

eRATO

59

NEWSLETTER OF THE
AUSTRALIAN INTERVARSITY
CHORAL SOCIETIES
ASSOCIATION

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September 1989

October

**Volume
Edition**

eDITORIAL

W

elcome once more to another edition of eRATO. With

the year more than half over, one Intervarsity Festival successfully mounted and another only a few months away, it seemed a good time to get things together for another newsletter. Unfortunately, despite the deadlines for this year being printed in eRATO 57, I have yet to receive the bulk of material from other societies, some of which did not contribute to the last edition, either. Undeterred, this issue has gone to press as a wait-watcher's issue.

At the AIVCC Meeting held in Canberra during the 40th Intervarsity Choral Festival this year I was re-elected unopposed as eRATO editor. Thank you for your vote of confidence. Despite problems I do feel that eRATO has begun to take a new direction and will continue to develop. Many thanks to the many contributors from each society who have sent articles and letters on many topics. Keep them coming.

Following the advice of the AIVCC Meeting I shall be limiting the size of eRATO to 24 pages, maximum, and shall continue to publish issues quarterly. The deadlines for next year shall be the same as those for 1989:

February issue (deadline end January)
May issue (deadline end April)
August issue (deadline end July)
November issue (deadline end October).

Please note this schedule and aim to send articles throughout the year as this really will make the production of eRATO both easier for me and more interesting for you. A report or article written with an event, concert or other activity still fresh will be much more interesting than one dashed off to meet an already-missed deadline!

It will help greatly if Societies would send updated Committee lists as changes occur. And don't forget to send photos, where possible, as these should be an important part of the content of eRATO.

All has not been smooth sailing. Although the majority of representatives at the AIVCC Meeting were very pleased with the overall aims of the 'new' eRATO, it seems that some feel that certain problems outweigh any advantages which an expansion of the scope of eRATO entail (see Letters to the eDITOR). Please do write to me with your ideas and criticisms. Without this input I can't hope to produce a magazine which will be interesting, relevant and attractive. Your contribution is always vital.

I look forward to hearing from many more people. Anyone can write to eRATO, about just about anything: It's your big chance to go National!

Stephen Schafer
eDITOR

1

LETTERS TO THE eDITOR

Dear Stephen,

Why don't you:

- a) Bring out ERATO on time?
- b) Keep ERATO within budget?
- c) Send ERATO to the address requested/recommended by the society correspondent?
- d) Give preference in ERATO to Society articles (eg MUCS' historical article or PUCS Christmas concert review) over glitzy headers or blank spaces?
- e) Make the layout legible? This also means cut down on typos!

You were voted into the job in opposition to me last year, but to date I question any alleged improvements. Try harder!

Yours sincerely,
Rob Kay.

Dear Robert,

Thank you for your letter. I am always glad to hear from readers of eRATO, especially from those who, like yourself, have been active in the Intervarsity movement for many years. However, given that you edited eRATO for a number of years, and worked successfully within your own limitations, I would have expected a less insensitive style in your correspondence with another editor. As I am attempting, with the full support of the AIVCC and the Association executive, to develop eRATO into more than an inter-society gossip sheet, it is inevitable that problems will arise during the first year. I'm afraid your letter raises nothing new for us to consider as we are already working on the areas of layout, content and production of eRATO to determine what final form the newsletter will take. Neither does it contain anything positive by way of concrete suggestions, so there is little I can say. However, I shall answer your interrogations in order:

a) I have stated myself on a number of occasions that each issue of eRATO has been held up because insufficient material had been received by (upto two weeks after) the deadline, or due to accidents at printers, and so forth.

b) To whose budget do you refer? My statement of accounts (see *eRATO editor's report to the 1989 AIVCC Meeting*) does indeed show an increase in expenditure over your own estimates for the 1988/89 term. However, it also shows an increase in income, in the form of publication grants. This statement of accounts was accepted by the AIVCC Meeting. I have discussed with the Association Executive ways in which we can further minimise expenditure and increase in income so that eRATO can be produced in sufficient numbers and at a high level of quality without consuming the bulk of the Association budget, as has been the case for the last three years at least.

c) I do apologise for delivering the copies of eRATO which were bound for PUCS to the wrong address. As you can understand, things are very busy at this end, and mix-ups do occur. I shall be pleased to forward all future editions of eRATO bound for PUCS to your home address.

d) Many choristers from a number of Societies have said that

they enjoy the layout of eRATO, and that more people are eager to read it now. I believe that eRATO should be attractive and exciting to look at as well as informative, and it seems to me that most readers agree. While it is impossible to please everyone, I shall continue to try different layouts in order to find one which best suits the newsletter. Please let me know what you think of this one.

e) I must admit that I have not heard anyone comment on the legibility of eRATO since I became editor, except to say that it is easier to read laserprinted text than that which is typed and reduced. The heading for the African Sanctus article (eRATO 58) was unfortunately less than clear, but, after all, I am still learning to use a variety of graphic design programs and these things take a little time for experimentation. eRATO is proofread by as many people as I can get to help me. Unfortunately, typos of one sort or another are inevitable, though every effort is made to minimise them. While I would be pleased to send you proofs for correction, I don't feel this would be a time- or cost-effective proposition. Have you access to a facsimile machine?

This year I was voted into the job unopposed and welcome the chance to continue to develop and improve eRATO. During your term of office eRATO was seen to develop according to the ability and taste of the editor. During my own the same natural process will occur. However, rather than indulge in an editor's long-winded Blah, I would prefer, once again, to invite readers of eRATO to contribute their own ideas, suggestions and contributions.

For your information I have sent you a copy of the *eRATO editor's report* to the AIVCC Meeting. Please feel free to write again if you have any constructive suggestions or ideas as I really am keen to do the best I can to keep improving eRATO.

Stephen Schafer
EDITOR



"Here you are Lucy."
"Thanks awfully Rob."
"Good Luck."
"AAARRGGH HH!!" (babies crying in the background).

letters to the editor

40th Intersivity Choral Festival Canberra 1989

Hello fellow choristers! Hopefully you've all recovered from your ordeal in Canberra and are eagerly looking forward to the next assault on you voice and body in Perth (only a few months to go folks!) Back here in Canberra, we are gearing up for (yet another) Lamington Drive (9 600 individual lamingtons, lovingly and artfully created by eager, enthusiastic hands) with which we will diminish by two-thirds the IV deficit. Yes, we're sorry to say that we made a loss of about \$3 000 altogether, but never mind- we just LOVE lamingtons and carol singing!

Speaking of money, we have sent out reminder notices to those IVers who forgot to reimburse us fully for services rendered so if you *still* haven't paid us by the time eRATO is published, go and write your cheques now! Believe us, it's IMPORTANT. (Voluntary donations are also gratefully accepted!)

On a more pleasant subject, we hope that by now you have been notified of the availability of our individually-wrapped, signed, miniature souvenir copy of the concert poster OR our genuine 40th Intersivity Choral Festival official letterhead, unused and ready to frame or mount. What would you expect to pay for such invaluable items? \$30? \$20? But wait! Not only does this offer include our our individually-wrapped, signed, miniature souvenir copy of the concert poster OR our genuine 40th Intersivity Choral Festival official letterhead, unused and ready to frame or mount, but we'll throw in a super quality, colour-coordinated blank cassette, guaranteed to be yump-free, for absolutely nothing! All this for only \$8 (prepaid). If you haven't heard about this astounding offer before, don't delay! Our operators are waiting for your call now, but hurry as stocks are limited.

Also available are copies of the stunning, and by now, world-famous, IV Photo. This 8"x10" experiment in creative montage photography may be ordered for the familiar price of \$8 (prepaid). Both the poster and photo may be ordered by writing to 40th Intersivity Choral Festival

PO Box 1068
Belconnen
ACT 2616.

What more can we say?

The Committee.

finish
FESTIVALS

2

39th Intervarsity Choral Festival Sydney 1988

Things are just about wrapped-up for Sydney IV. Photographs, windcheaters and t-shirts are available by writing to
Box 150

Holme Building
University of Sydney
NSW 2006.

We are posting order forms to each society, so keep your eyes peeled! Please make all cheques or postal orders in favour of Sydney University Musical Society (as the IV account no longer exists).

Unfortunately, we are still attempting to obtain tapes of the concert recordings from the ABC. This looks like a job for Jim Crints-so stay tuned for further developments.

We are now in the final stages of preparing the accounts for a full audit. This week the IV account was closed and the funds transferred for safe-keeping into the SUMS account, where it will be held pending discussions between representatives of IV, SUMS and the Association executive to decide how the money shall be distributed. If all assets are taken into account, Sydney IV created a surplus of income over expenditure of about \$2 500, with which we are all very happy.

A detailed Festival Report is being prepared for distribution at Perth IV.

Stephen Schafer
Festival Convenor

MACQUARIE UNIVERSITY SINGERS

Box 67 Level 0
Union Building
Macquarie University
NSW 2109



Macquarie University Singers, entering the choral division of the McDonald's Sydney Eisteddfod for the first time, won first prize in the Sacred Choral Award on 2 September, competing against six other choirs from NSW and the ACT.

Under the direction of conductor Margot McLaughlin, the choir sang Mozart's *Ave Verum Corpus* and Gibbons' *Hosanna to the Son of David*. In his assessment, adjudicator David Russell commented on the choir's sensitive blend of voices and good control and said "It was a pleasure to hear such stylish singing from such a large group." The choir was awarded a mark of 92%.

Macquarie University Singers will be combining with the Lane Cove Orchestra directed by Colin Piper for a concert in St Stephen's Church, Mowbray Road, Chatswood on Sunday 15 October at which these two works will again be performed. The concert will also include the first Australian performance of the *Pastoral Mass* by Diabelli, as well as Handel's Coronation Anthem *Zadok the Priest* and Purcell's *Rejoice in the Lord*.

David Goodwin

FLINDERS UNIVERSITY CHORAL SOCIETY

C/- Clubs and Societies
Flinders University
Sturt Road
Bedford Park SA 5042



Howdy! FUCS returned to Adelaide high on the euphoria of IV and feeling much less fragile. This was thanks to the relative success of our June concert, (*Pastime With Good Company*, which earned us \$300, most of which was spent on paying off debts from 1987) and the joy at winning the Pressies' PJs trophy (returning it to its rightful home)! This happiness (overwhelming the aura yeah) is despite the absence of a conductor (Judy had to resign due to health reasons) and the common effect which hours of raving about IV has on those otherwise equally enthusiastic and insane choristers we've known and loved all year.

We sprinted through our AGM on July 24 and our new committee is:

President Sarah Tunbridge
Secretary Catherine Campbell
Treasurer Louise Tunbridge
Librarian David Ottaway
Publicity Officer Michelle Tusch
Social Secretary Kate Haslam
Concert Manager Catherine Campbell
Morals Officer Melissa Sandercock
Clubs & Societies Rep. Kathleen MacDonald
Fundraising Officer Shona McIntyre
Ordinary Member and Assistant to the Concert Manager Patrick Bishop

We also decided to abort our concert plans for October, replacing them with a concert of carols, the material for which we can use for busking, singing in shopping centres, &c. BUT we are planning next year's concerts already...more later! Socially, FUCS is looking quite busy, with our Annual Dinner planned for the weekend of November 25 as well as a Halloween Regressive Dinner, filming a video at Uni and some other stunts at Flinders.

We should be sending order forms to all societies for FUCS windcheaters and t-shirts which will be printed before the end of the year. By Perth IV we should also have the prototype of our 25th Birthday design for the windies and tees. It will read something like "1991 - 25 years of great FUCS" (plus the glottis): Perhaps not a Booker Prizewinner, but we don't claim to be Peter Carey.

Speaking of Perth, it looks as if Adelaide will have about 20 people at IV. A definite improvement on 9. Some of us hope to see some of you at the Post-IV Party. Until then, yours in deliciousness and the harmony of love and peace in the astral plane,
Catherine Moonbeam

ADELAIDE UNIVERSITY CHORAL SOCIETY

c/- Clubs Association
GPO Box 498
Adelaide SA 5001

AUCS continues at a pace that even Melbourne people would find difficult to keep up with. The first concert was held at the end of April and was performed to a capacity audience. Under Hilary's lively baton, the choir gave a vigorous rendition of Walton's *Belshazzar's Feast* and Elgar's *For The Fallen*. The Second Training Orchestra gave the choir splendid support, as did the soloists: baritone Alan McKie and soprano extraordinaire, Ms Barbara Rennison. This was truly an inspiring concert and certainly got the year off to a successful beginning.

Last year's third term concert was repeated in May as a charity event, along with members of the brass section from the Adelaide Symphony Orchestra. Despite the cold venue and short rehearsal period this concert also proved very successful, Rutter's *Gloria* being one of the highlights.

At the time of writing our performances of Beethoven's Ninth Symphony and Poulenc's *Gloria* are only two weeks away. With our German and Latin pronunciation now both audible and understandable, the two performances in the Festival Theatre with Nicholas Braithwaite conducting the Adelaide Symphony Orchestra look to be the highlights of the AUCS Calendar Year - although the *Mass in B minor* with the Adelaide chamber Orchestra conducted by Dr Richard Marlow from Trinity College, Cambridge, promises to provide some tough competition when it is performed in St Peter's Cathedral on 30 October.

AUCS isn't all hard work though, and there have been two successful and fun rehearsal camps in recent months, as well as other social activities. The most recent was the zoo crawl in which one tenor was offered free board and lodging while studies were undertaken on the behavioural patterns of the species. The information will be released (along with the tenor) at the end of the year.

I might also use this opportunity to promote Adelaide Minifest 1990 - WOW!!! With Perth IV being held at the beginning of the year, a week of debauchery will definitely be required by September, and we promise to show you a side of the City of Churches that you have never seen before (that is, if we can find it first). Adelaide Minifest promises streets free of traffic, malls free of shops, a whole city free of nightlife, and most importantly, a camp free of wake-up birdcalls! Please, please, please, we beg you to come to Adelaide and liven up our city: it really will be a week of memorable musical and social fun, so we'll see you there (yes, that is a threat). We'll give you more information very soon, but bye for now.

Debbie Humble

PERTH UNDERGRADUATE CHORAL SOCIETY

c/- Guild of Undergraduates
University of Western Australia
Nedlands WA 6009



Vivaldi went on Safari on 20 May and netted PUCS a mixed bag: a financial loss (as is becoming all too usual, I'm afraid) and a curate's egg of musical standards. Vivaldi's *Gloria* and Guerrero's motets were the highlights but the *African Mass* by Norman Luboff was still underrehearsed and almost came unstuck. However, this work became a highlight for many six weeks later in PUCS' concert with Whim'n Rhythm - more of this later.

Following this first semester concert, PUCS spent two whole rehearsals (actually, two half rehearsals, as the music was very easy and the pub was too alluring) preparing for our part in the York Winter Music Festival. For the 30 or so who travelled to York, the fun certainly lay in the one-and-only rehearsal for *Apollo & the Pioneers - Music in the First Hundred Years of the Swan River Colony* as readers, musicians and singers tried to make sense of a cue sheet that was changing even as we performed! Still, a standing ovation from a full York Town Hall and encores with full participation from the audience of *Western Australia for Me* made it quite a laugh.

Our sole Canberra IVCF representative carried with him our envy and our video. You must understand that our lack of numbers didn't mean lack of interest. The timing of mid-year IVCFs has always been a problem for PUCS - to travel across the country cheaply requires sufficient time to drive both ways, and that really needs five days free at both ends of the festival, in effect, nearly four weeks clear. Anyway, our thoughts were with you in the form of The Phantom of the Intervarsity which was a great deal of fun to make, and if you fall about laughing at it as PUCS did when they finally saw it, we know that you will forgive our absence from the 40th IVCF in Canberra.

As compensation, we hosted Whim 'n Rhythm for eight days, billeting them, transporting them to Albany for a concert and R&R after their S.E.Asian tour, then putting on our (3rd time now) combined concert in the Octagon Theatre UWA. PUCS re-sang the *African Mass* - very much more successfully than in May - then Whim did their thing.

Second semester concert is set down for October 14, and may possibly become part of the Perth Fringe Festival. The program will focus on folk music - Seiber's *Yugoslav & Hungarian Folksongs*, Vaughan Williams' *In Windsor Forest* and Ramirez' *Missa Criolla*. We need the costs down and the profits up, folks!

41st IVCF Perth rolls apace, but I don't see why I should have to tell you about it. they have their own publicity machine. Have a good Christmas.

Robert Kay

MELBOURNE UNIVERSITY CHORAL SOCIETY

Box 51 Union Basement
University of Melbourne
Parkville VIC 3052

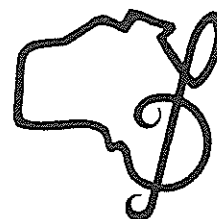
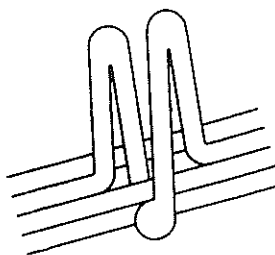
It seems like a long time since the wildly successful *African Sanctus* concert discussed in the last eRATO. MUCS has since performed another extremely successful concert on June 4 in the National Art Gallery of Victoria, as part of their Sunday Afternoon series. This consisted of a program of madrigals, mostly old favourites (giving the freshers a chance to get the pub repertoire under their belts, and the older members a chance to realise that what we sing in the pub bears not the slightest resemblance to the printed page), but also two Italian madrigals last performed by MUCS in the 1960 which involved the promotion of three surprised second altos to the second soprano section!

As you may gather, the choir was somewhat diminished in numbers, but for some reason was graced by an unprecedentedly large quantity of tenors. The concert was prepared in only five weeks, plus camp, through the hard work of Barry Gration, Acting Conductor after the temporary resignation of Jan Politowski. Barry is to be congratulated on the result (order your copy of the tape now!) and, happily, there was a gratifyingly large audience. By the way, how slimy, depraved and downright disgusting can an afternoon PCP without a spa be? Don't ask...

Jan has now been reappointed as Conductor, and we are rehearsing the Haydn *Nelson Mass* with Vaughan Williams' *Five Mystical Songs* to be performed on 23 September. Post-exams, students have returned to the fold, so all is excitement and joy. Did you know that it is MUCS' 50th year? Yes, you did so don't lie. We are celebrating with a ball, in place of our usual Annual Dinner, on 7 October, to which everyone is more than welcome (sorry about the clash with your concert, SUMS). We're expecting a large turnout of both past and present MUCS to celebrate and reminisce. So come on down (oo-er). You can write to me for more details and to book your tickets.

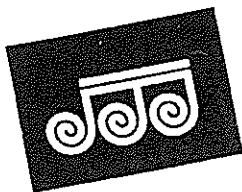
Alternatively, or in addition, join us a week earlier for the Post-IV Party weekend, during which MUCS is planning to hold a cocktail party featuring the Annual Morals Report and Awards - and, believe me, after that last IV our Morals Officer, Jane Staley, is just dying for the excuse to mention all the interstaters, so you have to be there. Our homes and hearts await you all...

Mandy Johnson



SYDNEY UNIVERSITY MUSICAL SOCIETY

Box 32 Holme Building
University of Sydney
NSW 2006



SUMS has been very active over the last few months. *Alexander's Feast* was given two excellent performances in the Great Hall last June, along with the *Chandos Anthem IX*. Despite the problems of coping with winter in the Great Hall and competing with a ski long weekend, the audiences were good, and certainly appreciative of the hard work which Ben Macpherson put into the preparation and performances. Both the orchestra and soloists were wonderful and everybody liked the posters.

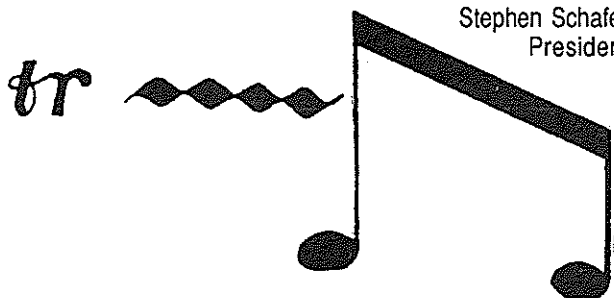
A shift of emphasis to the social side of things occurred at the SUMS Cocktail Party and Film Night, held at Joseph Tolz's beautiful house in Roseville. Copious quantities of hand-mixed head-banging appetizers, raging music, a little naughty behaviour with bits of fruit, clothes-swapping and a viewing of Anney Cincotta's film of Sydney IV and Sound Cloud made for a fabulous evening.

While a number of SUMS members attended Canberra IV, the remaining unfortunates sang in the Berlioz Spectac(k)ular - a monstrous amalgamation of choirs and orchestras conducted by D. Kerne Holoman performed an interminable program of French music (basically Berlioz) in the Concert Hall of the Sydney Opera House. The best bit was getting into trouble for practicing Christmas Carols in the Green Room after the concert!

Songs of Australia is currently being rehearsed. Martin Wesley-Smith has rewritten some sections and has been coming along to rehearsals. We've booked pianist Jo Allan, soprano Rowena Cowley and tenor Mike Matthieson for the performance on 7 October and the recording sessions during the following two weeks. *Songs of Australia* is a very tricky work to sing - certainly those of us who sang it at Sydney IV last year have come to realise that! But it is also very exciting and enjoyable. Unfortunately, we have yet to hear if our Australia Council Grant application for recording has been successful.

Next year's schedule is already sketched out. This year we have found that four major concerts is proving a little stressful to both choir and committee, so next year we're cutting down to three major concerts (May, September and December) with the opportunity to participate in other projects during June and July. Our first concert for 1990 will be *Elijah*, which means that we're hoping that lots of SUMS people will come down to the *Instant Elijah* in Melbourne.

Stephen Schafer
President



AUSTRALIAN NATIONAL UNIVERSITY CHORAL SOCIETY (SCUNA)

c/- ANU Arts Centre
PO Box 4
Canberra City
ACT 2601

The membership of SCUNA seems to be settling down after an influx of new members and we are well underway in our preparations for our second semester concert on 19 October.

As usual our conductor Peter Young has chosen a great program: Haydn's *Nelson Mass* (also very popular in Melbourne, I hear), Purcell's *Te Deum* and Bach's *Cantata No 51* featuring Paul Plunkett and Margaret Sim - Canberra's best soprano. I am told this is one of her favourite pieces and she has been waiting years to perform it. With such an attractive program we are looking for a good audience.

By the time this article comes out we will have had our AGM and a new committee will be hard at work planning the menu for their next committee meeting (don't forget the christmas concert, O-Week, next year's program, &c...) The AGM, normally an excuse for a meal, will this year be held between main course and desert at a local chinese restaurant. This is always a good opportunity to socialise, eat, drink and find out what we have been doing this year. We even plan to ammend the constitution to reflect the way SCUNA has come to operate over the last few years.

While we have to wait for the AGM to determine the results, we may nonetheless hazard some predictions: a strong candidate for president is the tenor with the colourful shorts and sweet voice; librarian is likely to be the winner of the best bottom at 40th IV and fastest-moving bass on two wheels; secretary may go to an alto who is a dedicated follower of student fashion with an environmentally-sound choice in badges, new hair style and well-placed safety pins to complete her outfit.

By the time you read this I will have left SCUNA, Canberra, indeed Australia to study overseas for a year in England. I will miss the people and music which have made the last three years in Canberra so enjoyable. I hope York University has a choir that I can join or else I will be suffering from withdrawal symptoms until I return at the end of next year.

Yours in harmony
Rick Sondalini



s o c i e t y n e w s

6

41st INTERVARSITY CHORAL FESTIVAL PERTH 1990

PO Box 555
Nedlands WA 6009

Hallo everyone, from lovely Perth!

Congratulations to Canberra on a successful IV. We have heard lots of stories from lots of people and are glad it's only less than five months till we see you all. Planning for Perth IV is going well - read the No 1 Bullsheat for information on music and camp, &c. (Ask your committee if you don't see it). Our video *Phantom of the Intersivity* was premiered at the Canberra revue night and is now on its way around the country for everyone to watch. Hopefully Digby (Executive Producer) will be adding on some extra bits to the end first. We had lots of fun making it and hope you enjoyed watching it, too!

Our fundraising ventures are going ahead full steam. We are in the middle of lots of boxes of chocolate (you should smell Darryl and Tonya's house!) and are gearing up for a Quiz Night in September and a major raffle which is starting at the end of August. Also in case we start to get bored, Phone Books arrive in September again - only 11, 900 books! A good time to get fit and get to know each other a bit better.

We are pleased to announce that Louise Jones is our new Camp Officer. Serena Kay has stepped down due to the commitments that come with a new baby (Scott Kay, born 1 August). Serena is still on committee, though, in the capacity of minutes secretary.

We will be sending out a detailed "Trains, Planes and Automobiles" Bullsheat soon - including info about how to drive over the Nullabor. In the meantime, for those of you who are organising train tickets, you can arrange for them to stop and let you off at Cunderdin (where the Camp is) BUT don't arrange to do so before Sat 20 January as we won't yet be there!

Lots of keen people have been asking us for more information about Rottnest Island. We are planning a week's rest and recuperation of Rottnest immediately after IV. Rottnest Island is one of WA's favourite holiday spots and is only about 20km offshore. PUCS normally goes there for a week after exams. We have applied for 2 Bungalows. The cost details are:

- Return ferry trip is currently \$23 from Fremantle or \$28 from Perth
- If enough people want to go we can organise a group booking which reduces the fare to \$18
- A return plane ticket is currently \$40. It's very quick and a great way to see Perth! (Rottnest Airlines have the shortest scheduled commercial flight in the Southern Hemisphere)
- The cost of the two Bungalows is \$340 for the week and this will be divided up between anyone who stays:

10 people = \$5/night
15 people = \$3.50/night
20 people = \$2.50/night
25 people = \$1.50/night

If there are too many people we may take some tents!

- There are no cars on Rottnest so the mode of transport is bike or foot. You can reach the most important places on foot, but bike is faster and more fun. Bike hire is \$6/day or \$36/week, plus \$10 deposit and \$2 for hire of a lock.
- That's about all you need to know. The main things you

need at Rottnest are bathers, towel, hat, sunburn cream, a long-sleeved shirt and thongs!

We'll be sending more information later to keep you all up to date. We are all getting pretty busy so it's very exciting to hear about all the people making plans to travel over. We will send our Rego forms during October so they will catch everyone before the Uni's break for exams. Please feel free to ring us if you have any questions.

See you soon,
Love

Ros and Geoff and everyone.



*The Committee and Members of MUCS
Request the Pleasure of the Company of
Members and Friends, Past and Present*

at

The 50th Anniversary Ball

Featuring the Cotton Club Orchestra

Saturday, October 7th.

In the Union Buffet,

*Union Building, University of Melbourne
7 p.m. for 7:30 p.m.*

Tickets
\$40 Per Person,
(\$35 Concession)
Dress: Formal
R.S.V.P. 25/9/89

Enquiries:
Robyn Starkey
380-8127

We are relying heavily on word of mouth to inform old members of this event. If you know of anyone you'd like to see there, please let either them or us know. Suggestions are welcome - it's your ball, let us know what we can do for you.

Name/s : _____

Years associated with MUCS _____ to _____

Address : _____

Phone : _____

Are you a vegetarian? Y / N

I wish to purchase _____ Tickets (@ \$40) _____

_____ Concession Tickets (@ \$35) _____

TOTAL : _____

Please return this form, including payment, (cheques payable to Melbourne University Choral Society) No later than 25/9/89 to:
The Social Secretary, MUCS,
BOX 51, The Union,
University of Melbourne,
PARKVILLE, 3052

forthcoming FESTIVALS

ASSOCIATION NEWS

FROM THE EXECUTIVE

The major event of the last two months was undoubtedly the 40th IVCF in Canberra: Two weeks of fun in the chilly but friendly national capital. The first week at Camp Birrigai was a real rage - I will never feel quite the same about strawberry jam again thanks to Jacqui Harrison and friends at the revue. Big congratulations to the collective who demonstrated that the prophets of doom are not always correct. I felt that the music chosen was stunning and will never forget the performance of the Kodaly in particular.

Following fast on the heels of Canberra IV is the 41st IVCF to be held in Perth from 20 January to 4 February 1990. An equally fantastic musical program is planned: Handel's *Dixit Dominus*, Brumby's *Three Baroque Angels* (first performed at Brisbane IV in 1979) and Holst's *Hymn of Jesus*. The concert will be conducted by the Association's new patron John Grundy. Geoff Garside leads an enthusiastic and talented committee who are well advanced with their organisation. The concept of a Summer IV is very appealing, particularly at this time of year! Perth IV has managed to attain major corporate sponsorship to the tune of \$7000 from the West Australian Livestock Transporter's Association, and we are awaiting news from the Australia Council and AICSA Trust Fund (fingers crossed for success).

After Perth will be Adelaide minifest in September 1990, Melbourne IV in July 1991, Hobart IV (probably January/February 1992) and there is talk of a Sydney Minifest in either July or September 1992. All very exciting and indicative of the current good health of the Intervarsity movement.

At Canberra IV we had a meeting of the Australian Intervarsity Choral Council. At the meeting all the current Association office-bearers were re-elected for the 1989-1990 term. A number of important issues were raised at the meeting. The question of determining "active" membership of a Society for the payment of affiliation fees has been with us for some time. Some choirs, such as SUMS, have a very large financial membership though many of these don't end up singing in concerts. Other choirs, such as QUMS, don't charge a fee and hence don't actually have financial members. At the next AIVCC Meeting in Perth the Executive will propose that affiliation fees be based on the choir numbers in the major concert of the preceding year. This will hopefully resolve the present inequable situation where choirs determine their own basis of payment.

The Executive presented a discussion paper on the Association Trust Fund. We will be having discussions with the Trustees over the coming months to determine how a closer working relationship between the Trust Fund and the Executive can be established. Hopefully we will also manage to widen the funding base to include other Association activities and Minifests. At present only IVCFs can be supported by the Trust Fund, which currently stands at about \$20 000.

We aim to have the two final chapters of the Association Manual dealing with Camps and Treasury ready for Perth IV. Katie Purvis and Vanessa Twigg are working feverishly to get the second edition of the marvellous Association library catalogue ready

by that time as well. If you haven't sent in your catalogue forms please do so as soon as possible.

Remember, Society Secretaries, that your Executive loves you and will love you even more if you send us committee meeting minutes on a regular basis. Completed Festivals (you know who you are) please complete your Final Reports and audited financial statements as soon as possible. We have recently had hassles with the Australia Council about some outstanding reports. This may prejudice our future funding, which would be most unfortunate. The more professional and efficient we appear, and are, the better. There is competition aplenty in this country for the dwindling amount of money the Federal Government spends on the Arts.

See you in Perth, if not sooner

Hugh Swinbourne
per Siobhan Lenihan & Ian Seppelt

LIBRARY

As you will know, The Association is now a member of the Canberra Choral Society Music Lending Scheme. The Scheme, which has over 100 members throughout Australia, requires each member to send in a list of its music. Whenever a member requires some music for a concert, they contact the Scheme's Coordinator and she puts them in touch with another group which owns the scores required. Negotiations then proceed directly between the two groups.

The Scheme has been sent a copy of the Association Library Catalogue (minus Jim Crints scores). Any affiliated Society wishing to locate scores for a particular work not in our Association Catalogue may now write to the Scheme's Coordinator, Mrs Anne Cowan, at 31 Jennings Street, Curtin, ACT 2605, or ring her on (062) 81 3302. Anne will need to know

- the composer and title of the work
- how many scores you need
- when your concert is
- when you want the scores.

She will inform you of the owner of the scores, whom you then contact. Some groups will charge a hire fee, others will only charge you postage costs.

Now that all UCS and UMS are members of the Scheme, other choirs around Australia also have access to our music. It is up to each Society to determine whether it wants to charge hire fees to outside groups, but remember that it is the policy of the Association that affiliated societies shall not charge each other for the loan of scores (except for postage and replacement costs of any lost scores).

The Canberra Scheme is really valuable - do start making use of it. One of the conditions of our membership is that we keep Anne up to date with librarians' names and contact numbers. Please let the Association Librarians know if there is a change in your Librarian's details so that we can inform Anne.

While we're on the topic, here are a few changes to the list of contact numbers published in Erato 57:

Katie Purvis: (03) 889 7735
MUCS Librarian, Michael McLoughlin: (03) 758 2594
MonUCS Librarian, Tim Millikan: (03) 890 3403
Macquarie Uni Singers (MUS) Librarian, Peter Hume: (02) 449 0111 (w), (02) 476 4017 (after hours).

MUS' Library details will appear in the Second Edition of the Association Catalogue.

Katie Purvis and Vanessa Twigg
Association Librarians

ASSOCIATION SURVEY

In the next issue of eRATO I plan to publish the results of a survey of each affiliated society in order to present a useful summary of the make-up and activities of the Association. A survey sheet will be sent to each Society which will need to be completed and returned before the next deadline (October 31).

Stephen Schafer

ASSOCIATION OFFICE BEARERS

Office bearers may be contacted by writing to
Box 150
Holme Building
University of Sydney
NSW 2006

President Siobhan Lenihan
49 View Street
Annandale
NSW 2038
ph. (02) 660 0171(h), (02) 698 1711(w)

Secretary Hugh Swinbourne
30 Ellalong Road
Cremorne
NSW 2090
ph. (02) 953 6283(h), (02) 264 3990(w)

Treasurer Ian Seppelt
172 Johnston Street
Annandale
NSW 2038
ph. (02) 692 0373(h), (02) 646 8673/8613(w)

Erato Editor Stephen Schafer
18 Victoria Road
Glebe Point
NSW 2037
ph. (02) 660 4038(h), (02) 698 9399(w)

9

Archivist Noel Wilmott
415 Samford Road
Gaythorne
Qld 4051
ph. (07) 355 5070(h)

Librarians
Katie Purvis 1 Dillon Grove
Glen Iris
Vic 3146
ph. (03) 889 7735(h), (03) 565 2114(w)

Vanessa Twigg
22 Horfield Avenue
Box Hill North
Vic 3129
ph. (03) 898 2615

SOCIETY LIBRARIANS

AUCS Nadine Johnston (08) 388 7216
FUCS c/- Catherine Campbell (08) 390 1284
MUS (Macquarie University Singers)
Peter Hume (02) 449 0111(w)
(02) 476 4017(ah)

MonUCS Tim Millikan (03) 890 3403
MUCS Michael McLoughlin (03) 758 2594
ProMUQ Max Potters (07) 369 9963(after 10pm)
PUCS Tim Parrish (09) 457 4774
QUMS Mark Delany (07) 371 5807
SCUNA Liz Moore (062) 92 2751(h)
(062) 71 5749(w)

SUMS Joseph Tolz (02) 416 7446
TUMS Irena Jakobs (002) 72 1309



association news

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Summing up Handel

MUSIC

FRED BLANKS

SYDNEY UNIVERSITY MUSICAL SOCIETY
Conductor: Ben Macpherson
Soloists: Jennifer Bates, soprano; Anne Fischer, mezzo-soprano; David Hamilton, tenor; Michael Hissey, bass

Music by Handel
Great Hall, University of Sydney, June 9

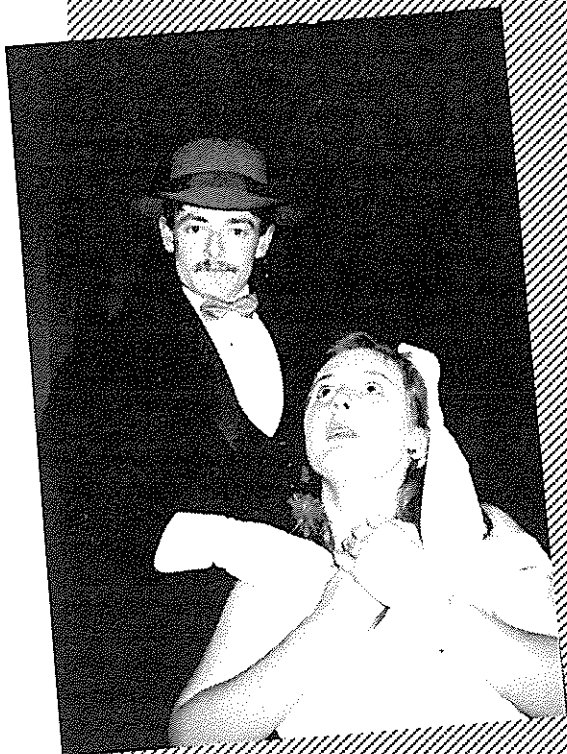
IT WAS late when Timotheus cried revenge and St. Cecilia intervened in the Great Hall, for the performance of *Alexander's Feast* by Handel had begun unpunctually, proceeded at tempos not always brisk enough, and was preceded by a half-hour *Chandos* *Anthem*. Yet by and large, pleasure abounded.

The 70 voices of the Sydney University Musical Society choir, delivered their choruses with robust tone and a decisive measure of the discipline demanded by Ben Macpherson's clear conducting, and the orchestra led by Gordon Bennett was reliable even when a little heavy in texture — more appropriate early in Part II than Part I.

Moreover, there had been a happy choice of soloists, all of whom negotiated Handel's florid flights of fancy and Dryden's poetic dream-world in this loveliest of secular oratorios with smoothness and a real sense of style, though the version used was not quite in touch with the authenticity lobby.

Handel's aim to glorify the power of music as per Dryden's design received sympathetic support in this performance.

and the



Music

Choral triumph produces a concert of real joy

Adelaide Symphony Orchestra
Festival Theatre
Until tonight

CHORALLY, last night's performance would have sent the most demanding of Beethoven's home happy, and the cheers that followed the triumphant finale of his Ninth Symphony were well deserved. The combined forces of Hilary Welland's two choirs, Adelaide University Choral Society and Graduate Singers came to about 190 voices, most of them young and full of energy.

The soprano line glowed with the inimitable bloom that comes when large numbers of scarcely broken and largely untrained female voices lift themselves on high, and Beethoven's misogynistic demands were met without apparent strain.

While the young males lacked the robust attack that should complement the upper lines, they were at least valiant and at best heroic.

All this was the result of the charismatic powers of their conductor, whose attention

to detail and insistence on clarity and precision was at all times in evidence. Her thorough preparation also characterised the choral work in the Poulenc Gloria, an unusual choice to precede the Ode to Joy.

The soloists also were in full voice and fine form. Gillian Sullivan floated deliciously above both choir and orchestra in the Poulenc, revelling in a tessitura that sat around her most lovely notes. With Elizabeth Campbell, Thomas Edmonds and Robert Dawe she completed the best Ninth quartet heard live in Adelaide that I can remember.

The orchestra played its supporting role adequately in the Gloria, but appeared to remain in the same mode for the first three movements of the Ninth.

The solos were disappointing, much of the playing was unshapely, detail was glossed over where it should have been clearly delineated and the high winds were ill-tuned. What the rest of them lacked in vigor, the timpani more than made up for, but the limelight should have been more evenly distributed.

Elizabeth Silsbury

INSTANT *ELIJAH* & THE POST-IV PARTY

FRIDAY 29 SEPTEMBER - SUNDAY 8 OCTOBER

BINGO NIGHT

Friday 29 September 8pm -11pm
Mixing Lounge, First Floor,
Melbourne University Union

The ULTIMATE Fundraising activity! Experience the delights of "legs eleven" and find out why there have been three of these nights in Melbourne since April. Contact Mandy Johnson (03) 482 1194

NB. If you will be arriving in Melbourne after 11pm please let Katie Purvis or Mandy Johnson know so you can find out where the post-bingo coffe will be held.

INSTANT *ELIJAH*

Saturday 30 September, 7:30pm

St Barnabas' anglican church, Balwin Road, Balwin

Re-live all those wonderful memories from Sydney Minifest 1985 ("The Fire descends from HEAVEN!") or hop on board the fiery chariot of fun for the first time. BYO score, or hire one at the door. Admission \$3 with score, \$5 without (\$2 refundable on return of score). All proceeds to Amnesty International. All hangovers to Amnesiacs Anonymous. The performance will be accompanied by the Ad Hoc Orchestra conducted by Ian Irvine (formerly Head of Music at Barker College, Sydney, now at Caulfield Grammar, Melbourne). Soloists include Soong Chung Wai, Jacqui Harrison and Catherine Loke (as the Boy Soprano).

Contact Katie Purvis or Lise Cribbin (03) 565 2114 (w)

POST-IV PARTY

Chez Vanessa Twigg and James Heywood
22 Horfield Avenue, Box Hill North.
Phone (03) 898 2615

Theme: in the Judeo-Christian tradition come as anything from Beelzebub to Billy Graham! BYO EVERYTHING!

BYO GOURMET LUNCH & FILM/SLIDE AFTERNOON

Chez Andrew Howell,
30 Seaton Street, Glen Iris
Phone (03) 885 4620

Bring along all your IV photos and watch the freshers turn green with envy, or revulsion! Say hello to people you never thought you'd do-what-you-did-last-night-to and get to know their names. Relax and enjoy yourself in the best Post-Post-IV Party Picnic way.

For those who are staying on in Melbourne there will be the opportunity to participate in a **Vocal and Choral Fest (1 October - 8 October)** being organised by Faye Dumont. For \$25 (special student price) you can take part in a week of rehearsals culminating in a massed concert on Sunday 8 October. Works to be performed include Handel's *Zadok the ~~Rager~~ Priest*, part of Haydn's *Nelson Mass*, English church anthems and spirituals. Contact Faye Dumont (03) 818 1296 to register.

But the night of nights is

The MUCS 50th BIRTHDAY BALL.

Saturday 7 October, 7pm for 7:30.

The Buffet, Second Floor,
Melbourne University Union.

Contact Robyn Starkey (03) 380 8172 for details.

Please try to arrange your own billeting for these activities. However, if you need help please contact Andrew Howell (03) 885 4620 or leave a message for him on (03) 795 2346.

SEE YOU ALL IN MELBOURNE!!!

MUCS: The First Decade

The story so far... Founded by an act of fusion of the Men's and Women's Choral Societies at Melbourne University in 1939, MUCS enjoyed many years of fruitful choral and social activity. But as the War progresses MUCS takes its choral message farther afield and gains some promising new members. Now read on...

MUCS membership reached almost two hundred in 1946 and one of the incoming freshers was a young bass straight out of school named W. Blyth Johnson (now proud father of Felicity, Susan, Dee and Tim). Blyth recalls enjoying the MUCS performance of Bach's Magnificat in D Major at Queen's College Chapel in August of that year. The AGM Minutes record an impromptu rendition of the Magnificat in Dr Johnson's (no relation) study after supper.

Blyth also recalls a trip to Ballarat in furniture vans. At the time, the choir could not afford buses and customarily hired the vans instead. So, sitting on wooden benches installed especially for the trip and with a canvas covering overhead, MUCS made their way to Ballarat in a convoy of three furniture vans. Around of rehearsals and church concerts awaited them.

In 1947 MUCS sang Bach's Out of Darkness on July 20 at Queen's College Chapel. the choir numbered ninety, leaving little room for visitors in the chapel. Choristers were once again entertained in Dr Johnson's study after the concert.

At 8:30 in the morning on 10 August that year a group of choristers, shivering with cold assembled outside the Gas Company in Flinders st and were loaded into furniture vans for transport to Geelong. After a Sunday morning performance of Out of Darkness at St George's Presbyterian Church, members of the congregation invited MUCS choristers into their homes for a meal. In the afternoon, the hosts showed their take-home choristers around the town and organised afternoon tea before the choir returned home to Melbourne.

The following Wednesday, MUCS repeated the Bach at Wilson's Hall, Melbourne University. Lance Hardy, brother of conductor Dan, played the organ at both the Geelong and Melbourne performances.

In Hardy's final year as MUCS conductor, Blyth became Librarian and ordered forty copies of Bach's Peasant Cantata (later performed by MUCS at the inaugural IV held in Sydney in 1950). The main work of the year was a choral arrangement of Dvorak's Biblical Songs, as well as Bach's A Stronghold Sure. On August 11 MUCS sang the Dvorak to a small but appreciative audience. At the end of the year Hardy was given a leather portfolio by the grateful choristers in recognition of seven Bach-filled years of service to the choir. At the 1948 AGM, B.R.R. Barbour was unanimously elected as President for the tenth consecutive year and Blyth rose to the position of Secretary for 1949.

The new committee also had as its Librarian a fresh tenor called Grahame edmundson (JJ's father) who was to play a role in the organisation of the first IV. The story of his trip to Sydney to talk with SUMS President Colin Russel-Jones about IV and how he met Dnelda Cox, his future wife, will be reserved for another time.

Neils Stienstra

CHORAL ROCK DOESN'T MISS A BEAT

Queensland University Musical Society

Queensland Youth Orchestra

Queensland Youth Choir

instrumentalists and soloists

conducted by Michael Fulcher

and David Clark

Concert Hall, Queensland Performing Arts Complex

27 May 1989

The Queensland University Musical Society and the Queensland Youth Orchestra showed the quality that a cooperative venture can produce in an exciting performance of David Fanshawe's *African Sanctus* on 27 May in the Concert Hall of the Queensland Performing Arts Complex. First, it was a pleasure to hear QUMS take the risk of doing an entirely twentieth-century concert, one that explored the influences of popular and non-European music on the Anglo-Saxon choral tradition. In addition, the two groups reached a standard, in both the musical sound and the look, that left the large audience on its feet in admiration.

The concert opened with a performance by the Youth Choir of David Bobrowitz and Steven Porter's rock cantata *The Creation*. This short piece, in seven connected sections, makes use of much of the rock idiom, from soft blues to hard rock, to trace the story from Genesis. The choir, who sang the cantata from memory, was distinguished by its precision in rhythm and diction- the english words were clear for once without reference to the program. There was also a good blend and balance across vocal lines, and a good balance with the rhythm section (Paul Cheeseman on electric guitar, David Adelt on rock drum kit and Michael Fulcher on piano). The group produced a young, bright, sometimes slightly raw tone, which was perfect in the hard rock sections, though less so in the softer, ballad passages. The conductor, Robert Clark (who founded the Youth Choir six years ago) made very good use of dynamic changes to contrast the various sections, while allowing the steady beat to unite them. He achieved a disciplined but enthusiastic performance which was very well received.

The second part of the first half was a presentation by QUMS of Leonard Bernstein's *Chichester Psalms*, conducted by Michael Fulcher. This setting in Hebrew of Psalms 100, 23 and 131, with additions from other psalms, was written in 1965 for Chister Cathedral. The version used is scored for SATB choir, treble solo, organ, harp and percussion. QUMS generally gave a very competent performance of the Psalms, with precision in rhythm and good, bright tone, especially in the sopranos. Unfortunately, the choir and instruments were placed too far back on the stage and the sound was a little muffled. The harp was sometimes almost inaudible, although Julie Shevlin's percussion was excellent and Christopher Cook's organ work was properly mysterious and in good balance with the choir. Christopher Hudson's treble solo in the second movement (the beautiful *Adonai ro-i*, The Lord is my Shepherd) started haltingly, but went on to show sensitivity and purity of tone.

The highlight of the evening was a joint performance of the *African Sanctus*, conducted once again by Michael Fulcher.



12

The role of the conductor in this thirteen-movement extravaganza combine music with management and air traffic control, as the choir blends with soprano solo, percussion, electric guitar, bass guitar, piano and pre-recorded tapes of African tribal dances and Muslim calls to prayer. Michael Fulcher handled the whole effort with enormous skill, blending singers and musicians with the taped segments (he often needed headphones for this) with no apparent errors and achieved a driving, exciting sound throughout. The musicians (all those mentioned above, along with Bradley Volz, piano; David Sandercoe, bass guitar; Darren Hulcombe, percussion and Robert Clark, ethnic percussion, in a showmanlike performance) added contrasting Western and African elements to the taped music.

Linda Brady was a good choice for the soprano solos, as she can combine convincingly a folk-rock look and sound (as in the Lord's Prayer), a harsh, desperate quality (in the *Crucifixus/Rain Dance*) and a straight serious tone (in the *Agnus Dei*). Finally, the choir, who like everyone else were using microphones, excelled, producing a brilliant fortissimo start (*Sanctus*), a breathy, mysterious sound in the *Kyrie* and chants and, from the sopranos, a thin keening tone in the *Gloria* which matched perfectly that of the singers on the tape. One's standards may be lower for this type of music, but it would be hard to fault anyone in this performance. The old traditions will never die, but it is very satisfying to see them occasionally contrasted with this kind of performance.

Cindy Gallois.



It is unimportant that *Life Is A Long Quiet River* is not hilarious. It is strong enough to claim and hold our interest and when it does have something to for us to chuckle over, that is a bonus.

Spirited singing and enthusiasm add dynamics to festival

The 40th Interspersed Choral Festival, Canberra Symphony Orchestra. Conductor: Hans Gunter Mommer. Llewellyn Hall, Friday, July 14, 8pm.

ENTHUSIASM and spirited singing were the most noticeable elements of this concert. With strong direction from Hans Gunter Mommer and ably supported by the Canberra Symphony Orchestra, the choir heartily sang it's way through the romantic works of Brahms and Verdi and the drama of Kodaly's *Missa Brevis*.

The brief nostalgic orchestral finale of Brahms's *Song of Destiny* (Op 54) was given much emotive force by the Interspersed Choir from the sustained, resonant, soft moments to the anguished cries of the agitato section. The choir managed the dramatic outbursts of *The Verdi, Four Sacred Pieces*, with full orchestra very well as in the *Stabat Mater*, however some of the unaccompanied singing was a little tentative. The sweet, angelic sounds of unaccompanied female choir in the *Laudi Alla Vergine Maria* contrasted the excitement of the final Te Deum, with eight-part choir and full orchestra, including blaring brass and thundering timps. The plaintive, quieter section of *The Kodaly, Missa Brevis*, by the soloists in the *Flora and Agnus Dei* were well-sustained while the peals of the three soprano soloists in the *Kyrie* contrasted effectively with the darker passages of this movement.

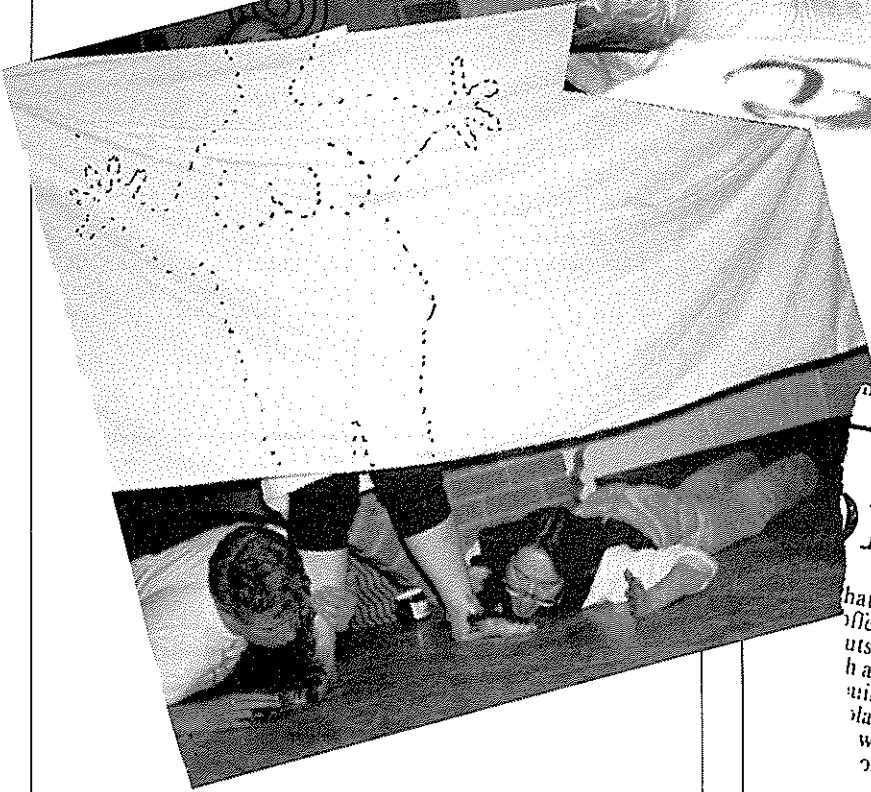
This was the most dynamic of the program and was indicative of the festival's success.

— MARGARET LEGGE-WILKINSON



Plus, on the same program
TWO PROG NIGHT
Bündel

canberra Times 19/7/89



Prints Maggie

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• THE FILTH are in recess at the moment, making the Parliament House a happy, carefree and tasteful place to work. On Tuesday as I crossed the marbled foyer en route to the staff canteen to buy a smoked salmon sandwich I saw a large number of ill-favoured, acne-stippled and stunningly unattractive youths, all wearing identical t-shirts, file out of the Great Hall and into the foyer and mill together as they prepared to leave. I am allergic to adolescents and gave a shudder. On my way back I found that these louts, students in Canberra for the 40th Inter-varsity Choral Festival, had burst into spontaneous song in an imitation of the peculiar venue. They were singing in Latin and were singing of religious things and so almost certainly did not have the faintest idea what they were intoning but the beauty of their emissions was so striking that even my companion, a person hardened against beauty in all its forms, was enchanted and stopped in her tracks until the last echo of their inspirational yodelings had died away. I would not have thought such plain people capable of anything so lovely and I was sorry that The Filth were not there to have their shrivelled souls pumped up by it.

CONTENTS

eDITORIAL	1
LETTERS TO THE eDITOR	
FINISHED FESTIVALS	2
40th IVCF Canberra 1989	
39th IVCF Sydney 1988	
SOCIETY NEWS	3
MUS	
FUCS	4
AUCS	
PUCS	5
MUCS	
SUMS	6
SCUNA	
FORTHCOMING FESTIVALS	7
41st IVCF PERTH 1990	
ASSOCIATION NEWS	8
EXECUTIVE REPORT	
LIBRARY	
ASSOCIATION SURVEY	9
CONTACT NUMBERS	
SCRAPBOOK	10
REVENGE OF THE HEDONISTS	11
INSTANT ELIJAH & POST-IV PARTY	
BLAST FROM THE PAST	12
MUCS: THE SECOND HALF OF THE FIRST DECADE	
CONCERT REVIEW: QUMS AND CHUMS	
" "	13
ITEMS OF INTEREST FROM SOCIETY MAGS	

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All correspondence should be addressed to
 Stephen Schafer
 The Editor eRATO
 Box 150 Holme Building
 University of Sydney
 NSW 2006

The editor can also be contacted by writing to
 18 Victoria Road
 Glebe Point
 NSW 2037
 Telephone (02) 698 9399 (w), (02) 660 4038 (ah).

All items should include the name, postal address and telephone number of the correspondant. Please type (double space) articles, or write them neatly. Articles for the Society News section and Concert Reviews should be about 500 words in length. Feature Articles should be about 1000 words in length. Letters to the Editor are sought on any topic of interest to readers. It may be necessary to edit contributions for reasons of space and layout. The copyright to all material published in eRATO is vested in the authors, from whom permission to reprint or copy should be sought.

Photographs should be black and white, or good quality colour, and should be labelled on the back with the name and address of the sender and details about the image. Photographs will be returned to you if you include a stamped, self-addressed envelope.

Please indicate the number of copies of eRATO which your society requires with each article, as well as any special delivery instructions or changes of address or telephone numbers.

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Material received after the deadline for any issue will not be published in that issue, but may be held over until the following issue. Updated or corrected information may be incorporated upto one week after the deadline. **As of next issue, this policy will be adhered to strictly.**

The opinions expressed in eRATO are not necessarily those of the Association or of its governing body, the Australian Intervarsity Choral Council. The editor takes all care, but no responsibility, for the accuracy of information appearing in eRATO. Readers should rely on their own enquiries when making decisions touching upon their interests.

Back issues of eRATO 56, 57 and 58 are available by writing to the editor and including a stamped, self-addressed envelope.