

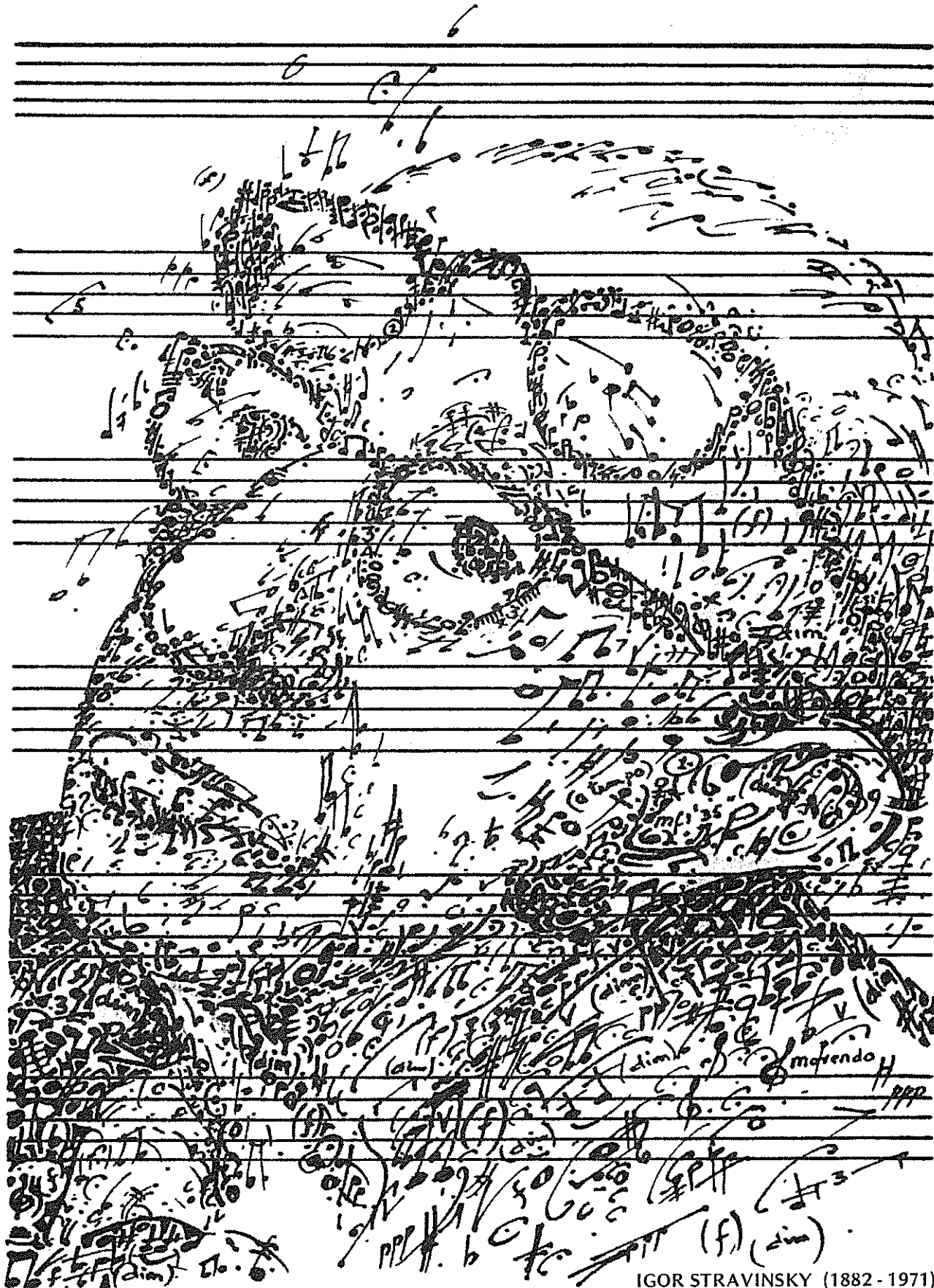


ERATO fifty-two

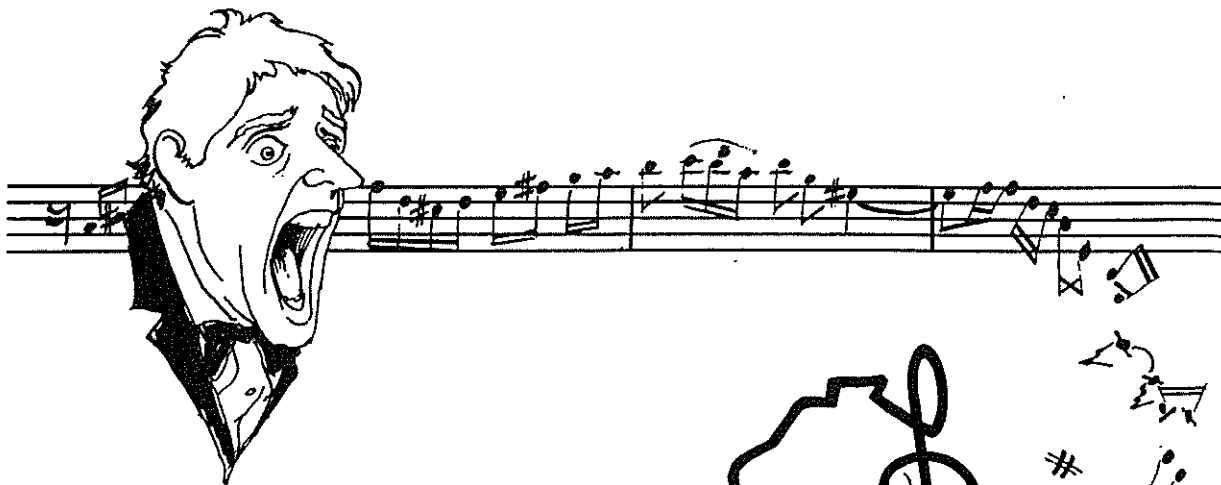
July 1987

ISSN 0819-5072

30



IGOR STRAVINSKY (1882 - 1971)



Editor's longwinded blah

ERATO enters "Who's Who" of International Publications

Check the top right-hand corner of the front cover again. Those four letters and eight digits place ERATO officially on par with the Australian Medical Journal and the Perth Metropolitan Street Directory. It is, in full, our International Standard Serial Number and will from now on appear on each issue of ERATO. Don't let anyone say we don't matter any more!

Well it's Intervarsity Choral Festival time again, in Adelaide this year.

It's the 38th annual one, and in all probability there will be no more than a handful of participants who are anywhere near as old as I.V.C.F. Gives you something to think about, doesn't it?

Your editor can recall the first "second generation" IVER (that is, an adult member of a uni choir, as opposed to a child in care of an adult chorister) at the 21st IVCF in Melbourne 1970. Her parents had met at the First IVCF. We can reasonably expect genuine third generation participants within the "tour of duty" of this year's freshers.

More often than not, without a degree of thought, people who join UCS and UMS don't quite believe that the slightly casual club they have joined could possibly be part of a tradition, a permanency, or have the capability to successfully organise something as serious as an annual national festival moving steadily towards an unbroken series of forty events. I certainly couldn't see that back at the 19th Intervarsity Choral Festival in Hobart. But I have high hopes of my son's attending the 52nd IVCF in 2001.

Robert Kay

Erato

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

Association - is edited by Robert Kay,
66 Marlow Street
Wembley, W.A. 6014
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The opinions expressed in this newsletter are not necessarily those of AICSA or its governing body, AIVCC.

DEADLINE

for ERATO 53 is
SEPTEMBER 30, 1987



ERATO 52 * JULY 1987

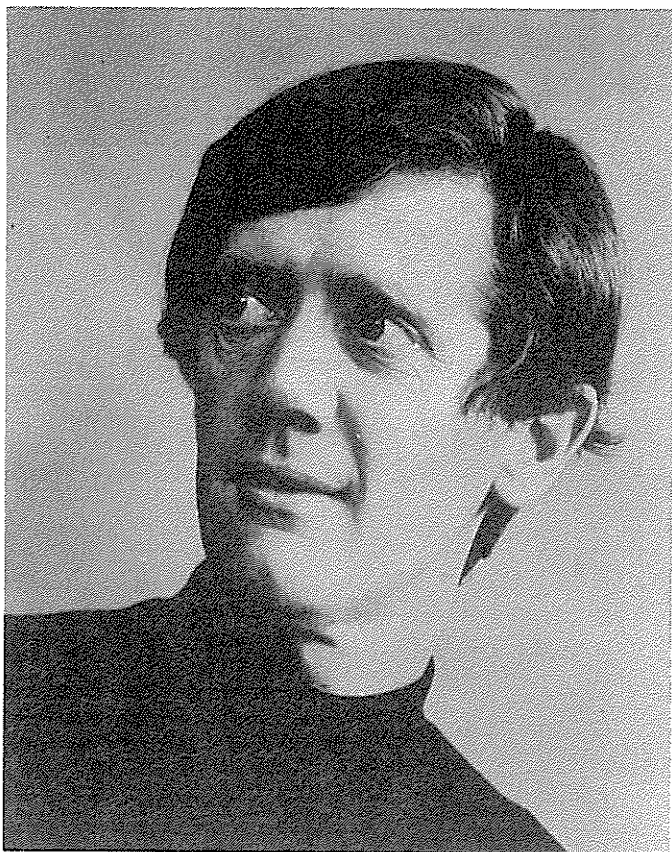
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PETER SEYMOUR, OBE (1932-1987)

Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind.

Wordsworth



THERE HAVE been many fine tributes to Peter Seymour, who died unexpectedly in March this year following a short illness. His achievements in many areas of music, particularly choral music, have been well documented, and his death has come as a great loss to music in Australia.

It is perhaps no coincidence that in the months prior to his death he was probably more deeply involved in a greater range of musical activity than at any time in his past, and possibly more than anyone else in Australia. Although he must have been aware of his illness, this in no way diminished his enthusiasm for or commitment to his work, and it is the very breadth of his involvement in music that has made his departure so incomprehensible.

Peter's voice - and laughter - are known to all of us who were fortunate enough to work with him, either in a choir or orchestra he was conducting, or in a committee room of one of the many organisations with which he was associated. Perhaps we need only think of him in these situations to gain inspiration, whether it be to sing a phrase or formulate an idea. His energy was effusive, and his ability to convey his thoughts and lead the discussion were quite remarkable.

It is easy for us to dwell with sadness on the passing of such a pivotal figure in our musical development. I have no doubt that Peter's life purpose was complete, and I feel that now is time for rejoicing as we acknowledge the many gifts that Peter has left us through his work over the last twenty years.

The area that is closest to many of our hearts is choral music, a field in which Peter excelled, both as a trainer of voices and as an interpreter of style. Peter's vision for choral music in Australia was to see it grow to occupy the position that it holds in many European countries, where it almost constitutes a second language.

Sydney Philharmonia Society's 1988 Easter Choral Spectacular, involving performances of Handel's Messiah and Verdi's Requiem at the Sydney Entertainment Centre with choirs of 3,000 is no doubt well on course for this vision. For the last two years, Peter has been developing a choir of several hundred singers in Sydney capable of high standard Messiah performances, and there is huge potential for choral music by building on the foundations he has already laid.

Peter's close involvement with National Music Camp Association for almost a generation has enabled us to witness the growth of one of the finest youth orchestra networks in the world, and the development of an Australian Youth Orchestra that is in demand at leading music festivals around the world. I am aware that Peter took delight in knowing that although most of these players would not end up as professional performers, they would nevertheless add to the knowledge and appreciation of music in Australia in whatever paths they chose to follow.

Peter is well known to University choirs both through his association with SUMS and as the conductor of the 26th IVCF (Verdi's Requiem, Sydney, 1975) and the 1985 Sydney Minifest (Mendelssohn's Elijah). Although we will not be able to call on his services again, I am sure that all of us who have enjoyed working with him will have him close to our thoughts whenever we perform choral music on the concert platform.

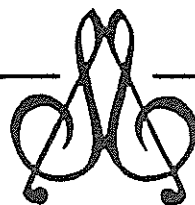
David Goodwin

SCUNA

A.N.U. CHORAL SOCIETY

c/- A.N.U. Arts Centre

P.O. Box 4 Canberra City ACT 2601



SO FAR 1987 has been a fairly successful year for SCUNA. We have purchased a new piano, found a suitable rehearsal site, enticed a number of new recruits for 2nd term and held a musically successful first term concert. How's that for incentivitation! We have also set up an I.V. committee for 1989. The committee consists of:

Susan Schuller:	Convenor
Mark Chapman:	Treasurer
Penny Daley:	Fund Raiser
Tricia Bunton:	Secretary

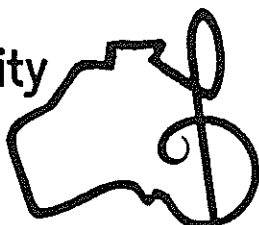
Don't forget, if you're passing through we'd love to see you at the Canberra School of Arts at 7.30pm Wednesdays.

Till next Erato,

Tricia Bunton.

Erato 52 - 3

Australian Intervarsity Choral Societies' Association Presidential Statement



DEAR UCs and UMs,

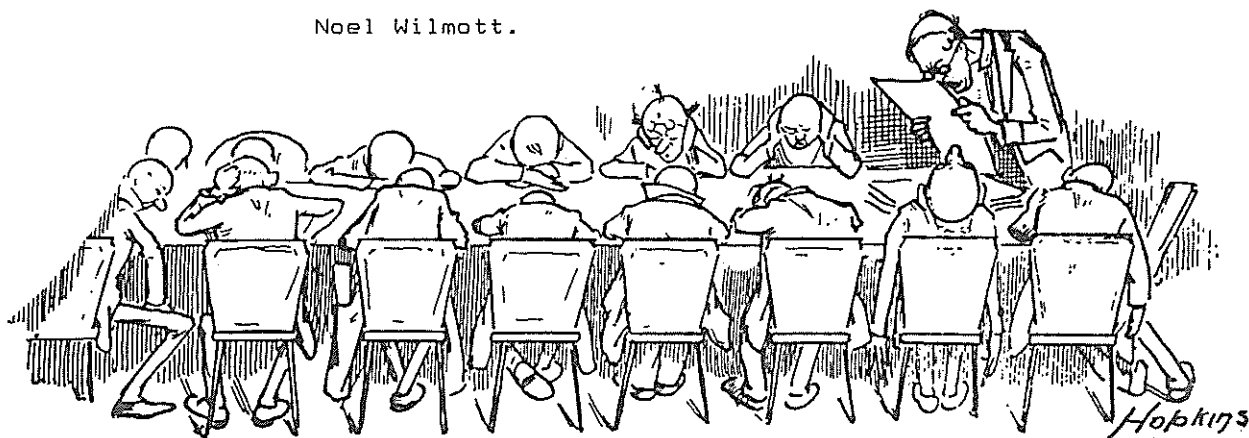
Your Brisbane-based Executive has continued the boring, background work that is involved in co-ordinating IVs, ERATO, our nation-wide and rapidly-being-computerized music catalogue, and much more. But it is all worthwhile! All ERATO readers who have made it to an IV know that.

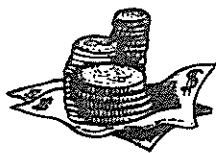
At this stage of the year, our efforts are being directed towards the meeting of the AIVCC which will be held in Adelaide during the 38th IV. You should all know what an IV is (if you don't come to Adelaide IV and find out) but you are forgiven if your not too sure about the AIVCC, or Australian InterVarsity Choral Council. It is a meeting of the Presidents (or reps) of all the UCS and UMS and the officers of AICSA. The Council is the governing meeting of AICSA. Hence it talks about things such as when and where future IVs will be held. The Council also elects the AICSA Executive. (That is why the current Exec is preparing so carefully for the meeting.) The positions of Librarian, ERATO Editor and Archivist are also elected. So if you want to represent your Society, or come and eavesdrop, or run for election as one of the officers of AICSA, or as the next Executive, ask your President to keep you posted about the exact date, time and location.

Actually I have such confidence in the Secretary and Treasurer that I am going to Europe and the UK with the Quodlibet Singers and (after a bit of a holiday) will return just in time for IV. I look forward to seeing you all then.

Your dedicated, hardworking, President,

Noel Wilmott.





DEAR UCs and UMs,

I thought that I should scribble you a brief note to let you know how the AICSA Exec is managing without our Pres. We are doing just fine and enjoying the peace and quiet.

Actually the bank account is rather empty (surprize, surprize!) but we're fixing that by sending a letter to each Society reminding them that their affiliation fees are due.

The President has mentioned the forthcoming AIVCC meeting and the elections in his Eraticle (at least he better have).

Two illustrations(?) accompany this note. The first is a pen-sketch of the image of Caesar that is no longer found on coins. The second is an authentic photograph of our esteemed President, Noel the first. The photo was taken before he departed these shores when our distinguished President was enjoying(?) the company of his fellow choristers. Any likeness between the two portraits is proof that our eminent Noel was meant to rule. (This unpaid, non-party election statement was not authorized by Noel.)

I look forward to seeing and hearing you all in Adelaide. In the meanwhile, keep those cheques rolling in.

Your money-grubbing Treasurer,

Bill Abrahams.

WITHOUT ANY DOUBT WHATSOEVER,

one of the worst singles ever released was an attempt by Mrs. Elva Miller, a middle aged housewife who, like Florence Foster Jenkins, the opera 'chanteuse', believed that her voice was perfect for making records, but that some obscure grudge was held against her which prevented a record company from signing her up. As a result, she financed several recordings herself, which became kitsch classics of semi-classical music. Mrs Miller's case was a little different - she also believed that her voice was exceptional (although in reality, it was exceptional for totally opposite reasons to those which she believed), and an executive with a sense of humor at Capital Records in Hollywood signed her up. Her version of A Lover's Concerto, a 1965 hit for American female trio, The Toys, is perfectly excruciating, creating the curious effect of someone suffering hysterics while gargling with gasoline. Mrs. Miller induced mass migraine in the public with a number of other records before she fortunately lapsed into obscurity, from which, it is to be hoped, she will never re-emerge.

from "Rock Bottom - the Worst of Pop Music"

Adelaide University Choral Society



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

HISTORY was made on Friday, May 8th in Elder Hall, University of Adelaide. A.U.C.S. presented a concert of Haydn's 'Nelson' Mass, the Australian Premiere of Douglas (husband of Hilary, our conductor) Weiland's Psalm 103, and Bach's Double-Violin Concerto, with soloists William Hennessy and Douglas Weiland (again). The Hall was almost full and the applause long and deafening. One hundred and three full-blooded A.U.C.s packed the stage, and accompanied by our heroes and heroines in the Very Professional Orchestra all under the masterful direction of Hilary Weiland, performed scintillating feats of choral virtuosity. Everyone, including the Audience, fell in love with the Weiland: a pick-your favourite-Romantic/20th-Century-composer and you-had-to-be-there musical experience. Then on the following Monday, we discovered we had finally shaken off that age-long jinx: we got ourselves a crit.!

Then just a few weeks later, A.U.C.S. was at it again, this time for a Charity Cncert (and no, the Charity was not A.U.C.S., it was a hospital), this time under the baton of Peter Leech, our assistant conductor. Individuals and small ensembles aired their talents in the first half, while the choir as a whole, accompanied by a (very) ad hoc orchestra performed assorted works including Pergolesi's Magnificat.

And not wishing to steal all of Adelaide's lime-light: a new word is being whispered throughout choral circles: F.U.C.S. After a short period last year of slumber (or was it gestation?), and many weeks of labour, F.U.C.S. re-entered the choral world with an impressive rendition of Faure's Requiem and (perhaps more appropriately, given the natal circumstances) Vivaldi's Magnificat. Our heartiest congratulations on your Renaissance!

Meanwhile, A.U.C.S. has just dried up after a rather wet rehearsal camp, which featured the premiere of an event which is destined to become a post-revue institution: a round of Theatre Sports. This August, cultural Adelaideans will be treated to a concert of Twentieth Century English Church Music in St. Peter's Cathedral: the Anglican top fifteen hits of the Century. Contrary to first reactions, the music is a lot of fun, partly because of the wide variation available in a programme of fifteen works! Included are: Tippett's Negro Spirituals from A Child of Our Time, Britten's Rejoice in the Lamb, Parry's I Was Glad and Howell's Magnificat and Nunc Dimittis. The concert promises much, not the least a balancing of our budget. (V.P.O.s, although cheaper than other P.O.s are still very expensive.)

And of course, we look forward to welcoming you all to the City of Churches for the ultimate choral extravaganza of our Nation's second century of existence: Adelaide I.V. For those of you who have forgotten, the works are Vaughan Williams' Mass in G Minor and Igor Stravinsky's Les Noces. See you in August,

Chris Bridge.



PERTH UNDERGRADUATE CHORAL SOCIETY

GUILD OF UNDERGRADUATES,
UNIVERSITY OF WESTERN AUSTRALIA,
NEDLANDS 6009

AFTER READING the last ERATO, I was beginning to think that nothing ever happened in this corner of the world. Luckily (I think) my fears were quite groundless and PUCS activities have been in top gear the last couple of months. Last ERATO you were left hanging on the edges of your seats waiting for the history of the Choral Rock. You need hang no longer.

For most of the old hands in the choir the music came as no surprise - Dark Side of the Moon (arr. by Rob Kay), lots of Rocky Horror, Tears of Steel, and This Boy (Lennon/McCartney tedium). One new item, You're the Voice by John Farnham, which was also arranged by Rob. We performed two concerts in the Octagon with dress being red, black and white in any combination (who would have thought PUCS could be so inventive?). At the second concert we sang "Time Warp" a second time as an encore and the more agile members of the audience actually came down and danced on stage which rounded out a really enthusiastic evening. We even made a profit which had the committee down on its knees in thanksgiving.

After the Choral Rock it was generally felt it was time for a change of pace and we switched to spirituals and jazz. This at least provided some nice juicy lines for the altos - (do you detect a hint of

bias here?). We sneaked into the York Winter Festival programme at the last minute and sang in St Patrick's Church to a nearly full house. Those Puccers who had managed to get into the Mediaeval Banquet the night before were curiously unenthusiastic that morning.

After York we sang spirituals as a filler for two major concerts with the Great Wall of Porridge (sorry, U.W.A. Choral Society). They performed Haydn's Harmony Mass and Stravinsky's Symphony of Psalms. For some reason they decided to do the Stravinsky twice in each concert with PUCS as a break between performances. Thus it transpired that we heard the Stravinsky four times in one weekend. Thank goodness it was good!

Three days later we were still getting our breath back when Whim 'n Rhythm appeared on our doorsteps. I think this bunch was even more entertaining than last year's. Their songs ranged from - well those of you who hosted them will know and those who didn't can guess. These girls had some real altos (more bias, I hear you ask?). We did two very successful concerts with them and after extracting promises of eternal friendship and addresses they moved on. They were great people, and it wasn't at all hard to arrange billeting, promotion and a half-hour support act by PUCS - it's not every week you get the chance to do the "warm-up" spot for an international act, and get a share in the profits!

By this time we had sung those damned spirituals in five performances and rebellion was brewing. I leave you now on the threshold of our next conquest - Elgar's Dream of Gerontius. As a certain royal (whose name I can't remember) said to Mozart after hearing The Magic Flute - "It's very nice, but aren't there too many notes?". Until then.
Your tangled correspondent,

Jo Simpson

flinders choral university society

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

Barb Rennison and Andrew Scott were our esteemed soloists and delivered impeccable performances (as per usual) , all in all it was a good omen for FUCS.

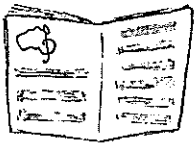
Our next concert is designed to suit everybody's tastes, it will consist of a variety of musical styles and genres including JAZZ, FOLK, ROCK, MADRIGALS, SPIRITUALS, SILLY SONGS and many more.

Of course with IV coming up we are all up to our eyeballs in chocolate, wine, lotteries and windies. But every body is extremely excited and they are all brushing off the welcome mats and getting the spare mattresses out for all the billets. Our IV item is being rehearsed to perfection and of course our freshers are being taught the finer art of gullet opening, ie sculling. Other events planned for later this year is the almost annual Rubber Duckie race across the Plaza fountain at Flinders.

Any way, see you in Adelaide in August

Ali Jonas

CHORAL LIFE is funny, isn't it - one minute you're up, the next you're down. Well FUCS are tired of being down and we're making our presence well and truly felt on campus and in the Adelaide music scene (if only by our "silacious acronym" as one critic wrote). Our last concert was both a musical and financial success thanks to the hard work of both the committee and our brand-spanking-new conductor Peter Leech. Peter outdid himself (ouch) in directing Faure's Requiem (AAH!) and Vivaldi's Magnificat (OOH!) The small orchestra for the Viv. and the Organist for the Faure were wonderful thanks to the intrepid Neil Piggot's conmanship.



KEEPING SCORE

A.I.C.S.A. LIBRARIANS

GREETINGS from the AICSA Librarians!

New UCS/UMS for 1987 may not know who we are or what we do. Our main duty is compiling a catalogue of music scores owned by AICSA-affiliated societies. Such a catalogue will help all societies in their search for music for performances.

During the last four years, UCS and UMS have been sending to the AICSA Librarians coded sheets of their individual library holdings. Sheets have been received from PUCS, AUCS, FUCS, MUCS, monUCS, Pro Musica, and QUMS. The SUMS library is currently being entered on to forms, and we expect to receive it in the near future. We have no records for SCUNA or TUMS. (How about it, guys?).

These sheets have been placed in alphabetical order in ring binders, where they are available for reference while awaiting entry on to a computer. Our predecessors devised a program on a Commodore 64 computer whereby holdings could be entered and various forms of the catalogue printed out. We have developed their ideas and modified the program to fit an IBM-compatible PC, which has greater capabilities and is now probably more widely-used computer.

The ring binders full of completed data input sheets are at present the only up-to-date reference available as to UCS/UMS holdings. Individual society librarians can ring the AICSA Librarians any time and enquire as to the availability of certain pieces of music. If the piece you are looking for is not in the catalogue, we are usually able to provide you with some sort of lead - both of us have held the position of Librarian (MUCS - Vanessa; MonUCS - Katie) for two-year terms, so we have a large body of experience to draw on.

Of course, once the catalogue is available in printout form, our role as advisers will become somewhat secondary. Our principal role will then be to keep the catalogue up to date.

AND NOW, the Big News...printouts of the catalogue will be available at Adelaide I.V. Inputting of the records has started, and will be finished by August. We plan to provide, for each society, a complete printout of all societies' holdings, and also a printout of your own individual society's holdings. (Eventually, the catalogue will also be available on floppy disk for people with access to IBM-compatible PCs). At Adelaide I.V., we will be asking each Librarian to take their individual catalogue home and check it against their holdings, and then to report to us any glaring inaccuracies or any new additions that have been made since the sheets were first submitted. Then we will correct the original file and print out a second (and hopefully more accurate) edition of the catalogue.

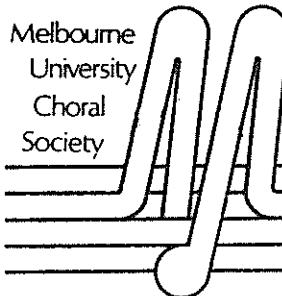
Apart from the catalogue, we have a number of minor projects on the boil. One is a manual for society librarians on how best to fill out the input sheets; the manual will also contain practical advice on how to maintain your society library. Another is the survey, which is being carried out by Katie as part of her M.A. thesis, on sources of music for performance and the extent of society libraries. At the time of writing (late June), she is still waiting on replies from SCUNA, TUMS, AUCS and PUCS. Please return them to her as soon as possible - the survey findings will enable us to determine with greater accuracy the value and state of UCS/UMS libraries, and will help us with such things as submissions for funding.

See you all at I.V.

Katie Purvis (03) 259 9544
Vanessa Twigg (03) 836 8081 H
60 0531 x225 W

P.S. If anyone is passing through Melbourne and would like to help us input some records, give us a call...please!

Melbourne
University
Choral
Society



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

IN SECOND TERM, MUCS is singing yet another Mass, this time by Schubert (at least now we know the words as we sang two masses last term, Beethoven's in C and a Rutherford original). We also are singing three Hungarian folk songs, some madrigals, including a very rude one called "Blow Thy Horn Hunter", and Pergolesi's little-known "Magnificat" which is lovely. Did you know that Pergolesi died of love (T.B. didn't help either) at the age of twenty-nine?

Moving right along, term one was pretty thrilling what with Cherubfest and the first term concert which went smoothly.

Sad news is that MUCS' conductor of this and the past two terms, Martin Rutherford, will leave us at the end of this term. I would like to thank him personally, and on behalf of MUCS, for his dedication to the choral society.

Apart from that what can I say but that the committee is well (Roland Conybeare has replaced Andrew Fysh as Assistant Librarian), it's not raining today, Melbourne is a very nice place for interstate people to visit in the winter, and we look forward to seeing you all at Adelaide I.V.

love, MUCS

(Written and authorised by Kate Gorringer-Smith
on behalf of the official Post Concert Party).

LETTERS to the Editor

Dear Rob,

June 27th

I recently attended a graduation ceremony at Deakin University in Geelong, and singing at it was a newly formed choral group, comprising about twenty singers. As this was their first performance, I doubt whether they have joined, and may not even know about the existence of, AICSA, so I thought maybe you could send them the next ERATO and any other kind of information sheet available. Meanwhile I'll try and get our committee to send them the next SCUM.

Deakin's address is Just:
Deakin University
Victoria 3217

In the programme for the degree ceremony they were referred to as the Deakin University Singers. I hope this might prove useful and interesting to you,

Yours sincerely,

Kate Gorringer-Smith
(co-editor of SCUM)

Editor's Reply:

Thanks, Kate for your letter, which I have chosen to publish so that both AICSA Exec and Adelaide I.V. can get their address. Yes, I will send a few copies to the group, and to any other that is eligible for AICSA membership. I can't, obviously, send vast numbers of copies out to non-affiliated choirs because of cost, but ERATO can help to attract more members to AICSA - if its contents are interesting and attractive!

Dear Editor,

Concerning your comments in the editorial of the last ERATO, number 51, I would like to clarify and present Sydney I.V.'s position on a couple of points.

The reason that we did not have an article in the last Erato was that we confused the deadline date, and that we were still discussing dates with the ABC, which stopped us from wanting to state them.

The ad that I placed in Erato No.50 last year, for Psycho/SummerFest, besides the spelling error was meant to be a bit confusing. It was deliberately without much information, and was used as a start, which we backed up with bullsheets sent individually to each society.

You subtly denounce us for downgrading Brisbane I.V. in that same issue. However the article in Erato 52 - 8

question was a SUMS article and not written by us, and was stated to be the correspondent's personal opinion. The members of our committee that attended Brisbane I.V. all had an enjoyable time, and came away with nothing but respect for the committee, and many valuable ideas and points gained.

We as a committee recognise the importance of ERATO as a means of choral information, and plan to use it extensively in the months leading up to our Festival. Your barbs at us were in many ways uncalled for, and we look towards a nothing but professional and friendly relationship from now on.

Yours sincerely,

Tim Matthies,
Secretary,
Sydney I.V. 1988

Editor's Reply:

Dear Tim,

Thanks for your letter, and for the Sydney I.V. article, both of which arrived comfortably before the deadline (other contributors please take note).

If you reread my Editorial in ERATO 51 you will see I do in fact ascribe all references to Brisbane I.V. to the correct source, namely the SUMS article. The problem with the Psychofest ad is that there was absolutely no accompanying information, not even the name and address of the sender - which really makes it difficult to tell if it such material is even serious. It would have helped a great deal to know that it was part only of your promotion, so that the Editor at least has some ideas to help with where best to place the ad in the newsletter. I'm sorry, but I never got to see or hear anything else about SummerFest until Katie Purvis sent me the MonUCS article on page 16 of ERATO 51.

For all readers' information, the Deadline for next edition of Erato is published on Page 2 of each issue, usually next to the Table of Contents. What is more, under my editorship they have been constant over three years: February 28, June 30 and September 30.

Dear Sir,

June 27, 1987

While reading ERATO 51, we noticed many and varied articles signed by one Noel Wilmott. Who is this megalomaniac? Or is he just a figment of a demented journalist's imagination?

We have been in QUMS for several years and have never had the good(?) fortune to meet him, although rumours and legends abound. There is a tenor who makes endless announcements and endless jokes(?) in the rehearsal break, but he seems quite harmless.

Yours faithfully,

Several Qums.

Editor's Reply:

Now don't you worry about that Noel er..Coward or whoever.. Twenty-five percent flat tenors are all very well, by golly.

Ken and the Art of Motor-Cycle Maintenance



ELECTION DAY draws nigh with inexorable and quotidian suddenness. A campaign office set amid the urbansplendour of Footscray is liberally strewn with partisan artefacts of every shape, size and degree of difficulty: Union flags, KEN for PM campaign stickers, cardboard cutout soldiers and effigies, security guards, skyrockets, wind-up gramophones and survey maps artistically targetted for aerial leaflet drops. Prime Ministerial contender KEN, replendent in his campaign kilt and sack-cloth tunic, reclines over a cold can while silver-haired chief of staff GANDALF converses heatedly with any number of journalists by Telecom interface.

GANDALF: Policies? POLICIES??? Listen, man, we've got policies for things you've never even thought of!! What about the privatization of roads? And the plan to turn the entire universe inside out? Or the phased abolition of money?

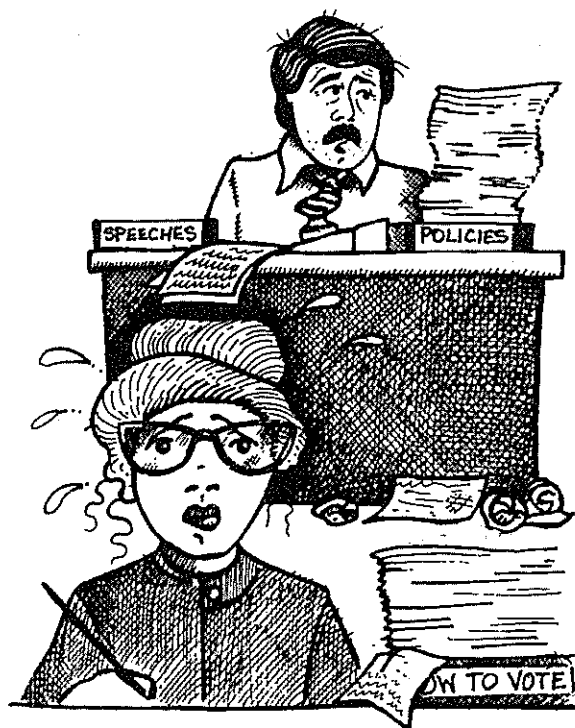
REPORTER: (having some difficulty grasping the stupendous concepts being thus electronically offered) Er, yeah. Do you have any concrete plans for achieving any of these controversial policies? I understand there are only two of you running in the Reps. And what about the Senate?



GANDALF: No-one pays any attention to the Senate. Except the United Spanner Party of course. I tell you what: never let it be said our Prime Minister wasn't allowed out except with a task force of minders. Or that he was so boring he could put Port Phillip Bay to sleep with his marginal tax policy. I'll put you on to the man himself. Ken? It's for you mate.

(KEN leans negligently to the phone console and smiles his most saturnine smile.)

KEN: Yeah that's right. Anyway, after Mr. Ferrari and myself are swept to power on a wave of scepticism in our respective constituencies, we will obviously be the biggest cohesive voting bloc in the Lower House, and the GG will have to call on us sooner or later... Election rally?? Yeah, no problem. When do you want it? Any time? Right. See you tomorrow.



LATER... beneath the august shadow of St. Bazza's Cathedral, MonMurfs of all persuasions gather into canonical ensembles, notarize insidious propaganda and distribute balloons and sundry trifles. Debonair unicyclist GEORGIU HAGIOS circles the gathering effortlessly under the magisterial eye of MonMurfs supremo and mezzo-barrister BORIS GODUNOV, while the fashionably-attired Murfettes perform dazzling feats of formation canvassing. GANDALF warms up the enormous and totally bemused audience with some scorching noun clauses, and hands over to KEN, who wows them completely with some breath-taking oratorical oxymorons:

KEN: ...whereas I am the only candidate who's honest enough to ADMIT that I'm a liar! And if you've got any questions whatsoever on any other issue we haven't covered yet, please don't hesitate to ask me and I'll be only too happy to make up a completely original policy, on the spur of the moment, to cover it. Remember, if you're silly enough to think your vote counts, then you're silly enough to vote for me!

(Thunderous applause. The audience tugs its collective forelock and tip-toes away respectfully, while the MonMurfs and Murfettes, now attired as Benedictine monks, pass among the voters, chanting Gregorian slogans.)

WILL KEN BE SWEEPED TO POWER ON A WAVE OF IMPROBABILITY?

WHAT WOULD HIS ADMINISTRATION BE LIKE, AND WHO WOULD BE HIS MINISTER FOR INTERVARSITY AND BOAT RACES???

WILL THE NATION EVER BE THE SAME AGAIN?????

WILL ERATO EVER BE THE SAME AGAIN??????????????

Find out the answers to an ordered sample of none of the above brain-wrenching questions in the next, slightly exciting Collect, Epistle & Gospel from

KEN, AND THE ART OF UNICYCLE MAINTENANCE.....



MONASH UNIVERSITY CHORAL SOCIETY

celebrating

25 Years 1962 ~ 1987

with 'CHERUBFEST'

- reprinted from "Lust of Life" No.2, 1987, with permission

CONTRA-PERSONALITY? I'M NOT SO SURE! by J.J. Edmondson

(J.J. was last year's winner of MonUCS' Most Corruptible Fresher award, and was known as "J.J. the uncorruptible fresher".)

WOW! IF I.V. is anything like Cherubfest
I can't wait!

Cherubfest was the best Easter of my life. Apart from brilliant music, incredible parties and a wondrous venue, the people I met and made friends with were...were... (drat, I need my Thesaurus!) stupendous, lovable, huggable, kind, friendly, cool, smashing, mellow and just generally GREAT! I think the best day of all, though, was the first - Good Friday...

I arrived at the Registration venue in fine style - on the back of my brigade's (Clyde-Cardinia Rural Fire Brigade's) fire tanker. [J.J. is a volunteer fire-fighter - Ed.] The lights were flashing and I was in full uniform. Just imagine the shocked looks on everyone's faces when my chief asked to be guided to the house fire! We received wonderful goodybags full of music, advertisements, a name tag and even a pencil. What service! Tim Golding was kindly billeting me, with Graeme Turner and Anna (from Adelaide).

When we got to the rehearsal (late) I was shocked. There were so many people - eech! Greg Hurworth, the conductor, was great - he really made us work our parts in a way which ended with obvious results. After the rehearsal it was straight to Debbie Woodroffe's for the Contra-Personality Party. Boy, were my knees shaking! I had elected to go as a (dare I say it) tart. I had borrowed this tiny, skimpy scrap of material, laughingly called a "teddy" (it would have fitted my teddy at home perfectly!!). To go with the teddy were a suspender belt, French stockings, small frilly undies, satin shoes - AND THAT'S ALL! When I had tried it on at home the night before, I almost died. After raiding the house I came up with Mum's filmy white dressing gown. Now my shape was only hinted at (I hope!). I put all my hair on one side and put on tons of make-up (yuk). Did I ever give the masses a shock or what?! For some reason all the guys wanted hugs and kept mentioning money and bedrooms...

Everyone looked absolutely wonderful. The Best Group award went to James Nilsson, David McNaughton

Erato 52 - 10

and Andy Meier, who went as three John Conrans (tuning forks, glasses, notepads and all). Natalie Levin went as a sporty tennis player (she looks cute in a tracksuit!). Darling Rita went as Joan Collins (a bitch), and the cackle in the corner belonged to the cleaning lady with her hair in curlers, floral print dress and fluffy slippers - Jacqui Harrison. Dean Rancewicz appeared looking very dapper - until he turned around. His wonderful black suit (shirt, jacket and pants) was all cut away at the back revealing his underwear! To take care of the misguided were three vicars in black outfits and white collars (Roland Conybeare, Graeme Turner and Ron Hansen). Needless to say, I was able to help them loosen their collars before the end of the evening... Simon Barfoot's aunt was also there.. Simon explained this by saying he'd been told to "Come as what you aren't (aunt)!" A scruffy drunk shuffled past clutching a paper bag containing a bottle. Would you believe it was Denise Lawry? Another scruffy, bleary-eyed wanderer was Sean Collins, as a junkie, with his arms full of holes and holding a needle. For his effort Sean won the Best Male outfit. Alison and Susie Begg swapped clothes, hairstyles, personalities and even boyfriends when they came as each other for the evening. Dave Rodda and Helen Penrose came as Adam and Eve, the apple and serpent included! John Conran got his own back on Andy Meier as he came as a gridiron player (in Andy's gridiron gear!). Cathy Scott came all in black and attempted to remain quiet and subdued. The denim and rattling chains belonged to Tarja Saastamoinen, who came as a convincing punk, and Queen David (from MUCS) looked stunning!

There were so many wonderful outfits. Everyone you could imagine was there - even the grim reaper (Stephen Pike)! I felt very sorry for the people who missed out on this essential part of cultural revolution - I wouldn't have missed it for the world. O yes, if you were wondering who won the Lindor Easter egg for the Best Female contra-personality - I did! Perhaps my outfit just revealed my hidden desires. Oh well - I'll find out as the year progresses!

CHERUBFEST, AND WHAT THE FIRST-YEAR SAW... by "Interfectus"

IN BETWEEN falling down stairs and visiting the bathroom, I did manage to see what went on at "Cherubfest". Mostly I saw people from far and wide enjoying themselves over the Easter break and still finding time to fit in some fairly serious music-making.

Many thanks to the social secs. for giving us an opportunity to see three Johns Conran in the one place (as if one is not enough!), a whole diocese of priests at one party, and tasteless things like yuppies, accountants and closet transvestites.

The dinner was also memorable - if not for the food, for the many combinations of purple (I could even be converted to liking the colour - I didn't say that!!) and the quality of the menu - the actual thing we sang from, not the food we sang about.

I also enjoyed the music; it was a nice change to have a fugue that made sense and motets that didn't sound like late Schoenberg when we sang them.

If I.V. is this enjoyable...



Queensland University Musical Society

University of Queensland Union,
University of Queensland,
St Lucia. 4067.

Greetings from the Deep North! You will perhaps remember that Eraticle 51 concluded with a stop-press note that Malcolm Cole had been chosen as the conductor of QUMS. This was perfectly true. However we were just a bit late to include an appropriate stop-press to say that Malcolm Cole declined the position when it was offered to him the next day because he had that same day been accepted (as a violinist) by the Queensland Theatre Orchestra. Thus Michael Fulcher was appointed instead, and has performed very competently and enthusiastically.

Our major project for the semester has been the Monteverdi 1610 Vespers, in collaboration with the University Music Department Choir and Orchestra. It was conducted by Gordon Spearritt, patron and one-time conductor of QUMS, to mark his retirement from the music department. The deal struck was that the music department would attend to publicity and front of house, and that QUMS would provide the scores and concert-manage. The vocal scores were horrendously expensive (\$26 each!) but QUMS now has a performing set of them.

The Vespers consist of twelve vocal movements (Psalms, a Magnificat) plus an orchestral sonata set in contrasting styles for orchestra (with continuo), organ, SSTTBB solists and choir in up to eight parts. The version we did, edited by Jürgen Jürgens, is not terribly authentic, but worked well with our orchestra of modern instruments and rather substantial double choir. (Hidden agenda: your society would just love to perform the Vespers. We have some scores to rent.)

The concert was the best paying audience that QUMS has sung to in years. St John's Cathedral had scarcely even standing room, and the audience gave Gordon a standing ovation at the end. Should be more of it.

Another high point was a graduation ceremony which we enlivened with a program of lighter music conducted by Michael Fulcher. Michael's new derangement of Rubber Duckie was unleashed on the unsuspecting graduates, with devastating effect. It will appear in the new QUMS songbook (yes Virginia, there really is a QUMS songbook).

For contrast we sang two items at a organ recital by Michael in St Andrews Cathedral. Howell's "God is Gone Up", and "O Sacrum Convivium" of Messiaen. Both items, the Messiaen in particular, were exceedingly tricky, but we carried them off without disaster. By all accounts the audience were appreciative.

The forthcoming social programme is even heavier than the singing: a No-No-Noel party to ~~celebrate~~ mark the departure of El Presidente on his world tour, a 4th of July party, complete with "Casablanca" and cocktails, a European Dinner Party (catered by the irrepressible Jenny Speidel) a Political Party (11th July), the AGM party (with the Affirmative Action Aria Competition and the Let's-all-vote-Noel-in-for-another-term-while-he's-away Game) and presumably a Hello Noelly Party when the poor guy gets back.

75TH ANNIVERSARY REUNION

On October 24 we have an ambitious concert in St John's Cathedral (Brahms: Fest-und-Gedäknssprüche, Brumby: Great is truth and mighty above all things, Benevoli Salzberg Festival Mass (in 53 parts) (Gloria, Sanctus and Hymn only) (actually attributed to Biber, says Noel) and Rutter: Requiem) and a reunion planned to celebrate our 75th anniversary. Ex-QUMS from interstate who may be interested in the reunion should contact Jacqui Higgins, our secretary, to be put on the mailing list.

IV TAPES

The IV tapes and photos are finally ready. We have done copies according to the orders you placed at the IV, plus a few spare. Confirmation order forms with instructions are being sent out; if you haven't one got one by the time you read this, hassle your committee, who should have some spares. The prices are \$6 per cassette and \$9 per photo.

Yours sincerely,

Mark Barton

THE WEST AUSTRALIAN SATURDAY JUNE 27 1987

Yale women show their choir skills

WHIM'N Rhythm, Yale University's senior women's choir, yesterday appeared as the guest of Perth Undergraduate Choral Society at the Octagon Theatre.

The home team provided the appetiser to the visitors' programme in a range of spirituals and "pop" conducted by Martin Rowden.

But it was Whim'N Rhythm's night and they were well received.

Their smooth brand of singing, close harmony from the birthplace of

the genre, is razor-sharp with every nuance calculated.

Their spoken interludes were funny (they favour black humour) and their self-confidence daunting.

One was left wondering whether the sophistication and aplomb were because they are liberated Americans or simply top ladies from Yale.

The programme ranged from "Accentuate the Positive" and a lively "Sit Down You're Rockin' the Boat", to Cole Porter's "It's Bad for Me" sung by a witty trio.

Barbara Yates Rothwell



AUCS creates parking problems

THREE musical quarks. Would they have just the right balance of charm, strangeness and colour to combine into a well-rounded and positive proton of a concert? Would it be an indifferent neutron? Or would one turn out to be an anti-quark, and leave us with a lopsided mediocre meson?

I suppose thoughts like these were occupying most of the audience on their way to AUCS's concert on May 8, but I soon began to have thoughts of another nature: where to park? AUCS seems to have become very popular of late and there was much traffic about the Elder Hall: I attribute this to the Society's consistent high standard of performance and presentation. The consistency is important: audiences these days can be assured that an AUCS concert will be worth attending for its own sake.

The printed program contained too many spelling mistakes (including two in soloists' names) and was printed with a dot-matrix printer, which was a great pity because everything else about it was good. Douglas Weiland's *Psalm 103* is entirely accessible but with new works it's good to have the opportunity to read what the composer has to say. This I did until the choir appeared, looking smart and professional.

They started well and gave a moderately inspiring performance. It was marred a little by a few ragged entries: this was particularly unfortunate in the finale, after an impressive climactic chorale. The ex-choir soloists, Gillian Ridnell and Debbie Humble, could have been louder but were unpretentious and satisfying. The orchestra played well, as AUCS orchestras generally do these days. AUCS is very lucky to have access to players of this calibre, including all the members of the Australian String Quartet.

The first half ended with a performance by this orchestra of Bach's Double Violin Concerto BWV 1043 (the one with the tenth leaps in it). This popular work - a good choice - was very well played by the band and by soloists William Hennessy and Douglas Weiland.

During this work the choir remained on stage. It's a large choir and takes time to move, but it's distracting to have them sitting there.

Promising Start to the Year

MONUCS - May 2, Robert Blackwood Hall.

MONUCS' 1st term concert was a promising start for a choir which again has many fresh young faces. The first half was notable chiefly for Schubert's interesting, but rarely heard, "Mirjam's Siegesgesang", handled solidly by both choir and soprano Anna De Simone. The balance of the first half was made up of a couple of unremarkable Bruckner motets and Tchaikovsky's "Serenade", which was sung pleasantly, though the basso was a little short of profundo.

The major work, the 18 year old Puccini's "Messa di Gloria", makes a good choral society piece, as this performance demonstrated. If some parts were less exciting than others, that was due as much to Puccini's youthful inexperience as the choir's. The best passages (many of which are in the mass's eponymous movement) were sung in truly rousing fashion. The choir's controlled enthusiasm was well supported by the PLC orchestra and the soloists, especially the superb Chris Bogg. All in all, it was quite an impressive effort for a first term concert.

Richard Excell

After interval we heard Haydn's *Nelson Mass*. There was some indecisiveness in the Kyrie, but overall it was an enjoyable and plainly well-rehearsed performance. Yes, we could hear the spat consonants at the end of the Gloria, and the pulses in the Benedictus (and the "R" on the end of "Hosanna"). But, more importantly, there was a lot of musicianship beyond these technicalities. I've never been able to work out Haydn's approach to liturgical settings: the music occasionally seems, to me, totally inappropriate, or more often, just a bit odd. But if he puts a rollicking fugue into his Credo, then AUCS sings it convincingly.

Two more last specific points. Firstly, the concert had a balanced and interesting program. Secondly, I commend whomever it was that decided to set up a bar in the foyer. That kind of thing can be a real pain to organize but it was very welcome and I hope they even made some money on it.

AUCS is keeping up the good work and is paying attention to the boring and supposedly unimportant details that make all the difference. If this persists then it will continue to be difficult to get a park at an AUCS concert.

Daryl Colquhoun

PUCS continue to tread an adventurous path

DARK SIDE OF THE MOON
Perth Undergraduate Choral Society
Octagon Theatre
April 24

■ EVERY YEAR PUCS seem to come up with something adventurous and original and their Dark Side Of The Moon concert proved to be a most rewarding experience.

Martin Rowden and Serena Kay shared the conductor's duties and each succeeded in disciplining the large group of young, enthusiastic singers. The somewhat unexpected bonus was that the commitment was matched by a remarkably refined musicality.

The choir is very well balanced with a large and vocally strong male section. Perhaps half the conductor's task is done in that fortunate circumstance. All the singing was noted for its easy phrasing and convincing balance between the parts.

The entire programme was devoted to contemporary music of various genres, ranging from Chilean protest songs to the Rocky Horror Medley and then to Pink Floyd's Dark Side Of The Moon.

In the unaccompanied This Boy by Lennon and McCartney, the changing moods were captured beautifully; superb unanimity of diction was matched by a vocal tone appropriate to the modern idiom. This contrasted with the Rocky Horror Medley with its more unbridled approach, but still the vocal balance was fine.

Dark Side Of The Moon brought this stimulating concert to a close. There were moments of great sensitivity and the free vocalisation against the background web of electronic sounds was stunning.

Perhaps this concert, revealing — as it did — another side of PUCS has broken new ground in programming for choral presentations and setting precedents which could very well bear emulation.

Alan True - Music Maker July-Aug 1987

Mozart to Martinů (via Palestrina)



MAY 2 saw SCUNA combine with the Canberra Youth Orchestra to present a varied programme in Llewellyn Hall at the Canberra School of Music. Being able to do a big concert with an orchestra is looked forward to by all 'UCS, and it is a pity that SCUNA couldn't muster more than the 34 voices they had for the occasion. Llewellyn Hall is quite big with a very clear sound, but only very big ensembles can sound loud in there.

SCUNA sang *a capella* under the direction of Brian Hingerty in the first half, beginning with the *Missa Brevis* of Palestrina. This piece is not very *brevis*, and seemed even more extended due to a lack of variety in pace. In spite of being confident with their entries, the choir showed some "inertia" at responding to (often quite animated) direction. Nevertheless, the singing was clear, with good blend and intonation.

The four madrigals by Martinů which followed were something of a culture shock after the austerity of the Palestrina. Like the audience, the choir seemed to take some time to settle into the new mood, and the clear Latin of the former gave way to muddy German. The performance of the two Bruckner motets (*Tota puchra es* and *Ave Maria*) which followed was unmemorable. I think these pieces sound best with a stronger choir, particularly in such a large auditorium. Pieces in which parts divide also tend to show up weaknesses in a small choir.

The second half of the concert began in a wholly instrumental fashion, with the CYO (under the direction of Richard McIntyre) performing the Serenade No. 2 in A of Brahms. This rather long work (of symphonic proportions, by classical standards) showed playing which varied in standard, sometimes very well together and sometimes not.

SCUNA joined CYO for the last piece on the programme, the *Vesperae solennes de confessore*, K. 339 of Mozart, conducted by Richard McIntyre. Here my worst fears about the inadequate size of the choir were confirmed, with the choir never making a strong contribution to the piece (three trombones in the orchestra didn't help!). The contribution of the orchestra was also disappointing: I gained the distinct impression that some of the players were not trying very hard—as if they had played *their* piece and that accompanying a choir is necessarily a boring chore.

The *Vespers* has sections where passages for a quartet (SATB) of soloists are woven amongst those for choir. SCUNA employed the peculiar arrangement of having a solo quartet from the choir stand with the choir, behind the orchestra. The quartet were difficult to hear, and sounded uncertain when they could be heard. In one section there is an extended soprano solo, which was sung from the front the the stage by Margaret Sim.

Overall, SCUNA sounded good in a pleasant, if not exciting concert. Brian Hingerty has achieved a good blend and even tone, with usually good intonation. Most entries were confident, if sometimes a bit ragged (particularly towards the end of the concert when the choir was sounding tired). The balance was generally quite good, but SCUNA was actually suffering (for the first time in my memory) from a shortage of sopranos.

Mike Strasser

Effective blend of amateurs and professionals

Adelaide University Choral Society
Hilary Wieland, conductor

Janet Healy, soprano
Guila Tiver, contralto
Brian Gilbertson, tenor
Alan McKie, bass
Elder Hall

TO make an effective, entertaining blend of volatile amateurs and polished professionals is no small achievement.

The large vocal force of AUCCS and a chamber orchestra led variously by the members of the Australian String Quartet was directed, with impressive economy, by Hilary Wieland in two significant choral works; one almost new, the other very established. A felicitous domestic connection contributed to this concert's edge of quality.

Douglas Weiland's setting of *Psalm 103* (1983) is deeply personal music and while it proceeds in an unashamedly conservative way, it does so with integrity and not with the kind of born-again tonality that is currently so trendy. In the same way, the spectral reminiscences of Elgar and Vaughan Williams that color the music, are not contrivances but the obvious outcome of a long association with the music of those composers.

The centrepiece of the program was, by any standards, a gem. Douglas Weiland (again) and William Hennessy stepped outside the quartet shop for a quiet concerto — Bach's *Double in D minor*. This often-performed work, which is usually made to sound more like a duel than a collaboration, was played with the chamber music eloquence it deserves and which is necessary for a clear appreciation of Bach's unique range of intricate power and tenderness.

The main event, Haydn's *Nelson Mass*, is an almost ideal vehicle for a large amateur choir. Its relatively few vocal demands are amply rewarded and the full choir is almost constantly in demand. Hilary Wieland's reading was tight and vigorous and brought from the choir a broad sound that was particularly enhanced by a (thankfully) youthful and firm soprano line.

The four soloists, although hampered at some points by the straightforward logistic difficulty of not being able to see the conductor, were evenly and unobtrusively competent.

While some university choral societies are content to bask in the dubious glory of a salacious acronym, AUCCS, if it can sustain this level of music-making, won't need one. The music will do.

Raymond Chapman-Smith

- newspaper source not given by correspondent



Joint concert deserved better

ON SATURDAY night the ANU Choral Society and the Canberra Youth Orchestra presented a joint concert in Llewellyn Hall in aid of the Bruce Hall Bursary Fund which aims to provide a bursary to enable a young School of Music student to live in the ANU's Bruce Hall.

The scheme is ongoing and worthy, but unfortunately through poor publicity, the concert was poorly supported (I only found out about it myself a couple of days before). Only about 300 people attended although the program and performances deserved better.

The first half was choral, consisting of unaccompanied works by Palestrina, Bruckner and Martinu, presented by the ANU Choral Society, under the direction of Brian Hingerty. Palestrina's noble *Missa Brevis* received a pleasantly shaped performance, with good tonal quality and balance maintained throughout, and a commendable realisation of the music's inherent stylistic features and mood.

Four Madrigals, by Bohuslav Martinu, based on Moravian folk songs, made a nice contrast, and were well sung. These two works would have made a good first half. The *Two Motets* of Bruckner, which were added, were not as well realised, making demands on the choir which were not fulfilled.

The second half opened with the *Serenade No. 2 in A, Op. 16*,

of Brahms, written when the composer was in his mid-20s. It has a delightfully youthful buoyancy, the omission of violins and thus the predominance of the melodic wind instruments giving it the sound of a Viennese outdoor serenade. While not quite realising its full expressive potential, Richard McIntyre and the members of the Canberra Youth Orchestra provided a bright and generally attractive performance.

The program's final work, in which choir and orchestra joined, was Mozart's *L'experae solennes de confessorie*, K 339, which was written in 1780 just before the composer left Salzburg for good, and is one of the most inspired works of his Salzburg years. It was good to hear this fine work, and it was given what was generally a quite acceptable performance. The real problem was that a satisfactory balance between orchestra and voices was never really achieved. The solo quartet which plays an important role in three of the movements could not be satisfactorily heard from their position within the choir and would have been better placed in front of the orchestra as was the soprano soloist, Margaret Sim. Her singing of the lovely and moving *Laudate Dominum*, a vocal gem even from Mozart, was radiant and expressive and lifted the effectiveness of the whole performance.

This was a most interesting and enjoyable concert, with a program of notable works.

- W. L. HOFFMANN

- newspaper source not given by correspondent

The Wit of Music

During a tour of the Beecham Opera Company, one of the principal singers asked Sir Thomas if he would go with him to his son's school prize-day. In due course the small boy was presented to Sir Thomas.

'Do you sing, my boy?' asked Sir Thomas.

'No, sir,' replied the lad.

'Ah, I see,' murmured Sir Thomas. 'It runs in the family.'



SYDNEY UNIVERSITY MUSICAL SOCIETY

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

GREETINGS to all from Sydney.

After going through a French Romantic Period, for First Term, SUMS is now gearing up for a German/Austrian Classical mode featuring the Mozart Requiem and Haydn Te Deum.

First Term Concert was an outstanding success both in terms of musical quality, and numbers in the choir (95) and audience (450+). The post concert party held at Sarah O'Neill's house will long be remembered as a real rage. The remnants ended up at MacDonalds Newtown for a sumptuous breakfast of hash browns and soggy scrambled egg. One ex West Australian, now well known banker, choral conductor, and Bruckner devotee, was seen to be examining the polished laminex table from extremely close quarters.

The Mozart Requiem is a great challenge for any choir, but with 113 at the first rehearsal and the tremendous sound the choir is making at the moment we are very confident of producing a memorable performance.

1987 has been socially quite active with the First Term Italian Dinner being most successful. The next major social events will be the Second Term Dinner in July and the SUMS "Masked" Ball (Good name for an Opera that!). More details of this will be sent to other UC's and UM's but it will most likely be held in September after IV. We hope to see as many inter-staters as possible for this occasion.

The sudden death of Peter Seymour in March has cast a shadow over 1987. Peter was the founder and musical director of the Sydney Philharmonia Choirs, widely regarded as the finest concert choirs in Australia. He has had a close association with the student choral movement for many years being SUMS Conductor in the early 1970's and returning for a series of memorable concerts in 1982 and 1983. Peter conducted Sydney IV 1975 (Verdi Requiem) and more recently Sydney Minifest (Elijah - Mendelssohn) in 1985 which many readers no doubt attended. He will be remembered for his boundless enthusiasm, dedication, and great talent. We will miss him greatly.

Some Committee news. David Durrant is our new Activities Officer after the resignation of John (Jaquot) Cunningham. We are still looking for a Publicity Officer following Phillipa Macdonald's resignation. Guy White is our new Ordinary Member and is already busy organising

concert venues for the forthcoming tour of Whim N' Rhythm, from Yale University, who are arriving in early July.

Well that's about all folks. I can't think of any more gossip (not any that isn't libellous anyway).

Looking forward to seeing you in Adelaide,

Hugh Swinbourne
Hugh Swinbourne
SUMS President 1987

- reprinted from "Lust of Life" No.2, 1987, with permission

THE EVOLUTION OF A MonUC!

by JJ Edmondson



The original fresher



After first term P.C.P



After second term P.C.P



The end of a year

A second year MonUC!

THE LEAST SUCCESSFUL ELECTION

The worst ever election was held in June 1974 when the voters of a town in Western Australia re-elected as mayor the man whose death had caused the election in the first place.

When it was announced that the mayor had been re-elected by a sizeable majority, there was, not surprisingly, a considerable public outcry. A goodly part of it came from the sister-in-law of the deceased.

On hearing the result, she is alleged to have said, 'I know George was very popular with the townsfolk, but I was still surprised to hear his election victory announced on the radio, driving back from the crematorium.'

"The Book of Heroic Failures"

GRONE'S DICTIONARY OF MUSIC

HEINZ-ATTILA
DOPPELKLINGER and
DISSONANTE AVANTI-GUARDIA
(1928 -) (1924 -)

Doppelklanger and Avanti-Guardia are justly hailed as the leaders — Führer and Duce respectively — of contemporary 'progressive' music. Their careers have followed parallel courses, but latterly in their electronic phase they have fused.

Doppelklanger studied essential rudiments (1943 - 45) at the Krupp Munitions Factory, where his explosive talent was first seen in his Opus V1 and Opus V2. Premiered in England, they were badly received. In the early Fifties, after continuing his studies at Nuremberg and Spandau, he firmly laid the foundations of his musique concrète period with his monumental 'Concerto for Pile-Driver and Pre-Adhesive Tape', which overwhelmed critics and audience alike.

Meanwhile, south of the Alps, Avanti-Guardia, who had studied at the Milan Abattoir was taking Italian 'progressive' music by the horns. Deeply influenced by post-war theatrical trends, he boldly experimented in what he called the 'Music of Cruelty' and the 'Music of the Absurd'. In the former his remarkably painstaking attention to detail was seen in his poignant 'Agonia IV for Cat and Electronic Mangle', but this brought a storm of protest from the R.S.P.C.A. and was abandoned after the first performance.

Nothing daunted, he experimented in Absurdist non-tonal music, and his seven hour long song-cycle 'Silencio for Deaf-Mute and Dummy Keyboard' was given a standing ovation by the entire audience of three fellow experimental composers at the Cracow Progressive Music Symposium in 1963.

By the early Seventies the enormous talents of these gifted composers had been brought together, and they are currently living together in Bermuda, working on joint compositions. Their celebrated laughing song 'All the Way to the Bank' was written to a commission from the International Monetary Fund and premiered by Pierre Boules.

Their very latest work, the 'Armageddon Symphony' for 500 megaton warhead and the combined male voice choirs of the Kremlin and the Pentagon still waits its première, but with the capable fingers of Doppelklanger and Avanti-Guardia on the button, the future of music can safely be

SYDNEY I.V. 1988

AFTER HEAVEN, COME TO HELL.

Location:	South-east coast of Australia, latitude 33° 51' 41.4" south, longitude 151° 12' 17.8" east.
Time:	10 hours ahead of Greenwich Mean Time. Daylight Saving operates between the last Sunday in October and the first Sunday in March.
Clothing:	Light to medium-weight materials for spring, summer and autumn; medium to heavy for winter. A raincoat is handy all year round; gloves are useful during winter.
Currency:	Decimal system. Rates fluctuate, and are approximate only.

YOU'RE ALL alone in your little bed, with a hottie (instead of a sop/alto/tenor/bass — depending on personal choice) to warm you; you're suffering from your first or worst (depending on your choral age) I.V. blues; it's cold, wet and I.V.'s over. Adelaide was the best two weeks you've ever 'had', full of booze, food, song and sleepy sun-rises. Now you're far away, back in the 'rut' of lectures and libraries, with your reason for living 500km away. Have you really hit the black hole of no return?

No, there comes a small glimmer of better things on the horizon — Sydney Harbour, the Bridge, ferries, the Opera House, beaches, all these images flash through your mind. You remember Stiffy and Tornado Tongue talking of Oxford Street and drag shows, of Kings Cross where the lovin' is easy, of lesbian heaven Glebe. And whispers of big concerts, two in the Concert Hall of the Opera House, with 600 other choristers (including frankfurts — little boys — from Germany), and eight internationally renowned Australian soloists. More whispers that these concerts would be with the Sydney Symphony Orchestra, all organised by the A.B.C., and that the conducting baton would be held by Canadian Charles Dutoit, who has even conducted the Berlin Philharmonic.

A picture begins to form, of two weeks of maybe even more extravagant bliss than Adelaide. Sydney in the Bicentennial year; you'll even be able to ride the Monorail. And talk of another concert, an ambitious undertaking (as Stiffy called it) of Australian choral music, reflecting our heritage, culture and what the present is. Each part would be a workshop which you choose, such as Aboriginal performance or women composers. The concert would have as its nexus a new work by the Sydney composer Martin Wesley-Smith, involving the whole choir and possibly instruments and tapes.

You begin to cheer up, throw the hottie out because you're warm with thoughts of how terrific this all sounds, how for the next 11 months and 8 days (you've got up and checked on the I.V. calendar you bought at Adelaide) you'll be able to put up with even the worst lecture knowing that you'll be on a bus/train/plane/car/bike heading toward choral Mecca.

WHERE: SYDNEY, 'HELL' BY THE HARBOUR.
WHEN: 13 — 28 AUGUST 1988
WHY: BECAUSE IF YOU'RE NOT THERE, YOU'LL BE MISSING OUT ON THE BIGGEST CHORAL RAGE AFTER ADELAIDE I.V.

Tim Matthies