suffer the same problem when trying to choose works.

I don't know the answers to these problems. Interestingly, in MonUCS we have just made a decision to perform several mainstream works next year and not to be too adventurous. Our conductor, André de Quadros (a rising star in Melbourne's musical firmament), is very concerned that MonUCS establish a reputation for itself in the Melbourne music scene, for as he says, at the moment we really don't have one at all. There are so many choirs in Melbourne it's very difficult for us. In André's opinion, we could opt for either performing very new and very old works (i.e. the non-mainstream option), or go for really top performances of more standard works. Since there is already a choir in Melbourne which does the former (Astra) and very well, I might add, André thought the second option was a better bet, particularly as we should be able to attract more members to the choir. So next year we're planning to do *Carmina Burana*, Haydn's *Creation*, and Bach's *Magnificat*. It goes against my grain to do this, but MonUCS is in dire need of attracting more people to sing in the choir - our only reliable line at the moment is tenors, believe it or not (we've got 10 in a choir of 40!!).

Anyway those are my ideas on the subject - I hope I haven't bored you!

A couple of things I forgot to mention before - generally you're very good about listing sources of articles printed in Erato, but this time the ones on p.4 seem to have missed out. Also the one on p.6 has no date, and where did the one on p.7 come from? Maybe it's my librarian's training, but I do like to see articles in context! I also think it would have been a good idea to say who the photos were of and where they were taken - not everyone knows you!

Katie Purvis

Editor's Reply:

Thankyou Katie; it's nice to get some bouquets as well as brickbats in this job, and you have raised several points that I would like to expand on in print!

The Erato Critics scheme has taken a bit of a hammering since last year (see Editorial) but hopefully all the choirs in due course will accept

LETTERS

people's right to express an opinion, because Erato is the only forum available where comment on UCS/UMS affairs can be read. Erato exists solely for this purpose, and UCS/UMS activities, oddly enough, include music.

You raise the interesting dilemma of selection of repertoire: the choice between the "greats" of the past and either the risk of the contemporary or the obscurity of the little-known. While each choir has a different capacity to perform, dependent upon its membership and experience, as a general rule I would favour selecting as wide a range of material as possible through a year because, after all UCS and UMS are in essence training choirs. Most members have had little or no previous choral experience, and it would seem to me that for them to gain a broad-based introduction to the repertoire should be the first priority.

I do accept the satisfaction of a large audience does enhance the experience, but there is no need to equate "full house" with "standard repertoire", or either with "successful concert".

To the subject of ERATO 47, and the lack of acknowledgements: you are right that quite a bit of the last issue snuck through unacknowledged or undated. I can assure you that this was solely due to the non-arrival of a promised Minifest report, requiring altering the layout of four pages,

including the MonUCS article, while standing at the printer's front counter! Here (hopefully, just this once) is an ERATO ERRATA Column:

1) Photos: Front Cover is your humble editor and son, wearing their alternative hats as conductor and mascot of PUCS, in their last rehearsal at UWA Music Dept, 4th September 1985 (said son's 1st Birthday). Page 2 is PUCS conductor, Robert Kay, in alter ego as Erato Editor (gentleman at right of the picture), enjoying the company of the author of this letter (lady at left of picture), the AICSA President (gentleman at centre rear of picture), and various other refugees from 36th IVCF, February 1985.

2) "Choristers: For Love, Not Money" (Page 4) came from the "West Australian", September 5, 1985.

3) "Recording Clause..." (Page 7): The typed introduction was by myself; the main article was from "Notes" (Musicians' Union Newsletter) Sept-Oct 1985.

4) "Irresistable Elijah" and "A Shower Singer Goes Public" (both Page 4) were submitted with no dates.

The latter I can confirm comes from the "West Australian", circa September 12, 1985; the former appears to my eye to be in the format of "The Australian". Regrettably I have rather too much other work to spend time researching the sources of articles forwarded by contributors other than myself. On my own part, however, I have no other excuse than the circumstances outlined above. Mea maxima culpa! Katie eleison!

ROCK — THAT'S WHAT YOUNG PEOPLE WANT

New report delves into youth attitudes to music

ROCK IS the style of music most young Australians prefer listening to, and the most disliked are classical, heavy metal and opera.

These are some of the points which emerge from a report released by the Australian Broadcasting Tribunal into young people's attitudes to music.

The survey — part of an international study into youth and music — is of particular interest to the tribunal because of its requirement that Australians be used as much as possible in the production and presentation of material for radio and television. At present radio must broadcast not less than 20 per cent Australian content.

The study revealed that Australian youth relates largely to popular musical styles, with rock, pop, disco and Top 40 being the most cited.

All those questioned listened to the radio, the average time-exposure per week



being 16.5 hours. A majority also watched music programmes on television and video and listened to records and cassettes on average six hours per week.

"It is clear that young people are exposed through various media to the same basic genre of music," the report said, "that is, rock in its various forms. Commercial radio is the most common source of music, it is widely listened to for music, and is thus a major determinant and reinforcer of music taste."

The study found that the young people questioned listened only to a narrow range of stations compared with those available. Further, that these were "rock"

stations with little real programming diversity. This narrow station choice was largely related to peer group interests.

Although over two-thirds said the reason for listening to the radio was to hear certain music, music was rated as having only a low importance relative to other activities.

This was explained by the fact "that music is widely used as a background to other activities and is taken for granted to some extent".

The study indicates that Australian youth has a high exposure to music but only within an extremely narrow range of styles. Moreover radio largely determines these tastes and reinforces a narrow appreciation of styles.

Given such a synopsis, it is of some concern that future audiences will be so limited in their appreciation of styles other than rock, and obviously then classical and opera will find it difficult to interest such people.

Ways of altering this are probably limited and certainly difficult, but it is important for music educators and the like to find some.

It is very important that a diversity of styles are presented and supported by audiences unless we are to see a further narrowing of music and cultural forms in our society.

NOTES — Jan-Feb 1986

MUSIC BOARD PLAN WOULD NEED A MASSIVE FUNDING BOOST

IMPORTANT new proposals which, if implemented, would have a dramatic effect on the future of music in this country are tabled in a new report from the Music Board of the Australia Council.

But to bring about all the recommended changes would require an 85 per cent increase in funding to the board, which is probably beyond expectations.

However, the union believes this type of planning is important if a rational policy is to be adopted and if the board is to lobby successfully on behalf of musicians and musical activities.

As Music Board director Dr Richard Letts says: "The plan is intended as a comprehensive vision for the development of music in Australia, to be used as a guide to the allocation of Music Board subsidies, and in presentations to governments in support of the provision of additional funding for Australian music.

"Implementation of the plan would require an increase of funds available through the Music Board of 85 per cent in real terms. While it is recognised that such an increase hovers at the edge of any reasonable expectations, it is the board's view that it is rationally justifiable in terms of an assessment of the needs and prospects of Australian music."

The main points of the plan are:—

- Support of professional performance in areas other than opera and classical. The board has been concerned for some time that there is a great demand for funds outside these forms, and whilst not wishing to diminish funds to them, it wants to make funds available to other forms.

Emphasis is also placed on Australian

compositions, innovation and experimentation and to the needs of various communities distinguished along geographic, demographic, socio-economic and ecological lines.

Projects in this category are touring, annual general purpose assistance, establishment of ensembles, musicians-in-residence and incentive schemes such as Art and Working Life.

The board is also concerned that new audiences are developed and assistance given to research, entrepreneurial activities and analysis of market demand.

- Lobbying for musicians on such matters as tax deductions for tools of trade, performers protection, blank tape levy, removal of sales tax from recordings and a tax benefit scheme for recordings similar to that found in the film industry.

- Assistance in recording — i.e. with master tapes, pressing and marketing.

At present, only recording companies may receive subsidies. But the board would like to make individual musicians eligible for funds because they are the ones most motivated to complete a recording.

This would also ensure that musicians were the owners of the master-tape rather than a recording company. Thus they would have the right to use it in any way they wished.

- Recognition of the needs of rock and popular music. The board would accept applications from musicians in these areas and it also wishes to promote excellence in rock and pop, irrespective of commercial success, through an awards system.

The board also wants to encourage education and training opportunities for rock/pop musicians and to assist in the production of educational texts.

- Support for classical contemporary music and groups playing it. Assistance would be directed towards specialist ensembles, performance venues, entrepreneurs, touring, audience development, purchase of electronic instruments and other equipment for innovative performances and the performance of

Australian compositions.

The board is very interested in developing activities in centres not catered for at present, such as Perth.

- Assistance to ethnic and multicultural music through the development of ethnic music centres, surveying the needs and size of the ethnic population and to make funds available with a minimum of restrictions.

- Encouraging radio and television broadcasts of music. The board wishes to allocate funds for the development of programmes suitable for dissemination on radio. It also wants to support film and video projects with a substantial musical content and continue to expand support for the Public Broadcasting Association.

- Encouraging innovation in management and entrepreneurial activities to co-ordinate and promote Australian music. Funds would be provided for management training, improving marketing and research into audiences.

A national music council would be formed to assist in this area.

Some of these proposals are in place at present and the board merely seeks ways to improve and develop activities. Others are innovative and the board is attempting to address some of the imbalance in current funding practices.

But the funding dilemma will be alleviated only if further funds are made available to music.

Of course, more support from the community is essential for the development of music and this must be approached through giving people the opportunity to see a wide variety of performance in order that new audiences are developed.

The influence of recorded music is potent and musicians, the union and music organisations must work to keep music live.

Funding can certainly assist in music development, but it would be a far better situation if music could survive on audience support.

— NOTES Jan-Feb 1986

THE WORST MUSICAL TRIO IN THE WORLD

There are few bad musicians who have a chance to give a recital at a famous concert hall while still learning the rudiments of their instrument. This happened about thirty years ago to the son of a Rumanian gentleman who was owed a personal favour by Georges Enesco, the celebrated violinist. Enesco agreed to give lessons to the son who was quite unhampered by great musical talent.

Three years later the boy's father insisted that he gave a public concert. "His aunt said that nobody plays the violin better than he does. A cousin heard him the other day and screamed with enthusiasm." Although Enesco feared the consequences, he arranged a recital at the Salle Gaveau in Paris. However, nobody bought a ticket since the soloist was unknown.

"Then you must accompany him on the piano," said the boy's father, "and it will be a sell out."

Reluctantly, Enesco agreed and it was. On the night an excited audience gathered. Before the concert began Enesco became nervous and asked for someone to turn his pages.

In the audience was Alfred Cortot, the brilliant pianist, who volunteered and made his way to the stage.

The soloist was of uniformly low standard and next morning the music critic of "Le Figaro" wrote: "There was a strange concert at the Salle Gaveau last night. The man whom we adore when he plays the violin played the piano. Another whom we adore when he plays the piano turned the pages. But the man who should have turned the pages played the violin."

(Source unknown. Found pinned to UWA Music noticeboard.)

Ken and the Art of Motor-Cycle Maintenance

David Greagg's epic of quotidian vicissitudes continues.....

The Scene: An intergalactic Abbey.

A Black-cloaked figure welcomes the Starbus and its interplanetary choristers with red wine, biscuits, lasagna all'olio and retro-grade canons by Josquin des Prez.

As he swirls mysteriously down the ghostly red carpet to meet them, they recognise him at once. It is DR. ANEURIN TALLIS, multi-instrumentalist, maestro extraordinary to the municipality of Prahran and Senior Engineer of ARS LONGA, the legendary and infamously-successful rock band. He looks very pleased with himself. This is nothing unusual.

TALLIS: Just the people I want to see. Great things are afoot!

A CHORISTER: *(trying desperately not to ask stupid questions about shoes)* Yeah?

TALLIS: *(dextrously embracing his lovely consort Fraulein Zoehrer and a wine-cask)* Yes!! I've just had an emergency call from Aeneid House -

2nd CHORISTER: You mean the people that help you over beer withdrawal symptoms?

KEN: Don't interrupt while the conductor is talking!

TALLIS: - and they say the entire galaxy is in danger!!

3rd CH: *(a blase one)* What, again? *(Yawns insouciantly and hiatically)*

TALLIS: Apparently a gigantic flotilla of space-yachts is homing in on us from the Westpac Nebula, floating on a huge tidal wave of cheap beer!

4th CH: *(giggling nervously)*
So what do we do??

TALLIS: *(seizing his custom-made crucifix with the built-in tankard in one end)* We exorcise it, of course! Get rid of the beer and the yachts vanish!

KEN: *(who is quicker on the uptake than the others)* You mean????
????????????

TALLIS: YES! THE FOUREX REQUIEM! Ken, take the basses and tenors through the Pie Jesu while I sort out the organ scores...

IN WHAT seemed like no time at all, but was really five days, seventeen parties, ninety-seven gallons of cocktails, a river cruise and a cricket-match later, it was done...

The vibrations built up in St. Bazza's Cathedral expanded, underwent Fourier analysis and blasted into the cosmic reaches of space itself. The beer wave retreated to Queensland and was preserved as a supply depot for the Brisbane Boat Races, and the yachts veered off into interstellar space and ran into Halley's Comet, which promptly annexed their spinnakers and used them to tack around the asteroid belt in record time. Fremantle was rebuilt according to its original specifications, despite wild-cat strike action by the Convict Labourers Union, and a number of Westralian millionaires bit the carpet in frustration.

Meanwhile the choristers had retired to an enormous tepidarium and whiled away several weeks in harmless pursuits.

NEXT TIME: DR TALLIS takes over MUCS and uses them to undermine the fabric of the Prices and Incomes Accord in the middle of some vocal warm-up exercises:



"He can't stand annoying coughs."

1985 Choral Minifest

The 1985 Choral Minifest took place in Sydney in August. Two hundred and forty choristers from universities around Australia rehearsed for one week for a spectacular performance of Mendelssohn's *Elijah* in the Concert Hall of the Sydney Opera House.

A minifest is a shorter version of the annual Intervarsity Choral Festival (IVCF) and is usually held when there is a long break between one IVCF and the next - the 1985 IVCF was held in Hobart in January, and IVCF 1986 is not until next August in Brisbane. The 1985 Choral Minifest was organized by the Sydney University Musical Society (SUMS), the oldest university choir in Australia.

Intensive rehearsals were held every day for the concert, first at the Elanora Heights Conference Centre and then at McLaurin Hall, Sydney University. Choristers benefited greatly from the experience and skill of **Peter Seymour**, conductor of the concert. Peter last conducted an intervarsity choir in 1975, at the 26th IVCF: a performance of Verdi's *Requiem* in the Opera House, with a choir of 350. Chorusmaster **Ben Macpherson** (present conductor of SUMS) also helped to bring the choir to an excellent standard of performance.

During the festival a meeting was held of the Australian Intervarsity Choral Council (AIVCC), the decision-making organ of the Australian Intervarsity Choral Societies' Association (AICSA), formed in 1974. Discussion was wide-ranging, and included topics such as funding for IVCFs, the computerisation of a list of member societies' library holdings, and the possibility of obtaining the services of the Queensland Symphony Orchestra for the 37th IVCF in Brisbane next year (since confirmed).

The *Elijah* concert, held on Friday August 30th, was an outstanding success, receiving critical praise in the Sydney Morning Herald and the National Times, and from Sir Herrmann Black, Chancellor of Sydney University. Accompaniment was provided by the widely-acclaimed Canberra Youth Orchestra, and the excellent soloists were **Geoffrey Chard** (*Elijah*), **Nance Grant** (soprano), **Patricia Price** (alto), and **Thomas Edmonds** (tenor).

Information on future intervarsity festivals may be obtained from AICSA, 49 George Street, Fitzroy 3065.

'Sing Out'

Katie Purvis

CHRISTMAS WITH SCUNA AS POPULAR AS EVER

FRIDAY December 6th saw Mark Hyman conduct a successful SCUNA Christmas concert at University House, ANU. It was successful because the Great Hall was full and because a varied programme of music was well presented. SCUNA Christmas concerts are always well attended, when people like to come (often bringing children) to hear Christmas music from the choir, then join in the supper and the well-known carols, which are sung in the Fellows Garden if the weather is kind.

The first half of the concert - called *Song of the Rose* - was a selection of songs celebrating Christmas, dating from Mediaeval times to the 20th Century, sung in approximate chronological order of composition. These songs helped to give the audience a taste of the way Christmas has been celebrated for many years aside from the "mainstream" carols which we all know and love/hate/don't care about. This half of the programme went for nearly an hour and a half, which I thought was a bit too long on a warm evening, especially with some young children in the audience.

On the whole, the choir sang the programme well, with a good blend of voices, good ensemble and diction, and generally quite good balance (even though the soprs and altos outnumbered the tenors and basses 2 to 1). The small group of 12 who sang three Renaissance motets under the highly spirited direction of Peter Young were good, but small variations in intonation and blend became more noticeable with the smaller group.

Three Spanish carols were sung with the kind of enthusiasm which makes UCS/UMS concerts special, and separates them from the sometimes sterile productions of more 'serious' singing groups. Unfortunately, Sweelinck's *Hodie Christus Natus Est* lost some of its enthusiasm and momentum as it went on, and ended in a slightly untidy fashion. The lack of balance in the choir showed up in the magnificent motet *Virga Jesse* of Bruckner.

The name of the programme came from the last three flower carols - two to music by Richard Rodney Bennett, and the last, *The Song of the Rose* to music by Christopher Brown. This song typified the spirit of the concert - it is an exciting piece which was sung enthusiastically and confidently by the choir. It is this confidence which really made the concert as enjoyable as it was. A choir whose members feel confident in what they are doing will be able to convey the spirit of the music, and their enjoyment of it, to the audience. It is distracting to watch a choir when half the people singing look as if they'd rather not be there, and I'm glad to say I wasn't doing that.

Mike Strasser

Attractive array of carols

Canberra Times
Monday Dec. 9
1985

Erato 48 - 10

THE ANU Choral Society presented a wide and attractive array of seasonal music and carols at its annual Christmas concert in University House on Friday night.

The choir of more than 30 voices was conducted with enthusiasm by Mark Hyman and produced a very pleasant choral tone, with assured singing in a program which ranged from medieval carols to contemporary British music for Christmas. A chamber ensemble from the main

body of singers, conducted by Peter Young, also provided performances of three renaissance motets by Byrd, Victoria and Palestrina.

Most attractive were three Spanish carols from the renaissance period, sung idiomatically by soloists and choir to an appropriate percussion accompaniment. Then there were two baroque works by Bach and Seelink, and three romantic pieces including Tchaikovsky's 'The Crown of Roses'.

The program concluded with three

English 'Flower Carols' in which the rose also featured - Richard Rodney Bennett's 'There is no rose' and Christopher Brown's setting of the anonymous poem 'The song of the rose'.

This pleasantly varied and well sung 90-minute program was performed without break, after which, to the time-honoured custom choir and audience proceeded to supper and the singing of traditional carols together.

CONCERT REVIEWS

Carl Orff's *Carmina Burana*

WA Youth Orchestra

Conservatorium Big Choir

Perth Undergraduate Choral Society

(conductor Richard Gill)

Perth Concert Hall. October 26

AS EXPECTED, this work received a lively performance and the enthusiasm of the audience at the end reflected the atmosphere.

The very large vocal forces sang with clarity, being well balanced whether in the loud or soft passages. A lovely moment came in "Veris leta facies" which had a delicately phrased elegant flow.

The restrained mood had an almost detached atmosphere which set the stage for the baritone aria, "Omnia Sol temperat", which was sung particularly well by Stephen Yalouris. He handled the

high tessitura with a smooth effortless delivery.

In contrast, he captured the spirit of anger in the demanding "In Taberna", and "Ego sum abbas" had superb diction and controlled strength in the unaccompanied opening.

Even though he does not have a big voice, Yalouris was not overwhelmed by the chorus in "Circa mea pectora" and deservedly he was well received by the big audience.

The "Song of the roasted cygnet" was given a memorable performance by counter-tenor Lorentz Lossius who was absorbed in the part. Despite foggiess in the opening line, he sang sensitively, providing the necessarily plaintive tone in marked contrast to the lusty male chorus and spectacular percussion of the accompaniment.

Pettine Ann Croul has a high soprano voice of remarkable clarity and machine gun-like precision in rapid passages. She floated effortlessly in "Amour volat undique" and in "Stetit Puella".

There was a pronounced vibrato,

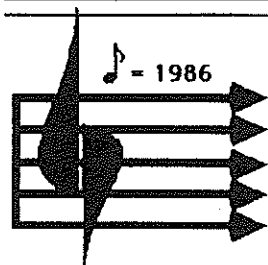
however, in the lower register during "In trutina mentis dubia" and this affected her pitch. The voluptuous texts of *Carmina Burana* demand more warmth than such a voice can provide.

Richard Gill deserves praise for moving along the massive forces with such sparkle and economy of gesture. Nowhere was this more evident than in "Ecce gratum" which was taken at a spanking pace.

Other high points were the four-part male chorus in "Sie peur cum puella" and the high-powered section of "Ave formisissima" which led to the reprise of "O Fortuna".

The latter had real impact and the members of the orchestra felt free to indulge themselves in uninhibited playing. In particular timpanist Paul Tanner had himself a wonderful time. The orchestra as a whole played with verve and accuracy, contributing to a stimulating evening's entertainment.

MUSIC MAKER,
JANUARY/FEBRUARY



37th Intervarsity Choral Festival

Brisbane

23rd August

7th September

Patron:

Margreta Elkins, A.M.

c/- QUMS, The Union
University of Queensland
St Lucia Qld 4067

HI THERE, folks, it's your friendly up-coming 37th IV Convenor here to spread more of the IV Word (not "Microsoft", I'm afraid) to all you waiting hordes.

To summarise, IV will be BIG, BRIGHT, and CHALLENGING. All of us - the ABC included - are waiting agog for it!! You would be absolutely MAD IF YOU DON'T. . .

..Come to Brisbane for two weeks of fun, sun, socialising and great music.

. . . Join us to rehearse the music at lovely beachside Coolum.

. . . Join in the workshops - from Renaissance ~~poly~~ (oops, silly me!) polyphony to vocal jazz and choral conducting. All you budding opera divas will also get in the act.

. . . Help subject your Presidents to a vile, revolting, gooey PJ Race. (Have I told you I will be in Honolulu at the time?).

. . . Stay with us for the second week in Brisbane - who cares about classes - especially now you have fallen in love with the music.

. . . Keep rehearsing the most beautiful choral work of this century (*bias here, folks*).

. . . Sing in a still to be finalised twilight concert.

. . Help us pub-sing, pub-crawl, etc.

. . . Be like us and try to hear our soloists sing the *Four Last Songs* of Richard Strauss (be still, my fluttering heart).

. . . Join the Qld. Symphony Orchestra, David Kram, Richard Greager (Edgardo of *Lucia* fame), and others in performing great music and pay homage to a fine English composer.

. . . Join me in the PCP. Believe me, we'll need it!

Having read our publicity blurb and rushed off your advance rego, and (1) begged, borrowed, stolen etc. the funds; (2) listened to the tape we will be forwarding soon to each society; and (3) resolved to be there or be square (or straight), you will gladly forsake all else to be here. We need a big choir - and the ABC has made available 200 Howells scores - to be heard over a quite large orchestra. Also we want to make lots of new friends (oops, spot the deliberate fluff!).

Thanks go to Andrea Charlton, now in Canberra, for her work on the Committee, and to Rob Kay for his brilliant ~~xxxxx~~ interview with Michael Leighton Jones.

Given all this, can you afford not to be there for the choral bunfight of the year?

NO, OF COURSE NOT!

See ya,
Noel Wilmott



Perth Undergraduate Choral Society

c/- Guild of Undergraduates
University of Western Australia
Nedlands W.A. 6009

It is a time of transition for PUCS. After 10 years under the batonage of Robert Kay, who bowed out in October, the choir has fortuitously fallen on its feet with the appointment of Glyn Marillier - a lecturer for the WA College of Advanced Education and an Early Music specialist.

Glyn's background in music makes him a fine catch for PUCS, so there's a separate story on him in this issue.

Robert's wife, Serena, admirably lead the choir through its Christmas programme - and a heavy one it was, too.

Just a few week's before the ABC's family Christmas concert in the Perth Concert Hall, PUCS was asked to supply the voices. The WA Symphony Orchestra was supplying the music. Serena accepted the challenge and got us into shape in time - the ABC's invitation for us to join them again this Christmas was proof of that.

Then there was our carols-by-candlelight show at the University - another full house (actually it was open air, so it was a full auditorium).

PUCS traditionally visits three or four nursing homes just before Christmas and wanders through the wards singing carols, stopping occasionally for bedside noels and the like.

This is always well received, and last year was no exception, though sometimes some of the older patients get overawed by our invasion - and we have a picture to prove it, not that we would publish it.

Anyway, by Christmas, everyone in PUCS was buggered - after all, we had done about seven concerts for the year. Too many, said some.

So the New Year was devoted to mellowing out. For some, that meant starting with the open-air folk dance at the University of WA, then back to the home of life-member Meredith Lane's home for the break of 1986, partying till they dropped, then rising for champagne, chicken and a dawn swim at North Cottesloe beach.

Three concerts have been planned for this year, not counting the likelihood of a Christmas performance with the ABC.

The first is something of a choral feast, literally. It's based on "The Seasonings" by PDQ Bach but includes the all-Australian "Jelly Cantata".

But there's some real JS Bach to provide a meaty contrast, and should this sound too heavy, the programme will be rounded off with a few choral nursery rhymes. It will be at Winthrop Hall at the University of WA on Saturday, April 19. See the separate story on it.

Material for the other two concerts - for July and October - hasn't been finalised. But they will both be in a more serious vein than the first, traditionally the silly one of the year.

Glyn Marillier is still to cut his teeth on a fully-fledged concert with us and understandably wants to take things slowly at this stage.

By the way, that publicity stunt we were planning for the top of a skyscraper after the last issue of Erato went to press in October was a success.

Fifty of us sang from the top deck of the new marble-clad Wesfarmers Building overlooking Perth Water, the Narrows Bridge and the Esplanade. And we made it on the Channel 2 and Channel 9 evening news and in the following morning's "West Australian." You never know your luck in a small city.

The stunt was for our "Carmina Burana" concert with the WA Youth Orchestra and the WA Conservatorium of Music Choir at the Perth Concert Hall. That performance went down well, too. People in the audience were hanging off their seats by the end of the last "O Fortuna."

It was conducted by Richard Gill, who, fortunately for Perth, has cancelled his plans to take up a post in Sydney. He will stay in charge of the WA Conservatorium.

Another stunt we did was to crowd 26 of us on the back of a launch and sing to the seagulls in the middle of Perth Water to publicise the Cancer Council's "slip, slop, slap" campaign and our open-air Christmas concert. Channel 9 and the morning paper covered us again.

Getting enough bums on seats for concerts will always be a problem - particularly for purely in-house productions - so if anyone out there has any successes to share, PUCS would love to hear about them.

Ta!

Allan Veal.

THE WORST SINGER IN THE WORLD

The glory of the human voice has never had fuller expression than in the career of Florence Foster Jenkins.

La Jenkins was not apologetically low key in her badness; she was defiantly and gloriously dreadful. No one, before or since, has succeeded in liberating themselves quite so completely from the shackles of musical notation. Opera was her medium and she squawked heroically through the best known arias with a refreshing abandon.

From her birth in Pennsylvania in 1864 to her debut 40 years later, it is fair to say that neither her parents nor her husband gave the slightest encouragement to her musical ambitions.

The papa left her his fortune and, with this newfound wealth and freedom, she launched her assault upon the musical world.

Her flair for dress design fully equalled her singing gift and, in any concert, thrilled audiences were treated to a minimum of three

CHORAL MUSIC

PUCS offer some levity with P.D.Q. Bach

A LITTLE-known composer of prodigious insignificance will be exposed in full by the Perth Undergraduate Choral Society at its April concert.

PUCS will perform some major works of P.D.Q. Bach — which are a pastiche and lampoon of the baroque-style. Some real J.S. Bach — the point of departure for P.D.Q. — will be included in the programme to heighten the joke.

Though the music is rich and at times demanding in precision, the essential sense of fun will lighten PUCS' passage to more serious and rarified music to be performed later in the year.

It will be the first concert for PUCS' new conductor, Glyn Marillier, a lecturer in music at the Mt Lawley campus of the WA College of Advanced Education.

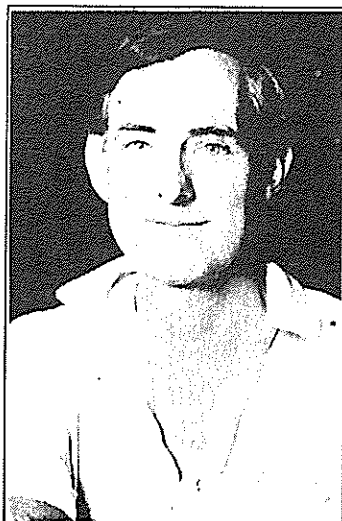
The main P.D.Q. work is *The Seasonings*, which features take-offs of familiar baroque forms — choruses, recitatives, arias and duets. And it calls for instruments aping authentic baroque instruments — baroque horns are replaced by garden hose and the baroque flute's job is done with a swanee whistle (the plunger type).

Another work in the concert is an Australian as aeroplane jelly. In fact, it is the *Jelly Cantata* written about the aforementioned jelly as a joke piece by an Aussie named Gary Watson.

It is also in the baroque-style and celebrates the delights of aeroplane jelly with the help of a grandiose instrumental introduction. Finally, there will be some nursery rhymes specially arranged for four-part choir.

Presiding over all this is Glyn Marillier, who has had a long association with music, which began in New Zealand where he arrived at the age of nine from South Africa.

He did two degrees at the University of Otago in Dunedin — a Bachelor of Arts in music and a Master of Arts involving computer-aided analysis of 106 Haydn symphonies (that's 412 movements).



Glyn Marillier ... musical frolics for his debut with PUCS

His singing had begun earlier at a high school that did lots of Gilbert and Sullivan, and he took major roles as well as chorus parts.

At university he joined the A Capella Choir and was greatly encouraged in early music by its conductor, Professor Peter Platt. He also became proficient on harpsichord and recorder.

In 1971 he went to Toronto for a year and studied more early music, and in 1977, he moved to Melbourne as a full-time tutor in the Faculty of Music at the University of Melbourne. His wife, Juliet, who has a BA (honours) in music and a BA in French, became a part-time lecturer on the same campus.

Glyn spent four years there starting up the Melbourne University Early Music Ensemble. This led to his involvement in polychoral work in an attempt to use up the vast early instrumentarium of the Faculty of Music.

Polychoral music has become a speciality of his, and PUCS can expect to enjoy some of its special delights this year.

— Music Maker, March/April



MONASH UNIVERSITY CHORAL SOCIETY

c/- The Union
Monash University
Clayton Vic. 3168

ANY OF YOU who read the last MonUCS Eraticle would have noticed that we were "Working our proverbial arses off"!; well we're still doing it! I'll take up where the previous article finished. Our September concert (Vaughan Williams' *Dona Nobis Pacem* and Haydn's *Theresa Mass*) was an outstanding success; even a few MUCS agreed!

Third Term was spent rehearsing carols(?!), John Rutter's *When Icicles Hang* and a nativity play (directed by Ron McCoy). The play was not quite your average nativity play; with Alistair Killick as a wise man, Simon Johnson as Joseph and Bazza as King Herod how could it? The concert was free and was well recieved.

Our rehearsal camp for the Christmas concert was held at the beginning of December. This camp was most notable for the fact that MonUCS hired a spa for the Friday night; the record currently stands at 13 people in a mobile spa — any takers?

As usual a group of MonUCS spent a Sunday afternoon Just before Christmas singing carols in the wards of two Melbourne hospitals.

After Christmas many MonUCS were involved in Pseudofest which will no doubt get a separate Eraticle — if anyone is game. (Regretably, no-one was. —Ed.) A few really dedicated members even trekked to Adelaide for the Pseudofest reunion party over Australia day weekend — Thanks Andrew, Barbie, Judy, Norris et al.

We are now getting into gear for what promises to be MonUCS' biggest year for a long time. At present we are preparing for our first performance of the year: three songbook items at the Vice-Chancellor's welcome address to all the freshers.

Our first term concert is going to be Carl Orff's *Carmina Burana* with possible assistance from the National Boys Choir. Concert date is May 2nd in Robert Blackwood Hall at Monash. Second term is to be Haydn's *Creation* and third term looks like being Bach's *Magnificat*.

On top of this action packed program, MonUCS and MUCS are providing a combined choir for a performance of Verdi's *Requiem* by the Preston Symphony Orchestra (one of Melbourne's best amateur orchestras). The conductor is Philip Green, the lead cellist from the Melbourne Symphony Orchestra. This work is receiving two performances, one in Warragul and a second in Robert Blackwood Hall on March 27th.

Until the next Erato,
don't do anything we wouldn't do!

David Giddy

costume changes. One minute she would appear sporting an immense pair of wings to render "Ave Maria". The next she would emerge in the garb of a senorita, with a rose between her teeth and a basket full of flowers to unload her show stopper, "Cavelitos".

In this song she would punctuate each verse by hurling rosebuds into the audience. Once she hurled the basket as well.

The audience could always tell when she was going to grant an encore. She would dispatch her over-worked accompanist Cosme McMoon out into the auditorium to collect up the flowers so that she might repeat her triumph.

On 26 October 1944, she hired and filled to capacity the Carnegie Hall in New York for her farewell appearance. She started disappointingly with three correct notes, but her admirers need not have feared. Before long she abandoned pitch, stave, and key and was as out of tune as it is possible to be without coming back in tune again.

(Source unknown.)

Found pinned to UWA Music noticeboard)

Adelaide University Choral Society

c/- Student Association Office
University of Adelaide
North Terrace
Adelaide S.A. 5000



DEAR UCS and UMS,

This may be the Jubilee-Festival-Grand-Prix-Casino-where-you-go-when-you're-too-broke-to-go-anywhere-else State, but AUCS is managing to forget the fact. We confine our gambling to Adelaide IV fundraising (sing in Heaven in '87) and our racing to IV Boat Races (hence our perfect losing record). We spurned the Jubilee New Year's Bash for the multitudes, where the massed choir sang such delights as *Land of Hope and Glory* and *I Still Call Australia Home*, in favour of a party at Neil Piggott's and Michelle Zweck's, where the smashed choirette massacred V.W.'s *Dona Nobis Pacem*.

It seemed a fitting conclusion to our hectic birthday year. Third term was distinguished by a spate of Committee resignations (from President down) and by a modest Chrissy concert in St John's Church, featuring, appropriately enough for the Season, the funereal *Lamentations of Jeremiah*, Buxtehude's *Das neugebor'ne Kindelein* and several even more funereal bloody carols. This was our last concert with the irrepressible Kenneth Lay as conductor; he is now a Deputy Principal in Gawler. The bloody carols were then recycled and churned out in City Cross arcade for IV and in a nursing home for a free feed.

After a welcome break and a few pool parties, rehearsals began for Orientation Week and for Festival "appearances" with numerous "warblies" from other choirs in the PIT of the Festival Theatre as background noise (I use the word advisedly) for the Netherlands Dance Theatre. It will be a weird and wonderful month: *Les Noces* in Russian, an obscure Mass in Czech, Shakespeare and Brecht in Georgian (Jimmy Carter country, no doubt) and Graduate Singers' world premiere of the Dollarhideesque *Moon Canticles*.

Still, this can't explain the frenzied buzzing in the air and the thrill of anticipation in our breasts.

The truth is that we're probably caught up in our own publicity hype for the first term concert. We are simply dying (ho, ho) to tackle Mozart's *Requiem* (yessir, "as heard in *Amadeus*!") and Pergolesi's *Magnificat* ("as never heard before!") with 70-100 singers and an enthusiastic new (alto!) conductor, Hilary Weiland!!! She comes equipped with vast singing and conducting(!) experience in England, including the Cambridge Uni Chamber Choir (300 auditioned members!), a keen sense of humour and a mastery mistressy talent for deflating cocky basses!!! In addition, she has intimate connections to a Very Professional Musician who has lots of Very Professional Musical Friends... I'm busting to say more about the orchestra, but I'll be disembowelled if I do...

So give the sodding Festival a miss ms! Come instead to St Peter's Cathedral on Sat. May 10 at 8pm for Mozart's *Requiem*! Better still, emigrate!! Rehearsals are on Wednesday nights at 7pm in the CAE Concert Room in Kintore Ave. Other treats in store include Byrd's *Four-Part Mass* and a country tour in second term, the resurrection of our magazine "Eureka" and Hire-a-Choir for IV. We may even find Audrey.

If you're interested, here's the 1986 Committee and their favourite sayings:-

President	Penny ("Dilly") Dally 42 Hill St, Parkside (08) 274 1264 "I don't like to bitch, but..."
Vice-Pres	Jonathan ("Cowboy") Ridnell "Let's go and get blind"
Secretary	Padric ("Irish git") McGee Tacet
Treasurer	Robyn ("Emily") Soar "Ooooh, Jon, you're so cruel to me"
Con Man	Gillian ("Giggles") Ridnell "Be there or be square, ya lump of pus"
Pub Off	Andrwe Andrew ("Poles") Scobie "HA, HA, HA, HA," at 150 decibels
Librarian	Chris ("Beau") Bridge As above
Social Sec	Martin ("Grumblebum") Penhale "When I was President..."
I.P.P.	Clive ("Cool Cat") Conway "Wanna buy a used car from me, sweetie?"

Good luck and bye for now,

Martin Penhale

Orchestras — ABC gets chance to reorganise

STATE ARTS Ministers have decided the Tribe Report recommendations about orchestral resources will not be implemented for the time being.

One recommendation was that orchestras be divested from the ABC and placed in the hands of local autonomous

groups.

The ministers' decision was based on their belief that the ABC's new concert division, under the administration of Trevor Green, be given the opportunity in the next 12 months to prove it can implement changes of benefit to ABC orchestras and audiences.

The ministers were also concerned that the burden to fund orchestras, if decentralisation and state control were implemented, would fall on the states rather than the Federal Government. At present the Federal Government largely funds the ABC and its orchestras.

Some may feel this indicates the ministers have shelved the Tribe Report in much the same way that the Dix Report of 1981 was largely ignored by those who commissioned it.

The ministers have certainly taken a wait-and-see attitude to developments in the ABC, but this does not mean that changes may be implemented if the ABC fails in its promise to provide better orchestral services. Hopefully for the ABC, the new concert division will effect much needed changes which will result in better services to the community.

NOTES Jan-Feb 1986



SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32, Holme Building
The Union
University of Sydney
NSW 2006

GENTLE CHORISTERS,

SUMS' 1985 ended with us all crumpling into a little heap after Minifest, putting on a Carolfest in Dec, and between times doing raar-ther a few marriages, deaths and festive Requiem "Black" Masses (truly, I'm sure we've been excommunicated and everything for it) ... D'a Minifest Debta ... she's a all paid orf - hooray! (what else can I say?).

Some of us burled down to Melb for New Year's Freeze (well, weren't you wearing your festive underwear on the wrong side that evening?). And would one of you naughty Melb people tell us what you've done to our little blunt Schaefer ??

The '86 ringleaders are:

President	Anita Valentine	799 6657 (H)
		339 0211 (W)
Secretary	Anthony Swan	698 7995 (H)
		29 5656 (W)
Treasurer	Greg Schubert	
Con wo-Man	Mary Adams	
Publicity Off	Chrysothemis Tintner	
Activities Off	Anne Fish	
Librarian	Hugh Swinbourne	
O Vos Editor	Timothy Mathies	
Ornary Memberz	Dave O'Hanlon, April Mills	

In first term we'll be thinging Vaughan Williams, Grainger, Rachmaninoff and perhaps Schitzokovich or Stravinsky; 2nd Term will certainly include Beethoven *Mass in C* et *Choral Fantasia*; and 3rd Term's Carolfest will offer all manner of things!

Happy Noo Yah

Anthony Swan

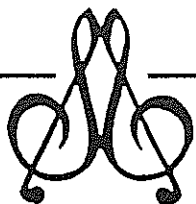
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Australian Intersivity
Choral Societies'
Association



SCUNA

A.N.U. CHORAL SOCIETY
c/- A.N.U. Arts Centre
P.O. Box 4
Canberra City ACT 2601



DESPITE a loony-tune piano and the piercing judgments of the Soprano Awards (for the Most Promising Alto; Best Dodging Off, Most Angelic Choirboy,...), the third term rehearsal camp at Caloola Farm, high in Canberra's own Brindabella Mountains, was fun and successful musically. The Great Hall of University House filled once again for SCUNA's annual Christmas concert; in 1985, "The Song of the Rose". Fifty SCUNAE were conducted by Mark Hyman through music composed around the rose as a symbol of beauty, blood and new life, in ancient English nowells, Sweelinck, savage Spanish carols, Tchaikowsky, sweet Richard Rodney Bennet songs, and more. Peter Young led a small group from the choir in Palestrina's *O Magnum Mysterium* and works by Byrd and Schütz. Following the concert the singers attended the audience with wine and exotic sandwiches, then all wandered outside into the gardens for carols under the stars.

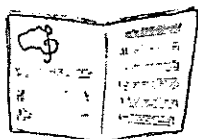
At the AGM, squeezed between the report of the Morals Officer and the magnificent SCUNA dinner, the members of the Committee for '86 were elected:

President	James Graham	(062) 57 1726 (H)
Treasurer	Carolyn Morris	84 2882 (W)
		48 5799 (H)
Secretary	Carolynne Hamilton	58 1831 (H)
	(see SCUNA's address above)	
Librarian	Ingrid McKenzie	48 8087 (H)
Morals Officer	Sandra Kennedy	88 1361 (H)
Publicity Officer	Kathy Schuller	49 3827 (W)
		49 6482 (H)
Eratoic	Tony Howes	49 4722
Immed-Ex-Pres	Lynne Thompson	31 6417 (H)

Over the summer SCUNA has been busking, and luring new members with Mer-ma-ids at-the-Bottom-of-the-Deep Blue Sea, the Doctor Who Theme, etc. Mark's job sends him overseas in April, but we are fortunate to have Bengt-Olaf Palmquist, Lecturer in Voice at the School of Music to take over as SCUNA's conductor for the first term of 1986. The concert early in May will include *Musique Concrete*, works by Morley, Purcell, Monteverdi, Lasso, Gastoldi, Brahms, Debussy, some nonsense songs, and Verdi. Mark returns in second term for a grand orchestral concert.

Tony Howes

Erato 48 - 15



A.I.C.S.A. LIBRARIANS

KEEPING SCORE

- a regular column by the AICSA Librarians, Katie Purvis and Vanessa Twigg.

A LOT OF YOU are probably unaware that such a body as an AICSA Librarian exists. Or if you are aware of the fact that we exist, you may not know the reasons for this existence.

Here are some of them:

1) We exist to help your UCS/UMS, and particularly your Librarian. We do this by helping you find out where to get scores for performances.

2) It falls to us to put together and maintain the AICSA Catalogue of Music Scores. We can only do this if each Society Librarian lets us know what is in his/her society's library.

THE CURRENT SITUATION

Our predecessors, Felicity Johnson, Steve Davies and Judy Hall, have started on the mammoth task of putting together the AICSA Catalogue. Since the Catalogue was last properly updated in about 1973, they virtually started from scratch. A new catalogue form was designed, and multiple copies were sent to each society to fill in. Completed batches were received from PUCS, AUCS, MonUCS, MUCS and TUMS, while FUCS sent us a copy of their catalogue. To date, nothing has been received from SCUNA, SUMS or QUMS (the latter two being the largest UCS/UMS libraries).

Meanwhile, Steve Davies put together a computer programme on his Commodore 64 which would allow information about any Society's holdings to be retrieved quickly and easily. A complete printout would be available to every UCS/UMS, while each Society's holdings could also be printed out and made available to that Society.

So far, nearly all of the 6 Societies' holdings have been transcribed to the new forms, and inputting to the computer file has begun. A catalogue will be produced later this year.

ACTION NEEDED

Obviously it will be to everyone's advantage when the catalogue is finally printed. Not only will you be able to look up the sources of hundreds of different works, but AICSA Societies will have access to the Canberra Choral Society Music Lending Scheme, which has on file the holdings of many choirs throughout Australia.

SO, please keep us up-to-date on your Library's holdings! Every time you buy or acquire some new scores, fill out an AICSA Catalogue form and send it to us. It's not very difficult to make it an automatic process. If you need some more forms, let us know and we'll be happy to send you some.

And SUMS, QUMS and SCUNA, please send us some completed sheets! Even if it's only a bit of your library... We are all in the business of putting on concerts, so please help the other UCS/UMS as they are helping you.

Katie & Vanessa

Erato 48 - 16

P.S. ABOUT US

Katie Purvis 56 York St, Sth Caulfield 3162
(03) 523 7257

Has been singing with MonUCS since 1978. Has been President, Vice-President, Secretary, Publicity Officer and Librarian (twice) of MonUCS. In 1985 was MUCS Accompanist. Currently Membership Secretary of the Australian Choral Association. Has a B.A. (Hons) in Japanese and is currently completing her M.A. in Librarianship at Monash. Thesis topic: "The provision and availability of music for performing groups in Australia, with special reference to choirs". (Yes, really!!).

Vanessa Twigg 18 Boronia St, Canterbury 3126
(03) 836 8081(H) 60 0531 x233(W)

Has been singing with MUCS since 1979. Has been President, Secretary, Treasurer, Camp Officer, and is currently in her second term as MUCS Librarian. Was Erato Editor in 1983-4. Has a B.A. (Hons) in History and a Graduate Diploma in Librarianship from RMIT. Is currently working as an Investigations Officer at the National Crime Authority. (Yes, really!).

P.P.S. Please ring us if you have any questions.

David Goodwin, recently in Perth in his capacity as Projects Officer for the Music Board of the Australia Council, also took the opportunity to talk with Perth solicitor Tim Mason about The AICSA Trust Fund, of which they are the Trustees. Here is a brief outline of the Fund:

The AICSA Trust

THE AICSA Trust Fund was established with the profits of the 26th Intervarsity Choral Festival held in Sydney in 1975. Since then it has provided a useful source of financial assistance to almost every IVCF through an arrangement whereby money is repaid only if the Festival makes a profit.

In addition, Festivals making profits in excess of any assistance are required to donate half of this surplus back to the Fund, in order to enable the Fund to grow. As a result of several Festivals earning significant profits, and accruing interest from a portfolio of investments managed by the Trustees, the Fund now has assets greater than \$13,000.

The Fund was established to give a financial contribution to currently constituted IVCFs, and although the amount requested per Festival has been increasing (37th IVCF in Brisbane has been granted \$1000 by way of a loan and a guarantee against loss), the Trustees believe there are ways the Fund can be used for special events that could be included within the parameters of a Festival. Examples may be related to a particular local or national activity or celebration, such as the Bicentenary or State event.

The Trustees would be pleased to have an opportunity to consider proposals, submitted through the AICSA Executive, and to encourage the continued use of the Fund in the development of the Intervarsity Choral movement.

David Goodwin
Trustee