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Editor's longwinded blah

I usually write my editorial last.

Because it is the one article that can be written to fill the space available, and because I have usually only by the end of setting up each issue worked out exactly what I want to say in it.

This editorial is about what is not in *ERATO 50*. There are, unfortunately, no articles from three affiliated societies: TUMS, SCUNA or Pro Musica. There is also no article from the AICSA Executive either outgoing or incoming which is, to me, even more disappointing because both groups have a lot of important things to say: Bazza about the AICSA Survey of non-IV participants and Noel about plans by the new executive for AICSA.

I guess I'm most peeved about the impending lateness of this issue - I had hoped to have it back from the printer's and in the Greyhound bus to you by October 16th, but because the bulk of your articles arrived so long after the deadline (I make exceptions only for critics and those correspondents with the good manners to apologise by phone) this printing will be held up by my holiday to Kalbarri. You're reading this at least four weeks after I wrote it.

Please remember, in the words of David Kram,

"Punctuality is Fun!"

Robert Kay

Erato

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

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

Erato 50 * October 1986

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THIS Eraticle must necessarily be somewhat sombre because, as I write, suppressed grief is welling up inside me. Not since Meursault baldly stated "Aujourd'hui, maman est morte" has anyone undergone existential trauma of such proportions. You see, Louise Persse left today. She didn't even let us give vent to our woe with "You know if you break my Heart". Anyway, treat her well, Melbourne. (Helpful Hints:- Responds well to good claret and chocolate cake; dare mention ASIO or Reverend Nile and watch the explosion.)

When the customary period of mourning is over AUCS will sober up and resume rehearsals for our third term concert in St. Peter's Cathedral (again) on Nov. 30th. We will be performing Benjamin Britten's "robust" cantata St. Nicolas when the Pope's farewell kiss on the tarmac of Adelaide airport is scarcely dry. Hopefully, the expected 200,000 people at the papal Mass (or 0.5% of them at any rate) will saunter down the Grand Prix track past that Wicked Barbecue sponsored by that Evil SA Brewery and experience another other-worldly sensation courtesy of AUCS, Brighton H.S. Choir, Opera Star William Bamford and the Almost-as-Professional-as-that-other-Very-Professional-Orchestra.

Other works will include Howells' A Spotless Rose, Britten's Hymn to the Virgin, an Orlando di Lasso carol plus other Advent bits and pieces.

Also coming up are a recuperation camp at Victor Harbour (where we fully expect to be scandalized, inconvenienced and upstaged by private school hoons on their post-exam rampage), several parties and lots and lots of carol singing for IV.

IV Gossip:- it's still on! New Committee members are Jennifer Jones (Pub Off), Andrew Scott (Billeting and Transport) and Andrew Young (Camp Officer -no pun intended). Remember- Sing in Heaven in '37!

Graduates Gossip:- Carl Crossin is ending his long association with Grads with a concert on Nov. 8th of Bernstein's Chichester Psalms and Duruflé's Requiem in, you guessed it, St. Peter's.

AUCS Gossip:- Last night, AUCS had a marathon AGM/Dinner with three or four people running for most positions- a sure sign of AUCS' good health - and a screamingly funny revue. Conductor Hilary Weiland wreaked her revenge on us by being disruptive, inattentive, behaving like a pre-pubescent and forgetting her pencil. Five Life Members were

created in an overdue recognition of many years of service:- Barbie Rennison (who was once more very free with her heart), Cathy Cox, Marjolijn Jones, Neil Piggott and Dick Leeson (who joined AUCS in 1964!).

Here are some names to add to your Xmas card mailing list and your International Musicians Who's Who - the 1987 Committee.

President:- Martin Penhale,
1 Stafford Grove, Heathpool,
SA 5068. Phone 31 3840

Vice-Prez:- Padric McGee.

Secretary:- Andrew Stobie,
2 Bardini St., Gilberton 5081
For a good time, ph. 344.4535

Treasurer:- Michelle Grady.

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13 Penfold St., Bedford Park
SA 5042. Phone 276 1999

Pub Off:- Chris Bridge.

Social Sec:- Anna Booth.

Morals Officer:- Craig Weatherill.

I.P.P. (oops, nearly forgot):- Penny Dally.

Enough rot. All the best for the rest of the year and happy holidays.

Martin Penhale.

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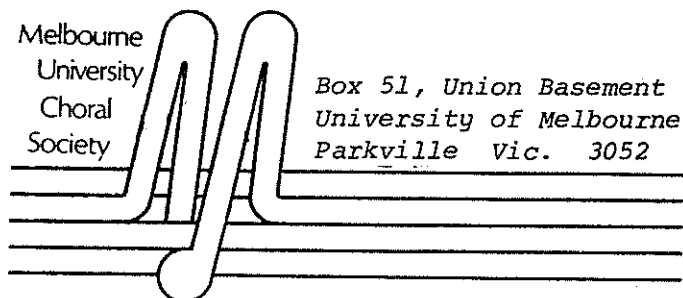
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'Before choirs - especially if they have ladies in them -
I quail!'

Sir Thomas Beecham

The Wit of Music



ATENTION ALL CHORISTERS. After the sordid ramblings of Ms. Robyn Starkey in previous editions, I hereby announce this column to be gossip-free and in my sober care.

I won't bore you with what happened in MUCS before IV; you've probably heard it all by now anyway. So, down to business. The first week back after IV we had our first evening with our brand spanking new conductor, Martin Rutherford, who also happens to be Director of Music at Melbourne Boys' Grammar, and from what we've seen, an interesting and instructive leader. Then of course the dreaded and dreadful A.G.M. Our new committee is as follows -

PRES: DAVE RODDA - "I don't know who I am either"

VICE: LEIGH GARDE - "Coffee?"

SEC: Ms. VICTORIA BUTTCKES HUDSON

TREAS: ERIC POLLI - "Gag me with a rotten anchovy"

CON-MAN: ROBYN STARKEY - "I'm a Con-LADY!"

CAMP-OFF: NATALIE LEVIN - "That's nice"

LIBRARIAN: ANDREW FYSH - "Katie's going to teach me"

ASS.LIB: RICHARD "DICK" HEADING

PUB.OFF: PAM LAZARUS - It's true.. she does rise from the dead.

SOC.SEX.SEC: SIMON BARFOOT - "How did I get here?"

GEN.ASS: MANDY JOHNSON - Johnson's Baby Power

SCUM ED: KATE GORRINGE-SMITH - The bearded half of SCUM.

JANE STALEY - Generally nice and all-round good guy.

The programme for our third term concert hasn't been finalized yet, but we do know that in addition to any well-known work we may do, we will also be performing a couple of carols by Martin (our new conductor).

But on to more serious matters. The MUCS' Annual Dinner was held on September 27 (last night as I write - please excuse any breakdown in syntax) at the Fairy Wok. It turned out to be quite an interstate evening. We had the lovely Andrew Young and the charming Ali Jonas from Adelaide, while Sydney was represented by the talented Roland Conybeare (the ghost of IV lingers on...). After the traditional toasts and speeches Peter Jones presented Bazza with Life-Membership of MUCS. Bazza's acceptance speech included a brief (?) history of the boat races and his resignation from the MUCS sculling contingent. Then Robyn took the stand with the Morals Awards. The major surprise here was Andrew Farrell's award for a sex-free I.V.

Well that's about it from MUCS for now, so until next time I bid you farewell.

Erato 50 - 4

Jane Staley

THE 1986 AICSA Prize for Choral Composition was won by young Perth composer Lorentz Lossius for his work *Carmina Profana*, settings of four fragments by the latin poet Catullus. Lorentz was attracted by Catullus' wicked sense of humour and inspired by Carl Orff's *Carmina Burana* which he was rehearsing with PUCS at the time. He chose four "comparatively mild" poems. The style of the work is highly rhythmic with "tortured-sounding polyphony, to be sung with BALLS!" Lorentz wrote the work in 1985 specifically for performance by PUCS - "I wrote for a choir I knew: within the limitations and strengths of that body; I am a member of PUCS and wanted to write them a piece". PUCS subsequently performed three of the four sections in September 1985. It is not coincidental that Lorentz also wrote *Carmina Profana* as part of his course-work for the third year of his B.Mus. degree.

Carmina Profana is in four parts, with the aim in composition of evoking musically the spirit of the words. Movement 1 is rowdy and ribald, "a neighbourhood diatribe against a narcissistic whore"; No.2, "harmonically a bit off the rails", is a song of the joys of drinking wine, or more specifically according to Lorentz, "getting drunk at symposiums". No.3, "Odi et Amo" is a poem of bitter introspection. A dirge-like chant of the title words acts as an ostinato: "I love and I hate; how can they ever be reconciled?" The tortured melody weaves through it twice - first in the high voices with the low voices chanting, then vice-versa. The fourth movement is "a shouting, wailing speech-song" - Lorentz stopped and thought for a moment - "the woodland goings-on of oyster-eating worshippers of Priapus", he described it, "Punchy shouts and quasi-Arab blues".

And there you have it. So why enter the Competition? Lorentz' tutor, Professor John Exton suggested it; PUCS' conductor, Robert Kay suggested it and Lorentz thought "What the hell, why not?". Lorentz was more interested in the judges' comments - inspirational or constructively critical comment would have been helpful to a young composer. "The views of others as well as your own opinion are necessary for balance, although one has one's own view of one's work. It's a great pity no judges' comments were forthcoming".

After finishing his degree in composition this year, Lorentz will spend six months next year in Geraldton, north of Perth, as composer in residence before travelling to England for the rest of 1987. As well as his composition he plans to move more into music theatre as a performer. Best of luck, Lorentz.

LETTERS to the Editor

Bardon, Qld
6 September 1986

DEAR ERATO,

I notice a couple of musical anecdotes in ERATOs 48 and 49, "Source unknown; found on U.W.A. Music notice-board". For those who would like to delve further into the depths of incompetence, these two items appear in a book entitled

"The Book of Heroic Failures", by Stephen Pike; London, Macdonald Futura: 1979.

Other items in the book include:

The Worst ever Actor

The Worst British Poet (William McGonagall, who else!?)

The Worst Orchestra.

It also contains mention of a review of the opera *Doris Gudenov*.

Yours sincerely,

Warren L. Ham



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

PROFUSE greetings from Cherubland! Things are certainly busy here at the moment!

By the time you read this, MonUCS will have performed its third term concert which included Rutter's Gloria & motets by Schutz, Bruckner, Monteverdi & Goehr. For this concert, we teamed up with the Conservatorium Brass Ensemble, who provided sophisticated & accomplished accompaniment.

In the deep, dark past of term two - on July 5th, to be exact - we performed Haydn's Creation in league with the Zelman Memorial Symphony Orchestra. This was, to put it simply, a great concert (I can say so 'cos I was in the audience!!) & was well received by the appreciative audience.

We used five soloists instead of the usual three, an innovation which enabled us to give some proficient young soloists well-deserved exposure.

Hot on the heels of The Creation came our AGM, at which the following new committee were bludgeoned-into-standing elected:

Tim Connard - Pres
Alison Q. Begg - (Madam) Vice
Rita Battaglin - Sec
James Nilsson - Tres
Mari Rapp - Con Woman
JJ Edmondson - Librarian
Cathy Scott - Gen Ass
Alistair Killick - Has Been

and Felicity Johnson generously offered to fulfil the position of Pub Off for the rest of the year.

(It might be interesting to note that at the Annual Dinner, five of the nine committee members had the dubious privilege of winning morals awards...)

Well, I.V. came and went (& I for one enjoyed it!!) What can I say, apart from saying I was impressed with the large MonUCS contingent prepared to brave the hostile northern weather!

Soon after I.V. our Annual Dinner was held in the salubrious surroundings of the Yarra Valley Country Club. One of the many highlights of the night was the sight of Digby Hill and Simon Johnson in frilly frocks.

(What on earth is going on in Elwood??)

Our next 'event' was the third term camp in Berwick. This venue is full of fond memories from second term, notably potato parties and Bazza's huge multiple orgasm. (As Rita said: "Oh no, I don't think I can stand another orgasm!!") She survived the camp.

Anyway - until the next Erato, or Rottfest, or New Year's Eve (or Cherubfest!),

Yours Cherubically,

Tim Connard.

TAKE a bow, Glyn Marillier, and welcome to the choral stands. Glyn has stepped down as conductor and has joined the tenor ranks of PUCS. On September 20 he conducted PUCS' major concert of the year, "Choral Classics of the 20th Century".

The concert covered Zoltan Kodaly's "Missa Brevis" and excerpts from the Rachminov Vespers, including "Nunc Dimitis", "Ave Maria" and "Blessed be the Man." And it included two works by Glyn - "Ave Verum Corpus" and "Gloria In Excelsis Deo" - which attracted good reviews. Glyn's teaching contract is due for renewal and he is concentrating on career matters.

About 250 people attended the concert in Winthrop Hall and it was a musical success, with good solo performances from Julie Daniels, Bill Jones and John Ryall.

In the meantime, Serena Kay is conducting rehearsals for the Verdi Requiem, to be sung with the Festival Chorus in the Festival of Perth early next year. Serena will also conduct PUCS rehearsals for its Christmas performance with the ABC and the WA Symphony Orchestra planned for the Perth Concert Hall in December.

Next year PUCS hopes to get back in full swing with Martin Rowden wielding the baton. Martin did a superb job as fill-in conductor for our P.D.Q. Bach concert earlier this year, for which we remain eternally grateful. He fronted up in an apron and wielded a wooden spoon on that occasion. Martin works with the Music Branch of the WA Education Department and we look forward to working with him. We let our hair down lowest around this time of year and interstate choristers are most welcome to join us at our annual camp on WA's famous island in the sun - Rottfest - from November 26 to December 1. Details are available from Jeff Keppert on (09)381-8647, or write to him at 10 Barker Road, Subiaco WA. We dare not say too much about this event in case you all want to come. The I.V. "fringe" would feel outnumbered. So would the quokkas.

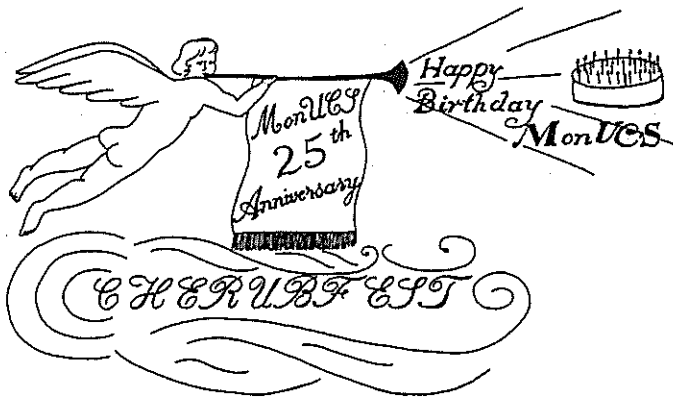
A new committee took office from October 1 and is headed by women. Very refreshing. The new office bearers are:

President.....Louise Jones
Vice president.....Tonya Healey
Secretary.....Karen Smith
Treasurer.....Mark Gummer
Publicity officer....Ross Comstock
(who is also immediate past president).
Librarian.....Serena Kay
Dischord editor.....Jo Simpson
Social secretary.....Peter Spicer-Wensley
Concert manager.....Geoff Garside
Ordinary members.....Peter Fogliani
.....Jeff Keppert
Conductor.....(pending)
Assistant conductor...Serena Kay

Well, it's been another fertile year, and two more of our sopranos are expecting to swell our ranks (backed by a tenor and a base). The PUCS creche has cracked the J-curve.

Allan Veal

Erato 50 - 5



Greetings to one and all!

In case you were thinking that you would have to wait until Adelaide IV next year for your next dose/hit of intervarsity choral/debauchery experience, then FEAR NOT!! Relief comes from the south, in the form of Cherubfest. If you haven't already heard about this splendiferous occasion, don't worry - your society should be receiving Bullsheets any time now.

To keep you from being in suspense, I shall fill you in on the basic details here and now. Cherubfest is a celebration of the 25th anniversary of the Monash University Choral Society (hereafter to be known as 'MonUCS'), and will be held in smeggy sunny Melbourne next Easter (Friday 17th - 21st April, 1987). We don't know yet what we'll be singing, or under whom (so to speak) but we can assure you that you'll have MEGAFUNORAMA-PLUS!!

The cost will be:

\$30 - students
\$35 - workers

and for that you receive the following multi-purpose, unconditionally guaranteed events:

- fancy dress party.
- 25th Anniversary Dinner.
- the one-and-only, world-famous, MonUCS Brag Shew Soprano Aria Contest for Tenors and Basses, the chance for all you frustrated would-be sopranos to scream your tits off in front of a wild, insatiable audience.
- the concert and PCP.
- a Picnic at Hanging Rock, just the occasion for you to get dressed in Edwardian period costume and mysteriously disappear (one-way bus tickets provided).

So there you have it - five days of intense fun and mutual enjoyment. In case you're wondering who's running this show, the brains behind it all are:

CONVENOR - Helen Gordon-Clark
TREASURER - James Nilsson
SOCIAL SECRETARIES - Katie Purvis
Denise Lawry

Erato 50 - 6

PUBLICITY OFFICER - Andrew Fysh
LIBRARIAN - Noela Bajjali
CON MAN - Māri Rapp
BEDS & RIDES - Campbell Flack
OFFICIAL WANKER - Tim WAG Connard

Now you know the details, and have got the vibes, cum and rage with us next Easter - you won't regret it! Be there, or be an equilateral quadrilateral.

Oh, the wild joys of living! See you there, cherubettes,

Andrew Fysh.

P.S. Happy 50th issue, Erato!

P.P.S. For those of you who think \$35 or \$30 is expensive for a five-day festival, latest details from our intrepid socsecs indicate that the Anniversary Dinner will be a full 3-course meal, with all wine and beer included - how's that for T-rific value!



**SYDNEY UNIVERSITY
MUSICAL SOCIETY**
Box 32, Holme Building
The Union
University of Sydney
NSW 2006

Just a brief note from Sydney to let everybody know that we are all still alive and well in the Post Intervarsity Phase of Choral Existence !!!!!!!!! We are in post second term rundown and pre Carolfest build-up.

Those returning from the Brisbane Intervarsity tell either tales of lust, rage and enjoyment or illness and disappointment. Whatever the social or musical success of the I.V. it seems that all is really a wasted effort when the performers on stage almost outnumber the audience. Most Sumites were put off attending because of work commitments, an unknown programme and what appeared to be poor pre-I.V. publicity. Most are looking forward to Adelaide in 1987 but all we have heard is rumours.

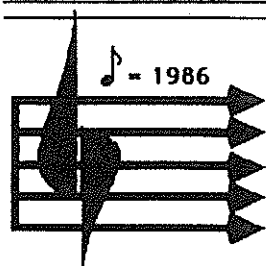
The 10th of October is the SUMS Extrordinary Annual Meeting and the election of the 1987 Committee. The Annual Dinner and Morals Awards will follow at the Tien restaurant. Other projected social activities include a cocktail party and a car rally comming up.

Those hardy Sumites who can have just finished 5 performances of Grande messe de morts with the Sydney Philharmonia Society and have also been asked to help out with two performances of the African Sanctus of David Fanshawe !!!!!!!!!!!!!!!

At the moment Sums is rehearsing Palestrina's Missa brevis and some jazz pieces under the much appreciated baton of Ben Macpherson, to be performed at the Old Darlington School at the end of October. Thence it is onwards to the 1986 Carolfest.

Bye from your Erato Correspondent,

Phillip Bird



37th Intervarsity Choral Festival

Brisbane

23rd August	
7th September	●
Patron:	●
Margaret Elkins, A.M.	

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

Greetings from the Deep North! It is almost, but not quite, embarrassing to be able to report that although we have made a loss, it is eminently survivable. QUMS is almost, but not quite, free from the rut of fundraising for IV's in arrears.

Before you ask how this can be, I will say that the audience really was as poor as all that. We had budgeted on an audience of 800. This would have brought in \$8000 of which we took half, according to our agreement with the ABC. Instead the audience was of order 150, including 20 complimentary. The resulting \$1367 was not even enough to cover the ABC's contracted minimum fee which was \$2000. Thus the shocked expression on my face during the "Gaudium Vitae" represented about \$4633.

It was only afterward, when we did the postfacto budget that we discovered quite how pessimistic and lucky we had been. Pessimistic as only a committee that has spent five of the last seven years fundraising for the previous IV can be. Not to mention mind-bogglingly lucky.

Some of the economies that resulted were:

- (i) \$500 budgeted for supplying tea, coffee, biscuits and fruit which we had been wrongly informed would not be provided by the camp.
- (ii) \$720 for accommodation of the director, David Kram, in Brisbane. David stayed at the house of a local person at no cost to us.
- (iii) Approximately \$500 of our estimate of \$1500 for administration.

The final debt, before application of guarantees against loss, will be approximately \$2000-\$2500, depending on some bills yet to come in. The AICSA Trust Fund has already given us a loan of \$500 which converts to a grant upon confirmation of a loss, and had approved a further \$500 as a pure guarantee against loss.

The 35th IV has very kindly sent us \$415 which they had allocated to the next IV to make a loss. We take this opportunity to publicly thank the committee. Thanks are also due to the choristers who at the suggestion of Bazza Gratton passed the hood around at the interval of the concert and collected \$197.06. This will be used to honour our budgeted commitment of \$200 to Ross Worrall's IV films, which we otherwise might have been tempted to neglect.

Thus the final financial pain to QUMS is of

order \$500-\$1000, which we are confident can be repaid from the profits of this year's Christmas carolling. After that, we will be looking forward to the 44th IV in 1993, as well as a Minifest, possibly in 1989. It will be very healthy for QUMS to build up some reserves, because it has been working with absolutely none for too long.

The real fun over the last month relates less to the bottom line than juggling the bills along the way. \$4450 from the Utah Foundation has only just arrived (by way of the Australian Elizabethan Theatre Trust), and there is no sign yet of \$1000 from a local sponsor. Thus I went a pale shade of grey when about a week after the Festival I received notification that the cheque for \$4150 from AICSA, representing the Australia Council grant, had bounced. This turned out to have been a classic stuff-up; the money was in an interest bearing account, not the cheque account. (No worries, AICSA; we survived!)

We were saved by a timely loan of \$1200 from, of all sources, the 30th IV. (Yes, the one with the \$7000 loss!). This sum was in fact to have been the last repayment on the age-old loan from the University of Queensland Union. Bill Abrahams, 30th IV treasurer and man left to sort out the mess, had thoughtfully avoided terminating the loan, against the possibility that a second one might be refused or be slow in being organised. We needn't have worried about a refusal. We collected an astronomical number of Brownie Points for acknowledging a seven year old commitment because coincidentally, the Union had just rediscovered the loan agreement in a dusty drawer and was wondering whether it should be written off, along with a host of similar club loans. But the instantaneous injection of funds saved us from embarrassment. The Union is happy to wait another six months.

So there you have it. Thanks to all the IV's supporters; we hope you enjoyed it. It's all been worth it if you have.

Yours financially,

Mark Barton

Treasurer,
37th IVCF.



Ken and the Art of Motor-Cycle Maintenance

(An Opera in 5 tumultuous Acts)

act I. The Scene is the world-famous amphitheatre of St. Dante's, the exquisitely sculptural underwater cathedral at Melbourne University. Ken and Dr. Tallis are dressed stylishly in plain black DJs, with fluorescent shirts and formal aqualung and flippers. They manoeuvre around the subterranean caverns with effortless skill, testing the acoustics with pressure gauges, hydrometers and tuning hammers. They appear to be impressed, judging from the enthusiastic bubble-streams rising from their face-masks.)

KEN: We should get some good polychoral effects from the pillars here. Better do something with the parked cars, though.

TALLIS: At least the acoustics are better than the Concert Hall.

(They pirouette with effortless grace past the string section of the MSO and even more casually eavesdrop on an ensemble of talented young dolphins from the Atlantis Collegium of the Arts, who are rehearsing Vaughan Williams' Towards the Unknown Region.)

A DOLPHIN: (waving a flipper) No, you fools, I said mysterioso. This piece evokes cold vistas of virgin wilderness! You make it sound like Friday night in Oxford St!

ANOTHER DOLPHIN: sorry.

(They repeat the passage, but are overcome with frivolity, and launch into variants on a theme by Chuck Berry. The conductor joins in and the altos forget their parts.)

ACT II The MUCS Cabinet Office. President & Ringmaster Antoine Glycerol adjusts the inclination of his perfectly-coiffured moustache and calls the riotous assembly to order.)

GLYCEROL: OK guys, this is going to be a mega-excellent concert. Thanks to the genius of Dr. Tallis - (he indicates a large whisky bottle attached to a bearded conductor, who though otherwise asleep is nonetheless typing out a new programme which will effortlessly translate the collected speeches of Paul Keating into 15th-Century Burgundian retrograde canons.)

TALLIS: What? What??? Oh yes, there must be some mistake. I never touched her...

(He drifts off again into cybernetic sleep.)

Erato 50 - 8

GLYCEROL: - Who has kindly offered to lend us the ARS LONGA 4-stage rocket, formerly the motive force behind many of its most potent voyages. Using this fabulous piece of hypertechnology, we will be taking the punters on a Galactic Mystery Tour. Hey yeah!!!

SEUMAS LAGER: That's pretty far out, man, but what about cultural values?

GLYCEROL: Don't worry about it. We can't all be socially committed.

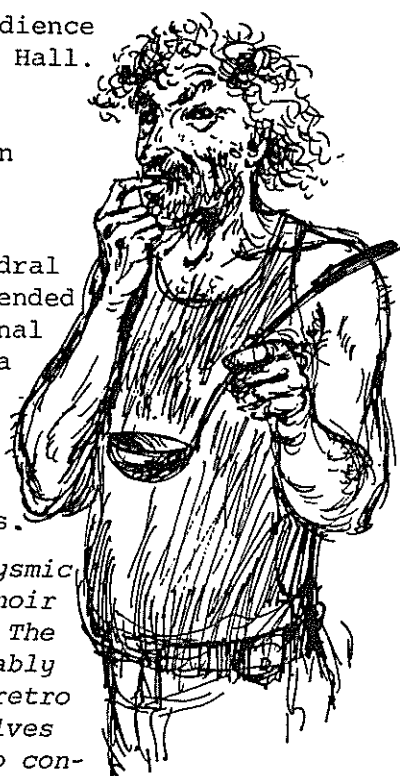
(The Cabinet go into recess for extensive drinks. The systems go into overdrive and Dr. Tallis devises a new algorithm for turning the collected symphonies of Nielsen into a 4-wheel drive hydrofoil fleet for the St. Kilda half-forward line.)

ACT III A huge audience cowers in the Arts Hall.

A very soigné Ken addresses them, balancing his baton with grace and panache.

KEN: ...this cathedral was of course intended to echo the original under-water gondola park in San Marco in Venice. We shall be arriving by unmarked rocket in about 45 minutes.

(He gives a cataclysmic downbeat and the choir bursts into song. The onlookers are suitably chastened and the retro jets hum to themselves in a discreet basso continuo)

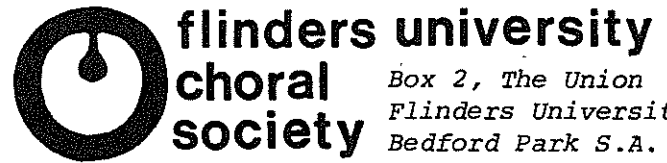


ACT IV The Law Quadrangle. Ken stands poised on the control deck on a square of hypergrass, bounded by the massive ARS LONGA rockets at each verdant corner. He lifts his arms theatrically as the torches flare, sending a ghostly radiance flickering across the by now thoroughly terrified audience.

KEN: And now, we return to the Middle Ages for the Agincourt Carol.....

(One of the rockets misfires. The lights flicker, and with a roar and a clatter of exhaust ports the whole quadrangle gathers itself into a tumultuous surge of acceleration and hurtles off into the interstellar night. Ken gives a characteristically saturnine smile.)

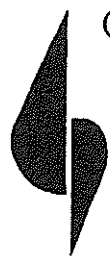
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Queensland University Musical Society

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

Editorial Statement; I received two QUMS articles for this issue. I have therefore combined them, deleting only duplications of information.

Greetings from the Deep North! Nothing much has happened in QUMS for the last few months; well I lie, there was that Intersarsity Choral Festival thingummy that diverted a few of us.

IV has been both good and bad for QUMS. It was initially very draining, taking as it did much of the energy of the committee, and all the coffee break time of the choir who had to sit through interminable fundraising announcements. The music too was immensely difficult, and people despaired that it would ever result in more than a dischordant cacophony.

However no-one who saw it through had less than a wonderful time, and we are now energised and looking forward to a fruitful semester.

Our normal second semester routine has been to have an end of semester concert, to break for exams, and then to reform for a Christmas concert. IV having taken half the semester away, we are now having a more substantial Christmas programme for which we have already started rehearsals.

Norma Marschke, who took us at short notice for the IV pre-rehearsal, radiated such enthusiasm for the music that it became far less of a struggle to try to conquer it. We have therefore re-engaged her for the Christmas season. The new Norma "IV has changed my life" Marschke seems even better value than before.

The Queensland Theatre Orchestra has offered us a total of five performance opportunities during December. We have accepted three of these, two of which are in the Art Gallery (where the Twilight Concert at IV was), the other in the Cultural Centre Restaurant.

We have also decided to do our usual Festival of Carols in St John's the week after. This will add up to a truly massive commitment, even without any more QTO jobs. Still the IV must be paid off.

The other news item is our AGM and Dinner. This was held on Saturday 27th September. After the usual reports (and one from I V as well) there were the elections. As a result the following were dobbed in - err - volunteered:

Pres: Noel (after IV this must be easier) Wilmott,

Vice: Sue (after the Youth Orchestra this is easier) Dowrie,
Sec: Jacqui (Sister of the Revolution) Higgins,
Treas: Mark (volunteered at the last minute) De Glas,
Pub Off: Belinda (Bill will nag me) Daniel,
Social Sec: Sarah (also a Sister) Dowrie,
Lib: Stephen (SPike) Pike,
New Member Rep: Sophie (ex-TUMS) Roe, Anne (only to the end of the year) Tuttle and John (I'll also be on A.I.C.S.A.) Yesberg.

The meeting also voted Norma (after I V I'll never be the same again) Marsche as Conductor for the remainder of the year. Under General Business there was a long debate about the selection of a permanent conductor. I hesitate to report without the exact wording of the motions, but the gist was that the position be advertised and that the short-listed candidates rehearse the choir before holding the General Meeting at which a final decision is made.

Having ensured that the dinners were burnt, dried out or otherwise over-cooked, the meeting finished and Dinner began.

QUMS second Annual Affirmative Action Aria Competition scaled the heights and depths. Three entries were presented to the, at times, incredulous and always admiring multitude.

First the retiring and incoming Presidents sang the Air "Come ever smiling liberty" from Handel's Judas Maccabaeus which QUMS sang in 1984.

The Sisters of the Revolution (Jacqui Higgins, Adrienne Temple and Sarah Dowrie) sang a provocative re-wording of Flanders' and Swan's "A Song of Patriotic Prejudice". Wendy Biggs had been involved in the devising of the item but was unable to get down from Maryborough for the performance. Although entitled "The Altos are Best" this enabled them to sing rude comments - at appropriate pitch - about Tenors, Basses and Sopranos.

The final item was presented by the Two Pussies (alias Noel Wilmott and Mark Barton) who meowed the Rossini Duet for Two Cats.

Our adjudicator, Col Lynam, decided in favour of the Sisters of the Revolution because they had sung their piece with greater conviction. There followed an encore by an enlarged Sisters of the Revolution.

The evening continued into the small hours of Sunday but not before your Eratologist had reminded all present of some of the more(?) moral moments of the last year. Regrettably a threatened counter-report was telephoned through from New Zealand (the Qld Youth Orchestra are on tour) much to general enjoyment.

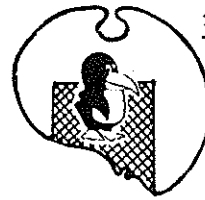
The most solemn moment of the evening was the ritual mutilation of one hundred and twenty choral scores of the Lovelock Gaudium Vitae. Chappels charged I V for the right to make the scores (none existed) and insisted that they be sent to them for pulping. we decided that it was only right to ensure they stuck to their part of the bargain.

As you can see QUMS is rapidly throwing off the post-I V blues.

Yours relievedly,

Mark Barton

Immediate Past President, and Bill Abrahams,
QUMS. QUMS Eratologist.



38th Intervarsity Choral Festival

P.O. Box 258, Kingswood, 5062

ADELAIDE, 1987

FOR THOSE of you who didn't make it to Brisbane don't fret- Adelaide I.V. is just around the corner (well O.K. it's a year away) - but now is the time to start saving and organising time off from the real world so you can escape to the land of fun and adventure and churches and fun and good wine and good music and fun and excitement and good people , Oh and fun. Yes, planning is well under way for the most amazing thing to hit Adelaide in-oh -at least 6 years.

In fact, we've had to curb the enthusiasm of our Entertainment Officer who wants to scrap rehearsals altogether so that we can party all the time. She has something planned for every minute of every day.

But dont despair all those who like to come to I.V's for the music as well. We've told her we'll have to do some rehearsing, as we are planning on doing Tippet's A Child Of Our Time, and other works yet to be decided. The conductor is young and fun and male (but dont hold that against him) and his name is Graham Abbott-resident conductor of Adelaide's Eldar Conservatorium.

We'll be performing in the lovely old Adelaide Town Hall (which is accoustically very flattering) The orchestra we haven't finalised as yet although the S.A. Youth Orchestra have said yes (and there is the A.B.C. deal)- and soloists likewise are still up in the air-strange. But things should rapidly start working themselves out, with a little help from the committee and we'll keep you informed of all the developments as they occur.

We have just had elections to fill the odd vacant spot or two on the committee which now consists of :

ALI JONAS	:	CONVENOR
JULIEANNE STEVENS	:	SECRETARY
ROBYN SOAR	:	TREASURER
JOANNE LEE	:	SOC. SEC.
PADDY MCGEE	:	MIN. SEC.
JON RIDNELL	:	CON. MAN.
CHRIS STEVENSON	:	FUND OFF.
PENNY DALY	:	LIBRARIAN
JENNY JONES	:	PUB OFF.
ANDREW SCOTT	:	BILL TRANS.
ANDREW YOUNG	:	CAMP OFF

So remember to keep those very important dates free in your diaries

22nd Aug. - 6th Sept. 1987.

and whatever you do- if its the last thing you do (and it may very well be just that) come to Adelaide I.V. and have a great time.

See ya, Love Ali

Erato 50 - 11

Bored? Tired?

Need a rrage?

THEN COME TO

Psycho Fest

SYDNEY,

Dec. 31 - Jan. 4 '86/7

***Parties, Fun,
Booze and
Song!!!!***

**Come and be
groovy with us!**

It's a pity there's no further information with this advertisement. - The Editor.

CONCERT REVIEWS

Challenge for choir and conductor

SUMS' Great Hall concert on August 2 was an interesting and challenging programme which displayed the choir's abilities, but also highlighted a few weaknesses.

Bach's *Lobet den Herrn* was an extremely ambitious Concert opener. Although the basses and particularly the sopranos were confident and enthusiastic, the alto line was often inconspicuous, and the tenors sounded strained and tired. In a work requiring precision and balance between parts to cope with the intricate contrapuntal writing that starts with the first note, the overall effect was less than convincing.

SUMS is commended for including Beethoven's *Choral Fantasia* in its programme, although I felt that the forces brought together for this performance were inadequate in certain significant areas.

The work is essentially a concerto movement for piano virtuoso and orchestra, finishing with a boisterous chorus. The pianist was Katherine Gibbney, who is SUMS' extremely competent rehearsal accompanist. I felt, however, that she was extended well beyond her soloistic abilities in tackling this work although the warm reception she got from the audience was well deserved.

The orchestra was considerably understrength in the strings, and sounded amateurish despite the presence of some highly accomplished players. Despite a tentative start, the orchestra did become more secure with the full ensemble, probably reflecting conductor Ben Macpherson's growing confidence as the work progressed.

The choir sounded strong and secure, and well suited to the work, but the positioning of soloists behind the orchestra highlighted their weaknesses, with only the soprano and tenor soloists being adequately heard.

The major work on the programme - and the one that felt as if it had received the most interest, enthusiasm and rehearsal time - was Beethoven's *Mass in C*. The Choir came alive in this performance, and responded well to Ben Macpherson's directions with some highly spirited and confident singing. Particular mention should be made of the intense feeling in the '*Miserere*', the lively '*Cum Sancto Spiritu*', and the excellent start to the *Credo*. However the choir tended to drag during '*Et Vitam Venturi*', and I felt the '*Dona Nobis Pacem*' ending was weak.

The four soloists displayed marked differences in ability. Soprano Romola Tyrell and tenor Adrian Brand were both vocally competent and displayed professionalism and confidence. Alto Anne Fish from SUMS was as usual strong and reliable, although her tendency to sing under the note may have been due to her pushing her voice too much. Baritone Timothy Dufore was a very poor choice, as he did not have the low register required to carry force through his most important solos, particularly '*Et Resurrexit*' in the *Credo*.

I felt that overall SUMS should have taken more care to muster adequate forces in order to tackle such an ambitious programme. However, the lasting impression was that it was a worthy concert, and a good challenge for both choir and conductor.

David Goodwin

Erato 50 - 12



Concert a fitting tribute

The 37th Interspersed Choral Festival culminated last night in a concert of special significance in Mayne Hall.

Tribute was paid to two outstanding men of music - Dr William Lovelock who died in June this year and Herbert Howells who died in 1983.

The Festival Choir joined forces with the Queensland Symphony Orchestra in a program which traced the passage of life from the sheer joy of existence to the life hereafter.

Conductor David Kram drew a keen response from choir and orchestra in works demanding technical competency and emotional awareness.

Lovelock's small choral symphony *Gaudium Vitae*, a joyous confirmation of faith in contrasting movements had appropriate fervor. The singers were confident although the sopranos occasionally appeared to be reaching for higher notes and diction was not always clear.

Soprano Merlyn Quaife and

Brisbane "Sunday Mail" 7 Sept 1986

tenor Richard Greager shared the performance of Richard Strauss' *Four Last Songs*; this was not a completely satisfactory arrangement in preserving the atmosphere of these reflective songs written specially for solo soprano and orchestra.

Merlyn Quaife produced some lovely sounds but there was a certain warm humanity lacking; Richard Greager sang with evenness of tone and sensitivity for the text.

The choir gave a beautifully rationalised account of Michael Leighton-Jones short unaccompanied setting *One Time My Note Would Dance*.

Kram brought fidelity and insight to the intense spiritual fervor of Herbert Howell's *Hymnus Paradisi*.

The orchestra did much to emphasise the richness of the instrumental texture and the singers convincingly brought out the powerful harmonic language. The two soloists sang with compassion and understanding.

CHOIR IN FINE VOICE

RACHMANINOV'S "Vespers" and Kodaly's "Missa Brevis", each to some extent typical of its composer's musical traditions, made an interesting evening of choral singing on Saturday.

PUCS (Perth Undergraduate Choral Society) were in good voice and conveyed the moods of the pieces well. The Winthrop Hall acoustics were an advantage.

Conductor Glyn Marillier has the key which unlocks finely blended choral sound.

Excerpts from the "Vespers" showed the influences of Russian orthodoxy with a rich fabric of sound and a majestic quality performed with sensitivity, both ends of the dynamic range being equally well served.

CONCERT

Barbara Yates Rothwell

Kodaly's "Missa Brevis", with soloists Julie Daniels and William Jones, and brilliant organ work from Annette Goerke, is a piece with greater urgency and less reflective. A feature was the very high choral soprano line which was well done.

Serenity was there as well, in the Sanctus and Benedictus, and the general standard of performance was good.

Two excellent motets by Marillier began the evening, one traditional in style, the other enhanced by an African-style rhythm.

"West Australian" 22 Sept 1986

Choir, orchestra in unusual program

THE 37th Intersociety Choral Festival joined forces with the ABC on Saturday night to present an unusual program with choir and orchestra at Mayne Hall.

David Kram, until recently resident with the Australian Opera, was conductor for the festival, which drew 120 university choristers from around Australia.

His energetic conducting and deep involvement in the music made for a good performance of choral works seldom heard.

One of them will always stay with this listener, Howells' *Hymnus Paradisi* written in 1938 as a memorial to the composer's son who died aged nine.

The piece, scored for orchestra, chorus, semi-chorus and soprano and

By JOHN COLWILL

BRISBANE "COURIER MAIL"

MONDAY, SEPTEMBER 8, 1986

tenor soloists, is a most moving listening experience, with gently restrained music for most of the work that bursts forth into two tingling climaxes.

In these sections the massive orchestral writing can easily overwhelm the chorus (as happened on Saturday).

Kram carefully pieced together the rich fabric of this work with fine playing from the members of the Queensland Symphony Orchestra and good singing from soloists Merlyn Quaife and Richard Greager.

The sound from the Festival Chorus was strong, with clear diction, but es-

pecially in unaccompanied sections such as Michael Leighton Jones' *One Time My Notes Would Dance* which served as a homage and prelude to the Howells, a pleasure to listen to.

The other major choral work of the evening, *Gaudium Vitae* by the late William Lovelock, will be easily forgotten. It is constructed along the lines of a symphony with four clear sections, but the text takes a lot of selling (not quite accomplished) to come across.

The other piece on the program was Richard Strauss' *Four Last Songs* originally intended for Brisbane soprano Lisa Gasteen to sing.

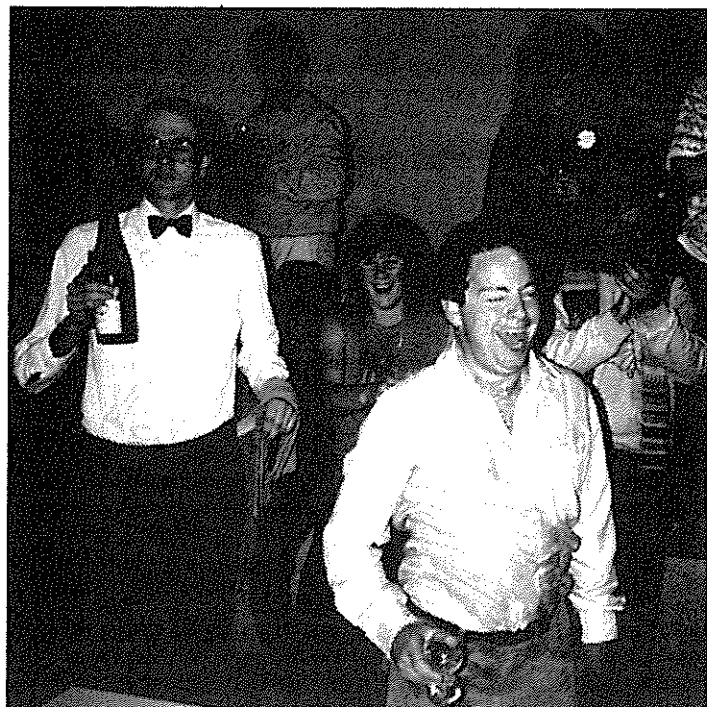
In her absence Merlyn Quaife shared the performance with tenor Richard Greager.

Brisbane IVCF

by Katie Purvis
for "Lot's Wife"
22 September 1986

Conductor David Kram at the Boat Races, with personal waiter Simon Johnson. (Photo: A. Fysh)

THERE hasn't been a "Musical Notes" (I hate that name) for a few weeks because I have been in Brisbane attending



the 37th Intersociety Choral Festival (IVCF). IVCFs are unique among IVs because they are not of a competitive nature. Choristers from university choirs all over Australia come together (sic) for two weeks every year in a different capital city for the purpose of rehearsing for a mega-size concert performed at the end of the two weeks. In other words, everyone gets together to form one big choir — we don't sing against each other.

The only competitive events in the two weeks are the Presidents' Pyjamas Race, a sort of obstacle race run by the President of each society, designed to make them look as silly as possible; and the Boat Races or sculling match. IVCF sculling competitions are very highly organised: teams may be entered in the Men's Four, the Women's Four, the Mixed Eight, and the Freshers' Four events. As well as these, there is the Individual category. Scullers drink 7oz glasses of light ale, and timekeepers and scrutineers are employed to keep everything legal. This year the teams from MUCS

(Melbourne Uni) won every single trophy, with MonUCS coming runner-up in the Women's Four, Freshers' Four, and Mixed Eight. If you think that choristers are wimps, you should try sculling against them: incredible times are recorded — this year the winner of the Individuals' time was 1.20 seconds, and the fastest woman sculled in 1.6 seconds. All that singing makes for very open throats.

Apart from the social events, we did put on a concert — it was held in the Mayne Hall at the University of Queensland, and included the Queensland Symphony Orchestra, soloists Merlyn Quaife and Richard Greager, and conductor David Kram. Works performed were Howells' *Hymnus Paradisi*, Leighton-Jones' *One Time My Notes Would Dance*, and Lovelock's *Gaudium Vitae*. Despite the demanding nature of the programme, the standard of the concert was high, and critics were favourable. The concert was recorded and should be played on ABC-FM some time in the near future.

★ ★ ★

CONCERT REVIEWS

A SMALL BUT ENTHUSIASTIC AUDIENCE....

WHAT A HELL of a way to start a review.

But what a hell of a way to start a concert! There can be few things more dis-spiriting to choristers (even if they are less well-prepared than those of whom I write) than to walk onstage and discover that they are able to count the number in the audience - before the conductor comes on for the first item. Yet this was the case at Mayne Hall, University of Queensland, on Saturday 6th September for the 37th Intervarsity Festival concert. A choir of 120-plus combined with the 70-plus Queensland Symphony Orchestra to entertain an audience which (I was informed afterwards by one of the choristers) totalled 105 - who, however they distributed themselves in the hall and however loudly they applauded, could not have provided that sense of occasion which is normally necessary for musicians to give of their best.

Despite this, the concert was a memorable and artistically satisfying one. The choir was well balanced, the pitch was pleasingly accurate, and the tone was good - apart from some rather raw utterances from youthful basses who would have been less obtrusive if they had phrased off instead of continuing their poorly produced volume of sound until the ends of phrases. (But that's the problem with choirs of young adults: the women are commendably wobble-free and accurate of pitch, the men are raw. Ah, youth!).

The concert opened with William Lovelock's *Gaudium Vitae*, which was sung with sufficient reverence and care to be a fitting memorial to "Dr Bill", who died in his native England only a few weeks previously at the age of 86. Until the choir settled into this piece, there were some marginally late entries, and more attention could have been paid to terminal consonants, especially given the size of the accompanying orchestra. The rather poor projection of the soprano soloists was compensated for by the wide range and variety of the choir's dynamics.

I have reservations about the inclusion of solo items in a choral concert (particularly since a high proportion of the participants travelled considerable distances to sing), despite the worthy intentions of the programme designers to introduce shape and continuity. The choice of Strauss's *Four Last Songs* was regrettable on another count: it had been performed at an ABC subscription concert only weeks before the IV concert. Nevertheless, the performance (featuring soprano Merlyn Quaife and tenor Richard Greager, both of whom necessarily sacrificed subtlety of interpretation to projecting through the heavy strings-and-winds scoring) was a moving one, and it received what must surely be the highest of compliments for introspective music - a sustained period of silence before applause breaks out.

The second half opened with Michael Leighton Jones's *One Time My Notes Would Dance*, a very effective exercise in word-painting which received sensitive treatment - although a little more dynamic variation would have been appropriate in places.

And now to the Howells. Most people who do not sing
Erato 50 - 14



Saturday, 4 October, 8.00 pm,
Church of All Nations, cnr.
Palmerston & Lygon Streets,
Carlton. Monash University
Choral Society, Conservatorium
Brass Ensemble.
Conducted by Andre de
Quadros. Rutter - *Gloria*. Plus
motets by Bruckner, Schutz,
Gabrieli, Monteverdi.

"Gloria - a Concert of Voices and Brass"

With their third term concert MonUCS maintained the standard of their very creditable account in July of Haydn's *Creation*. The long first half, devoted chiefly to motets by Bruckner and Schutz, saw the choir produce an impressively rich sound, both unaccompanied and when joined by the organ and brass. A couple of the Bruckner motets had their insecure moments, and the tempi in the 17th century motets tended at times to the slow side, but overall it was a gratifying session of music-making.

The first work after interval, Alexander Goehr's setting of *Psalm Four* for female voices, viola and organ, was an imaginative choice. The choir's serene refrain provided a good foil to the agitated duets, negotiated with remarkable aplomb by Kathleen Southall-Casey and Margaret Arnold, who were the pick of the evening's soloists.

The final work, John Rutter's *Gloria*, falls into the category of cheap thrills with a minimum of redeeming merit. As such it is nothing if not effective, and effective it certainly was, with the choir and brass vying in controlled enthusiasm.

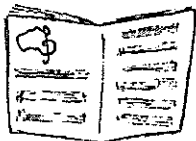
Richard Excell



in church choirs (and probably not a lot who do) would not have heard of Herbert Howells, which may explain the small audience on this occasion. The pity is that they don't know what they are missing. *Hymnus Paradisi* is a ravishing work, and its performance at this concert lacked nothing. I have heard the work only once before, at a festival in England, and this performance beat that one hands-down. The meticulous preparation of the choir by conductor David Kram and others was even more apparent in this the major work of the concert than in the preceding three, and all involved should have felt very pleased with themselves.

The organisers of the 37th IV Festival should be congratulated for their courage in choosing lesser-known music which deserves exposure. This said, the problem of what gets bums on seats must be addressed if future IVs are not to run at a financial loss - or is it just another manifestation of the differentness of Queenslanders?

Rod Hardaker
(QUMS 1961-68)



A.I.C.S.A. LIBRARIANS

KEEPING SCORE

An extract from the AICSA Librarians' Report to the AIVCC Meeting at Brisbane IV, Aug. 1986 - edited by Robert Kay.

(A) National Music Service Organisation Grant ... was applied for in May this year... to keep the library catalogue project running. Katie followed up ...with a visit to Sue Currie of the Australia Council in Sydney in May to back up the written application.

The transcription of the FUCS Library catalogue on to data input sheets has finally been completed... The cataloguing of the MUCS Library is two-thirds complete and should be finished next month.

The exercise of transcribing the FUCS catalogue did bring a problem to light... In the past few years the copyright laws have become much more severe and choral societies, like other groups who have relied upon photocopied material, run the risk, especially since they perform publicly, of incurring heavy fines.

During the year we have received written and telephone queries from choral society librarians about the availability of scores they required. In nearly all cases we

were able to help them find what they wanted. We have been in contact with the librarians of FUCS, TUMS, AUCS, Pro Musica, SCUNA and the 37th IVCF.

Katie has compiled a National AICSA Library Survey (copies of which will be available to member societies very soon) which will form part of ...her M.A. (thesis) in Librarianship at Monash University. The areas to be looked at by the survey are: the size of each library's holdings; the way in which music is stored; the insurance/non-insurance of the material; access to music in the library; the methods used by choral society librarians to obtain their music and the various problems faced by librarians in getting music and coping with their collection. The results of this survey should help the AICSA librarians understand the major problems facing the member societies' librarians and help us lobby for better services.

We would like to conclude this report on our activities with a further plea for every AICSA-affiliated society to send us completed data input sheets... Even if the librarians feel they have already provided us with sheets for their collection, their library has probably had new scores added to its collection and other scores may have been damaged or lost. It is important to remember that the catalogue can only be an effective tool if it is kept up-to-date, so please send us any amendments you wish to make.

(We) aim to have the first edition of the catalogue completed within six months.

Vanessa Twigg

Katie Purvis

18th August 1986

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

HAIR AND HARMONY

MUSIC AND BALDNESS.

M. Henri De Parville, an observing French writer, has discovered that "the reverberating echoes of all brass instruments—particularly the trombone—have a devastating effect upon the scalp, and a man who has a partiality for that comforting instrument is certain to lose his hair if he keeps on playing long enough. On the other hand, the rejuvenating throb of wood-music, the purl of the piccolo, and the hoot of the hautboy, form a hirsute stimulant just as remarkable in the opposite direction.

Baldness among brass instrumentalists is "classified" as follows:—

Trombonists, 81 per cent.
Euphonium players, 83½ per cent.
Horn-winders, 60 per cent.
Cornet (solo), 57½ per cent.
Cornet (ordinary), 51 per cent.
Bassoon (big), 49 per cent.
Bassoon (little), 48½ per cent.

All these instruments are also extremely deleterious to the progress of the moustache, but (generally speaking) encouraging to the beard.

A flute, regularly played, has a wonderfully fertilising effect upon side whiskers, and that no doubt the reason that in the eighties this instrument was held in such high favour.

The fact that properly selected music, judiciously applied, is of tonic value to the hair has long been recognised by certain experimentalists, and M. Parville is at pre-



"I don't know how he does it, but I can buy two of these for the price of one of those."

PUNCH May 14 1986

sent considering an invention which was brought him recently by a clever scientist. It was called the Patent Musical Shampoo, and it is easily fitted to the ordinary shampoo basin.

The customer leans over the basin in the ordinary way, and chooses a musical shampoo instead of a dry shampoo or a wet shampoo, as the case may be. The operator then turns a little lever and the customer's head is immediately enfolded in the most entertaining strains which can be turned-on (like the hot or cold water in

the ordinary shampoo) from pianissimo to fortissimo.

The musical shampoo is supplied in various keys to suit the colour of the hair. Thus for black hair the key of C is the most suited, for brown G sharp, for grey E flat major, and for yellow A flat minor, and so on. It is all very promising, but at present it is somewhat in the air, as the inventor and M. Parville cannot agree as to terms.

—from The Kalgoorlie Miner
November 8, 1913

Erato 50 - 15

A Greenhorn's View of the Thirty-Seventh Intervarsity Choral Festival.



Oh, its name is the Choral I-V;
An event that's held annually.
For two weeks of singing
the folks would come winging
To each state septennially.
Now Brisbane this year had its chance;
That bastion of high moral stance,
With cops on their beats
and those wide one-way streets
And new buildings they praise as "advance".
This was Festival Seven-and-Thirty:
The forms by mid-June had arrived.
Cleft "immigrants", some folks were thirty-
Those Queenslanders think us deprived!
Filled in, we returned them, as ordered,
We packed up our various "ports"
And left for the far Queensland border
With concert dress, cameras and shorts.

Made it to Luther Heights,
Would whet our appetites -
Boozing's forbidden,
But some was kept hidden.
Drank surreptitiously,
Fed quite deliciously,
Exercise maritime:
Having a marvellous time -
truly a marvellous time.

Led by one David Kram,
Onward rehearsals ran,
First in our several parts -
(Phillip broke many hearts!)
Lovelock, Jones, Howells -
Practicing vowels...
Then we were unified -
Hey! it sounds reasonable!
practice was justified.

For, if anyone anything missed,
That's too bad - Col and Noel did insist
That no-one be averse to attend and rehearse
Be he busy, or tired, or pissed.
In the pub were the clinks of the drinks
(At "Boat Race", MUCS weren't losers!)
'Mid MonUCS, SUMS and QUNS
PUCS, SCUNA, TUMS, FAUCS, MUSers.
Presidential nightdress, I guess,
And Sogball were some highlights,
The films, revue - that too -
And stunning tropic twilights.

But Kram wanted clarity.
"Practise!" declared he,
"With regularity!"
(Heedless of charity.)
Chorean parity,
Sound singularity,
Seemed like a rarity -
Could we discover this peculiarity?
Jestings, some humorous;
Picnicks numerous;
Coffees uproarious;
Gossip inglorious;
Decor quite curious;
Lurgies injurious;
Music symphonious;
Lastly, a concert both taped and euphonious.

Thanks to Debbie, Col, Mickey and Sue,
Adrienne, Sophie, Spike and Bills two,
Mark, and Noel who convened
this I-V that's just been,
Jacqui, Robyn, Belinda - thank you.
For 'twas known as the Brisbane I-V
(An event held septennially)
For two weeks of singing
we're glad we went winging
And now say - "It's all yours, Ali!"

Maria J. Hehir
(With apologies to W.S. Gilbert
and J.W. Wells)



Nov 26 - Dec 1, 1986

Rottnest Island, or "Rotto", is a small island located about twelve miles off the coast of Perth. It is mostly surrounded by reefs and fringed by some absolutely wonderful beaches. It is also the major remaining habitat of the quokka, a type of small wallaby about the size of a soccer ball, after which the island is named - the Dutch explorer, Vlamingh, discovered it in 1696, and confusing the quokkas with large rats (except that they do hop), called it "Rat's Nest" in Dutch - Kottenest. Since then, it was inhabited by convicts for a while (some of their buildings remain) but for many years now has been an idyllic place for Perth people to holiday. In keeping with the relaxed atmosphere, there are very few motorised vehicles on the island, and the preferred way of commuting between beach, cottage and pub is by bicycle.

What then, is a Rottofest? PUCS has been renting a cottage and spending a week on Rotto in late November (and occasionally at other times as well) for many years now. It has become a traditional social camp/post-exam wind-down/get an early start on the summer tan for generations of PUClets. Back in the good old days, a few of the more discerning interstate UCS and UMS would follow the setting sun and cross the continent to join the PUCS week on Rotto. A long way to come, true, but they knew that a week of sunsoaked bliss with wonderful people was worth making a little effort for. Sadly, this habit has lapsed in more recent years, apart from brief revivals after Perth IV 1984 and on

a small scale last year. In the hopes of resurrecting a once-great tradition, and also of seeing some of our interstate friends again, we've thought of a trendy new name for this special type of "fest", and are inviting you all over for an experience you'll never forget.

So, you've decided to come, but would like some more details. Terrific. Here they are...
Dates: Wednesday, 26th of November to Monday, 1st of December.

How to get there: To Perth, the cheapest is by bus (from around \$200, return), or share a vehicle and the drive with a group of friends. If Bazza's Commer could do it for Perth IV, anything can! Or you could fly, take the train or even a passenger liner! From Perth to Rotto, you have a choice of a couple of ferries or light aircraft, costing from around \$20 to \$30 return.

Costs: Once you're there, about \$10 to \$20 for your share of cottage rental, about \$20 for bike hire, plus the usual for food, drink, sunburn lotion and so forth.
What to bring: Summer clothes plus a jumper (nights can be coolish), sleeping bag or the equivalent, toothbrush, songbooks, oodles of desire-to-have-a-good-time, anything else you think might be useful...

And while you're over here, you can also come to PUCS rehearsals and parties, be a tourist (the southwest has the most to offer at this time of year, and we may organise a camping trip down that way later in December), or just enjoy the Perth lifestyle.

O.K? Now all you have to do is write to:

PUCS Social Secretary
c/o Guild of Undergraduates
University of Western Australia
Crawley. 6009.

and tell us when and how you're arriving, whether you'd like to be met, if you'd like billeting in Perth before or after the festival, and anything else you think we need to know.

We look forward to seeing you in November.



Lots of love,
PUCS Committee.