

# GREAT *PHILOSOPHICAL* QUESTIONS OF THE NINETIES

## Erato asks the experts

1

What happens when you  
finally lose your patience and  
snap at AICSA President  
Jacqui Harrison to  
"SHUT UP, JACQUI!"?

She actually SHUTS UP!!

Yes!! IT'S TRUE!!  
YES, REALLY!!  
NO, I'M NOT DRUNK!  
IT'S REALLY TRUE!!

FACT IS STRANGER  
THAN FICTION

(Erato's expert was Katie Purvis.)

2

IS FOETUS A WANKER?

Erato asks the experts:

Jo Roberts-Thomson  
"No"

Claire Hussey  
<unavailable for comment>

Emma Anderson  
"No"

Natasha Carpenter  
"No. . . .he used to be"

3

In the IV / Minifest debate,  
much has been made of the  
size of festivals but most of  
the discussion has begged

the question  
IS BIG BEAUTIFUL?

Erato asks the experts:

Catherine Campbell  
"Barry, size *does*  
make a difference."

Karen Williams  
"I think I rather prefer  
the smaller ones"

Kathy Pope  
"Size makes a difference,  
but it's not the *only* thing  
that makes a difference."

Remember folks, you read it first in

# erato

# 73



# AICSA

I'm still waiting for the AICSA President's article or AIVCC report. In the meantime, here are excerpts from the AICSA President's article in *Erato* 23, March '77 (i.e. when Kim was very very small).

As another academic year begins may I first welcome [plus la meme chose - Ed] all new members. In joining the Choral or Musical Society you have, you also became part of the Australian Intersociety Choral Societies' Association, which now has more than 600 members in Australia and New Zealand. AICSA is a co-ordinating body, constituted in 1974, and aims to strengthen the student choral movement.

It produces this magazine, *Erato*, co-ordinates the annual InterVarsity Choral Festival, maintains a catalogue of choral music and is an information bureau/problem-solving centre/liaison office for member Societies, whose Presidents meet at IV to discuss policy and new ideas.

Entering only its third year of existence as such, AICSA is not far beyond the teething stage [plus la meme chose - Ed] and there is much to be done before it can really assert itself in the arts world.

But the Association's future strength depends on its members i.e. you. By attending IV you help perpetuate the great choral tradition on a grand scale. By reading *Erato* you will learn what other Societies and the AICSA Executive are doing. But by discussing and writing articles you will spread ideas and interest. Due to economic problems, *Erato* is only being published four times this year, so if, between editions, you have an idea for AICSA or a problem you think we can help you with, please write directly to me and we'll see what we can do about it. Communication within the Association is essential if we are to be anything more than just another Australian bureaucracy. [What went wrong?]

You will note that the Choral Composition Competition's closing date has been extended. Response has not been exactly overwhelming [It wasn't when I received the CCC in '85, either, although we got a few good entries - Ed] and it seems that the last *Erato*, in which details first appeared, was not circulated very well within some Societies. [plus la meme chose - Ed] I sincerely hope this one and future editions will be.

Money is a constant problem, or should I say, the shortage of it is, [plus la meme chose - Ed] and future funding is getting attention. . . but it is a long slow process. [plus la meme chose - Ed]

All the best for 1977

Margaret Tamblyn, President  
Sefton Park, SA 5083

As you'll see from reading that, AICSA then had goals similar to those of today. I think the aspiration not to be just a bureaucratic process has dimmed a bit. The Choral Composition Competition was well intended but underfunded and perhaps, poorly targeted. When the AICSA exec revived the Competition in 1985 it was heavily and roundly criticised, especially by the then *Erato* editor. And there are still problems with distributing *Erato* within societies; I've sent out 700 copies of *Erato* 72/72.0.2 and there are still people saying they haven't seen it/don't have the information contained in it. Obviously a lot of what Margaret wrote is much the same today - the more things change, the more they remain

the same. But I draw your attention to her comments about money. Now, in the IV-Minifest debate, I have heard repeatedly that we can't expect things to be the same as they were in the seventies because inter alia everyone was more prosperous then. Well, it's obvious AICSA didn't think so. And, at that time, I didn't think so. All you ever heard about was concern over growth in the number of longterm unemployed and protests about cuts to health care, education, sewerage works, public transport etc. The more things . .

An article from the current AICSA President will appear in the next issue. Deadline 27-5-'94.

APRIL 1994

Week 16

23 SATURDAY

113-252

7.00

8.00

9.00

10.00

11.00

12.00

1.00

2.00

3.00

4.00

5.00

6.00

7.00

8.00

9.00

Dear Diary, 10.30pm! I'm late!

I'm meant to meet Brad at 7.00pm for the Fabulous Minifest Ball. It was to be oh so sophisticated at the Elvin Club in Melbourne Place, the city, with a 3 course sit down dinner, wine and amazing music by the Figs! Just ask anyone, they're like ... well, you know.

Brad - Dear Brad <sup>♥</sup> - had already paid for the tickets (\$40.00 each).

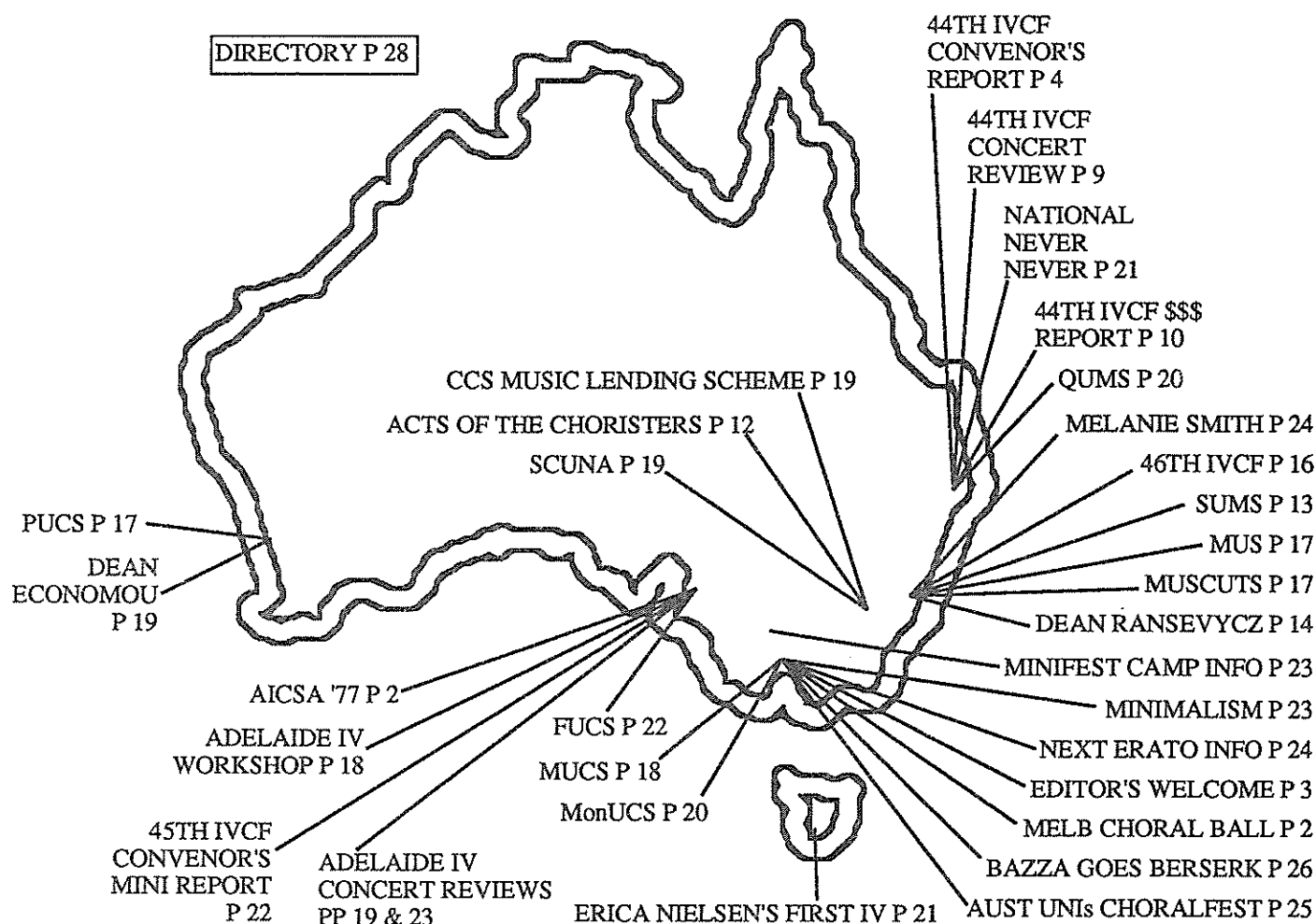
And I had my 1950's peachcrush number all set to go. You know, all so formal like.

Now I'm late. What to do? Maybe it's all a dream ... Cinderella.

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
MTWTFSS	MTWTFSS	MTWTFSS	MTWTFSS	MTWTFSS	MTWTFSS
31 1 2	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5
3 4 5 6 7 8 9	7 8 9 10 11 12 13	7 8 9 10 11 12 13	4 5 6 7 8 9 10	7 8 9 10 11 12	13 14 15 16 17 18 19
10 11 12 13 14 15 16	14 15 16 17 18 19 20	14 15 16 17 18 19 20	11 12 13 14 15 16 17	14 15 16 17 18 19	20 21 22 23 24 25 26
17 18 19 20 21 22 23	21 22 23 24 25 26 27	21 22 23 24 25 26 27	18 19 20 21 22 23 24	16 17 18 19 20 21 22	23 24 25 26 27 28 29
24 25 26 27 28 29 30	28 --	28 29 30 31	25 26 27 28 29 30	23 24 25 26 27 28 29	27 28 29 30

Stay tuned for more exciting Cinderella stuff ups brought to you by Minifest

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## ACTING DEPUTY PRO-VICE- CHANCELLOR'S (EDITOR'S) WELCOME TO NEW READERS

Welcome. This is *Erato*, the national newsletter of the Australian InterVarsity Choral Societies' Association (AICSA). You are not a member of AICSA but the choir of which you are a member is, in itself, an AICSA member. That is to say, AICSA is a federation. As with any federation formed voluntarily by the constituent members, AICSA has limited powers and there is a reluctance to cede any more to it. More of this later . . . much later.

As I say, welcome. In reading this mag you will see repeated references to InterVarsity Choral Festivals. These may be referred to as IV, IVs, IVCF or InterVarsity and there may also be a number (e.g. 46th IVCF) or a place name (e.g. Sydney IV). There are also Minifests, which used to be called 'Minifests' but now go by an arguably dazzling but unarguably baffling series of names all trying to sound more grand and less mini. Don't be put off by all this.

To find out what these festivals are, ask someone in your society who has been to one. Or two. Or fifteen, they can be addictive (but only in the nicest possible way). If you are told, "Well, they're really amazing and it's impossible to explain but you really have to go!" then you should ask someone else for a more factual explanation that makes sense BUT you should not discount the raw enthusiasm of that first answer. It testifies to the essence, even if it doesn't give you many facts. Of course, the best way to find out is to do it - and if you haven't done it before then the next time you do it will be the first time, so for a quick foretaste read Erica's article *My First IV* (p 21). If there are any copies of the last *Erato* lying around, you might try reading Kim's article *You Always Remember The First Time* which says the same thing in different words (i.e. conveys the same essence through different facts). It's as if only the names have been changed (to confuse the innocent).

The other thing new readers may notice is that there is a vigorous debate already in progress about the relationship - if any - and such as it is - if it actually *is* at all - between IVs and Minifests. Now, it can be embarrassing to walk into a room only to find an argument already going BUT don't be put off. The current debate has been brewing for sixteen years and if we had had this shitfight ten years ago we would all have been better off for some time now. It's just that a major crisis last year has finally forced people to stop being polite and face facts. If in doubt, it's probably better to say "Hmm" and look intelligently thoughtful until you figure it out for yourself. As The Great Prophet says, "Life's a bit like that."

Be all that as it may,  
the welcome is genuine.

Welcome.

# 44TH IV CONVENOR'S REPORT

## OPENING REMARKS

I am pleased to present the final report of 44th InterVarsity Choral Festival to the 1994 AIVCC assembled in Adelaide. I note that in my final report as Convenor of 37th IVCF I expressed the desire to "have my time again", so that I could do some things better. Of course I considered that to be merely a rhetorical flourish, and had no inkling that I would in fact have my time again.

Regretfully I could not attend in person, owing to a number of complicated factors. Like the Pet Shop Boys, I would have liked to have gone (South) West! I hope and trust that 45th IVCF is going well, and will be a profoundly enriching socio-politico-musical experience for the revolutionary comrades there assembled.

I volunteered to be the replacement Convenor of 44th IVCF somewhat reluctantly, given that I had many other demands on me at the time. I hope that what I and the Committee finally produced was worth all the effort, and I look forward to being in the audience for the next Brisbane IV. I promise/guarantee that I will not be Convenor.

I often point out to people that Brisbane IVs have a history of innovation and risk-taking. I can safely report that this tradition has been continued, in that we have given what I am quite confident is the smallest IV on record. I shall discuss this later.

I can say that 44th IVCF was a great success musically, socially and financially. The financial statement bears out the financial success. The choir gave a fine concert of good music in a superb and atmospheric environment, responding enthusiastically and intelligently to enthusiastic and intelligent direction, and which was appreciated by a large and discerning audience. Socially we aimed for a good time to be had by all, and it was.

If this report seems long and waffly then I am sorry. If it seems too analytic, that was my aim. I hope that the occasional useful comment might be found. It distills the reports given by Committee members at the wind-up meeting with my own observations and comments.

N.B. Address any further correspondence to The Secretary, 44th IVCF, 132 Raymont Rd., Alderley, QLD 4051.

## BASIC DETAILS

### Committee

Convenor:	Noel Wilmott
Secretary:	Duncan Unwin
Treasurer:	Beth Logan
Camp Officer:	Evan Jones
Librarian:	Nicole LeMaistre
Publicity:	Steven Young
Concert Manager:	Erik Isokangas
Social Secretary:	Tim Golding
Transport/Billeting:	Stephen Pike
Assistant:	Moiria Chapman

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## Dates

July 3 to 18, 1993 Camp 3-9 July

## Venues

Camp:  
Luther Heights Youth Camp, Coolumb  
Workshop:  
Mayne Hall, Uni of Queensland  
Rehearsals:  
Mayne Hall and Nickson Room, U of Q  
All Saints Anglican Church, Wickham Tce  
Concert:  
St. John's Cathedral, Brisbane

## Music Staff

Conductor: Ms Emily Cox  
Accompanist: Mr Christopher Cook  
Assisting: Mr Kynan Johns (FUCS)  
Workshop: Mr Stephen Leek

## Repertoire

John Rutter: *Requiem*  
Charles H. Parry: *I Was Glad*  
R. Vaughan Williams: *Five Mystical Songs*  
Thomas Tallis: *Spem In Alium*

## Performers

44th InterVarsity Festival Chorus  
Pro Musica Singers  
Christopher Cook - Organ  
Leanne Kenneally - Soprano  
Adrian McEniery - Baritone  
Instrumental Ensemble  
18 augmenting singers for *Spem In Alium*

## Choristers

Total: 117  
IVCF: 81 Workers: 33 Students: 39  
plus assorted part-time registrants  
MUCS 6, MonUCS 10, SUMS 2,  
AUCS 12, QUMS 35, FUCS 5,  
SCUNA 8, MUSCUTS 3  
Pro Musica Singers 19  
Augmenting singers 18

## Other Activities

(A) Workshop with composer Stephen Leek, at Mayne Hall, Sunday, 11 July.

(B) Public songbook concert, Topstage, the Queen St Mall, Saturday 10 July

## Sponsorship

Metro Nissan, Herron Pharmaceuticals, Caroma Industries, Brashs Palings  
The Vice Chancellor, University of Queensland, through the Bowen Fund.

## HISTORICAL BACKGROUND

The first steering committee meeting took place on 15 October, 1989, to discuss the basic features of the festival, including camp, choir size, concert formats, and finance. The organising committee was elected at the 1990 QUMS AGM and met at various times over the following year.

It was decided in January 1990 that the festival would be held from 2 July to 17 July

(the year having been established through the IV roster and the date to co-incide with the 2 week inter-semester vacation at Uni of Qld); that there would be two concerts - the main one in the Concert Hall and a second in a venue like St John's Cathedral; that Australian resident conductors and soloists should be used; and that the festival should become incorporated.

Minutes for the period up to about February 1992 are quite sparse, so there is little on the official record to show what was going on. It had been decided to approach Dr John Nickson as chief conductor, since he is a former Eichenberger student, is a very experienced choral director, and an IV participant from the late 1970s. An earlier idea of engaging Rodney Eichenberger was discarded as too costly for the size festival anticipated (120 to 150 max). Campsite options included the residential hotel at Bond University but it is unclear if this was seriously followed up.

Fundraising of various sorts was taking place but the committee was working very much in the wake of the QUMS operations of the time, which included a disastrous loss from the 1989 *Hodie* performance and the high budget of the 1990 *Sea Symphony* performance. NO concrete moves had been made regarding incorporation or the generation of large-scale corporate sponsorship. A contract was sent to Dr Nickson in February 1992.

The AIVCC at Hobart (February 1992) saw us trying to undertake damage control regarding, among other things, whether 44th IVCF was actually going ahead. At this time I was not on the Committee and had not been party to many discussions. I also had the job of trying to convince people that we were serious, despite being the only QUM at Hobart (which was one of the smaller IVs in recent times, fielding I believe 98 people on stage).

By this stage Luther Heights had been agreed on as the camp, since the Committee wanted to minimise the costs for people attending. A meeting was held with John Nickson in March 1992, and the Mozart *Great Mass in C-minor* and Handel *Dettingen Te Deum* combination was proposed. The works were considered challenging, especially given Dr Nickson's preference for brisk tempi, and yet not so stressful that the choir would revolt. Programming had to take into account the local choral market, previous or forthcoming IV repertoire, anticipated choir size, and the availability of an orchestra. Therefore choices suitable for Brisbane were harder to make.

A push was made to try and get people to go to SCF, and to strengthen interest in QUMS about the IV. However, it was also becoming apparent that progress on the IV was slowing down, especially on the fundraising side and with regards the general organisation. The QUMS Committee, at a meeting of 2 June, '92,

erato

expressed its concern at the situation and passed a motion of no confidence in the Convenor (David Bentley). No other person being willing to undertake the role, I accepted the job of Convenor and a meeting was held on 14 June to bring us up to date.

Among the issues still outstanding at that time were: John Nickson's contract; the engagement of an orchestra (originally to be the Conservatorium Symphony, due to Nickson's involvement); the appointment of a new Treasurer; venue hire; the minor concert; publicity for SCF; and the role of Michael Fulcher (QUMS' conductor and a conducting student of John Nickson).

I reported the situation to the AIVCC at SCF and tried to re-assure it that the Festival would proceed, although frankly I was worried (since my previous dealings with John Nickson were not pleasant). We had a quite haphazard publicity push at SCF - remember the review and the strangely inaccurate handout. Nevertheless, I did not believe there was any cause to think that 44th IVCF was not going to go ahead. My desire to do *Spem In Alium* sparked noticeable interest and I picked up quite a few hints from SCF about things to do and things to avoid.

By November 1992 it appeared that things were starting to fall into place. John Nickson had expressed concern about the amount of contact he had had with the Committee, and I spoke to him about this and about the outcome of approaches to the Queensland Performing Arts Trust to have them sponsor IV as a special event. Emily Cox had been approached to do *Spem In Alium* and was going to be able to tell us her intentions early in 1993, once her own commitments had been confirmed. Orchestral approaches were still to be made, but were not considered problematic at that point.

On 6 November 1992, John Nickson withdrew as conductor, giving as his reason the possibility that he would not be able to obtain leave from the Conservatorium (whose term started on the first Monday of the Festival). He had already sat on his contract/engagement letter for nine months without comment.

A meeting of 22 November resolved to engage a new conductor for the main concert, with the option of changing the programme as necessary. By mid-January Antony Walker (Musical Director of Sydney Philharmonia Society) had been approached, and he agreed to keep the programme. It became apparent that the orchestra would need to be a scratch professional orchestra, owing to the Qld Youth Orchestra being unavailable, and without John Nickson access to the Conservatorium Symphony would be harder.

Fundraising was still proceeding, through monthly trash-and-treasure stalls, chocolates, and other avenues. The possibility of QUMS undertaking a minor art union under new rules issued by the Justice Dept was also being explored. Emily was still unsure at this stage about her involvement for the minor concert.

Antony Walker was unknown to all of us, but had received strong endorsements from a number of people, including the proposed tenor soloist for the Mozart, who had worked under Mr Walker in Sydney. His appointment was problematic in that he had to leave the Festival on several occasions to undertake Mahler symphony rehearsals in Sydney. It was considered that this could be worked around, given that the cathedral concert was originally scheduled for Tuesday 13 July.

Things picked up apace from January through to May. Difficulties in securing an orchestra were almost insurmountable, owing to the major orchestras being otherwise committed (QSO on tour, Qld Philharmonic playing for the opera that day; the QYO preparing for its own concert and the Con Symphony also preparing for a concert). Arrangements were being made to secure the Qld Pops Orchestra - a free-lance professional orchestra with a HUGE following in Brisbane, but not with a large reputation for this sort of music (being more into Last Night At The Proms - style presentations). The cost of this ensemble was quoted as \$11,100 for three calls, and their administrator required a bank guarantee of funds availability before proceeding. Private arrangements were being considered to meet this higher-than-budgeted cost.

A change in repertoire was made - from Handel to Bruckner *Psalm 150*, since Mr Walker was not certain of the ability of the orchestra to master Baroque string articulation on the limited number of calls available. This caused its own problems, referred to in the Librarian report. Mr Walker also substituted the Poulenc *Organ Concerto* for the originally proposed Handel concerto.

Soloists had been engaged, Emily and Chris Cook had been engaged, the cathedral and the Concert Hall both booked, initial publicity was commencing, and things were getting ready to happen. QUMS had been given authorisation to undertake a minor art union, which was a bit unexpected, but tickets were not ready until 9 June. Unfortunately we did not get sponsorship for the major prizes.

A lingering problem was the size of the Committee, which remained incomplete until only about two months before the Festival. We had also discovered that the camp booking had been cocked up/misunderstood by the camp authorities, and we were to leave the camp on Friday rather than Saturday as planned. Also problematic was the situation with QUMS, since the October Verdi *Requiem* had decimated the Society financially. Funds that were originally intended to be available for the purchase of IV music had to be diverted to QUMS, creating a \$1,000+ budgetary headache.

However, the Festival was going into optimistic final countdown mode.

That is, until a telephone survey of societies was carried out, to get some kind of rough estimate of numbers. Through a number of calls over June 3 to 7 it became apparent that an attendance disaster was in the pipeline. Initial

estimates were for 43 to 50 interstate visitors. QUMS attendance had not been solidly polled, but was estimated to be about 20 on a full-time basis, with other people part-time.

Reasons for this were many and varied, and are covered in the Convenor's Rave. Certainly we had a problem with information going out late and with the changes that had been made up to that point. In any event, all that had gone before was nothing compared to what came next.

Options canvassed included: scrap the festival (since we were staring into the eye of a budgetary disaster of \$12,000+, and a musical joke in the Concert Hall, with eighty people trying to form a double choir and compete against a Bruckner orchestra); revise the format, budget, program and keep Mr Walker; or forget Mr Walker and start again, probably with Emily as the chief conductor and focus on the cathedral concert.

We chose the latter. The engagements of Mr Walker and the Mozart soloists were cancelled; the Concert Hall booking abandoned, with the loss of nearly \$900 in hiring deposits; the cathedral concert shifted to Saturday 17 July (causing many problems to Emily, the augmenting Brisbane singers for *Spem*, Pro Musica Singers, and the cathedral authorities). We lost hiring fees for the Bruckner, Poulenc and Mozart orchestral parts, and some expenditure on Mozart vocal scores. The whole focus of the festival had to shift. Efforts to find a second concert opportunity came to nothing, but we were able to schedule a workshop with Stephen Leek instead.

The rest, as they say, is history.

## TREASURER'S REPORT

Please refer to the attached financial statement.

The many changes that occurred meant that the budget was being revised constantly during the last few months, and bears little resemblance to earlier plans. The Treasurer had little input into many of the budget revision discussions, these being worked out between the Convenor and the Secretary. This may not have been ideal, but was due in part to Duncan having been at one stage Secretary/Treasurer, and having the spreadsheets available. Beth came onto the Committee late in the proceedings.

Budgeting was taken very seriously by all of us, as was the problem of liquidity, which Beth monitored very carefully. Budgets covering various scenarios were drawn up, particularly when we had to decide what to do in the light of the attendance survey. Final budgeting, liquidity, and financial record keeping were her province.

The Convenor wanted a "Truth In Print" style budget, so that we could see what sort of shape we would be in, and be prepared for the expected loss (estimated at 23 June to be around \$4,000). A profit has, of course, been a pleasant surprise.

Metway Bank was chosen at an early stage, and difficulties were experienced regarding nightsafe facilities (they have none). Fortunately they open in the Queen St branch on Sunday, allowing the prompt banking of the concert takings.

Major features of the statement include:

Music costs - blown out by the loss of the hiring fees for scores and parts not ultimately required (Poulenc, Mozart, Bruckner parts), and the Rutter purchase;

Social activities - the rego fees, incorporated in Admin, included Academic Dinner costs, so the loss shown in the summary is not as severe. We basically paid our way socially.

Grants - hilariously, we have bailed out QUMS, rather than the opposite.

**AICSA TRUST FUND** - An application was made to the AICSA Trust Fund in early 1993, when it became apparent that we needed extra funds, in view of a total lack of government support at any level. This application was not dealt with, owing to the trustees not being aware of the application (for reasons uncertain to me), and the inability of the Trust to make decisions without reference to a trustee who was uncontactable. In the event we did not need the grant. I am concerned about what happened and hope that no-one else has such problems. This raises the question once more of what the Trust Fund should be doing, how and when applications should be made, and under what conditions.

Beth did a sterling job in dealing with the demands of the position, monitoring liquidity, establishing realistic budgets, urging caution in expenditure, and in maintaining meticulous records, while at the same time keeping her cool and having fun! These are some of the most important aspects of any venture like this.

## FUNDRAISING

The fundraising target was set with a view to what QUMS would be able to manage comfortably, without major stress on members. The original target of \$4,000 was passed but it is a proof that fundraising needs to be approached seriously.

Unfortunately, serious fundraising only commenced in March, 1992, when Erik joined the Committee. Fundraising was split in responsibility between the Convenor, Erik, Duncan, and other individuals doing isolated jobs.

The best methods were chocolates, trash and treasure, and cake stalls. Wine/port sales (important to 37th IVCF) were considered but not taken up due to the increased costs involved these days.

The granting of an art union permit came late, due to delays in lodging, and although it only just made a profit, it was important in showing that QUMS could at least qualify under the more relaxed rules effective from 1993. This required a single person keeping track - it is lucky that no tickets or money

went missing. It was not a good idea to ask the choir to help us flog tickets around campus and for that we sincerely apologise!

Our bacon was saved by the grant of \$2,000 from the Uni of Qld Vice-Chancellor (based on an application made just before IV1, and supported by the new Dean of Music), and a grant from Clubs & Societies waiving a photocopying bill of around \$500.

Sponsorship in kind was limited but very much appreciated. The Nissan Patrol was very useful, as was the Vitamin C, and most of all the piano from Brashs Palings.

T-Shirts sold well but the warm weather reduced the need for the fleecy IV jumper. Remaining stocks will be offered for sale to QUMS people and the rest given to charity.

The major lesson to be learned is that fundraising **MUST, MUST, MUST** start early; be directed with a plan covering cash generation, sponsorship-in-kind, and grants; and be under the control of one or two dedicated, persistent, well-organised people.

## CONCERT MANAGER

The major job of the Concert Manager for this festival was to organise rehearsal venues and the cathedral concert - the Concert Hall, had we gone there, would have had its own backstage staff.

A proposed concert in Toowoomba, scheduled for Sunday 11th, had to be abandoned when it was found that the church organ was not up to scratch, and both Emily and Chris had difficulties that day. This concert had been suggested as a way of giving some focus for people only staying one week, and as a dry run for the cathedral concert - especially *Spem*. Practical difficulties made it impossible to proceed. The workshop with Stephen Leek was quickly arranged as a substitute. Given that it was pouring with rain that weekend it is probably a good thing we were not all trying to drive to Toowoomba.

Erik fell into the position very close to the Festival partly by accident, when it became apparent that his experience was needed. His main rule of thumb was to pencil book everything in sight early, and this was useful in dealing with the many changes of plan.

The cathedral concert went very well, the main jobs being organising our own front of house staff, and setting up the stage. The latter job went smoothly thanks to the enthusiasm of the choir, and Bazza's assistance.

An audience survey was also carried out, similar to one carried out by QUMS for its April performance in the Cathedral. As with the QUMS concert, most of the audience heard about it from friends, showing that word-of-mouth is very potent as advertising.

The Concert Manager also undertook the production of the festival poster. It was produced by first taking a photo of a stained glass window at St John's with a diffraction star filter, digitising it using a colour scanner,

editing the picture on a computer by adding text, company sponsor logos (which were also digitised), then printing on a colour laser printer. Colour photocopies were produced at Clubs & Societies for only 39 cents each.

The Festival Committee lacked a Concert Manager until quite late in the proceedings, when Erik took on the task (assisted by Lydia Blackburn), and it is considered that this is not ideal.

## LIBRARIAN REPORT

The Librarian had experience as the QUMS Librarian, and originally took on the position in a music-hunting capacity, thinking it would (i) fit in with the lighter period of QUMS duties, and (ii) that the position would be filled by someone on a permanent basis. When a permanent Librarian was not found the job became shared between Nicole (handling the location and ordering of music) and Moira (handling the distribution and collection).

Nicole was not only unable to be at all the daytime rehearsals, but was also severely restricted in workhour telephone access. The Convenor was able to assist with music searching and calls. The split of duties worked okay, but as with other Committee positions it would be preferable to have a permanent occupant early in proceedings.

Locating music was not easy, due to the ever-changing programme. In particular, Rutter's *Requiem* was not chosen until two weeks before the festival, necessitating a mad scramble to obtain enough. The festival songbook was also produced by Bazza shortly before the festival, and his assistance with that, and the Rutter purchase, is much appreciated.

A major problem was that, due to the flexible nature of attendance at the IV, it became difficult determining who was singing in what, and what was needed.

The AMCOS licence to record and produce copies of the concert only arrived in early January '94, hence the delay in sending tapes.

## Works

Mozart: *Great Mass in C-minor*. This is a problematic work, like the *Requiem* because it is incomplete, and therefore exists in different editions. John Nickson said the work was at the Qld Con, but did not specify the edition. In fact the Con borrowed theirs from New Zealand. The Canberra Choral Society Lending Scheme catalogue was approached but the information obtained about Mozart was partly inaccurate.

Ninety Schirmer edition scores were borrowed from Canberra Institute of the Arts, for the low, low fee of \$50, and would have been sufficient to do initial work on the early movements. Antony Walker required Barenreiter scores, the vocal scores for which were not available in Australia. Eulenberg edition scores (similar) were being ordered from Christchurch City Choir, New Zealand, when the decision was made to change the concert.

As a result, the hiring fee for the orchestral parts was forfeited.

Rutter: *Requiem*. Several other performances happening around the same time attest to the popularity of the work, and made our situation difficult. Sixty scores were purchased and arrived in time for the festival. Fifty-nine were hired and arrived on the first Monday of the Festival. One hire score was lost (replaced by a QUMS copy).

Tallis: *Spem In Alium*. These part-scores were especially produced by Pro Musica Singers for use in their proposed March 1993 performance. The IV contributed \$160 to the cost of producing extras.

Parry: *I Was Glad*. A combination of legal photocopies and copies from the Music Dept.

Bruckner: *Psalm 150*. The ABC had orchestral parts but only 20 old vocal part scores. The vocal scores could ONLY be purchased from the publisher in Austria, at enormous expense (and requiring air freight). The publishers did not lend scores, nor would they approve a licensed photocopying with purchase and delivery by sea-freight. Consequently, this rarely-performed, and very exciting, work became untenable.

Handel: *Dettingen Te Deum*. Again, no direction regarding the edition to use (it was assumed it would be Novello). This was harder to locate than the Mozart, but the change to the Bruckner occurred before any were ordered. Again the CCS Catalogue contained out-of-date information. It is recommended that the information in the catalogue be acted on early. Particularly annoying was discovering, after IV, that the Qld Uni Music Dept had 50 of the Novello scores, which QUMS used for its October concert, and which were not catalogued anywhere.

Vaughan Williams: *Five Mystical Songs*. A combination of large accompaniment scores, and choral parts. This was fairly easy to obtain.

## CAMP / SOCIAL REPORT

Evan was a good choice as the Camp Officer and he worked well with the Social Secretary to run the operation of social events at the camp while Tim was away.

Luther Heights is a good site for High School camps, and was a cheap camp compared to some recent festivals. However it has limitations - catering, the availability of quiet dorms (not possible on this occasion due to the lower campsite being booked by another group), and the lack of a decent phone (which caused the Convenor in particular a lot of headaches).

The lack of a Commonwealth Bank in Cooloom caused some problems for participants, which should have been foreseen. It was fortunate that other local venues were available for alcoholic party events.

The attraction of Queensland in winter is of course, the beach, and we were fortunate in having really good weather for most of the

camp. It is possible, however, that Luther Heights has run its course, and a new venue should be considered for the next Brisbane festival, although the options are limited. Hopefully, it will be a wet option!

Tim Golding joined the Committee not long after arriving in Brisbane, and set about organising a good social programme which was fairly easily adapted to a small festival. The Surrealism theme was selected on the run, by the Convenor, and proved to be a winner with the Choral-Trek sideline. The choir readily entered into the spirit of events like the Surreal Painting.

With the unfortunate death of Ross Worrall the film night was a problem, but the alternatives - *The Jazz Singer* and *The Thirty-Nine Steps* - were very well received. *Ben Hur*, on the other hand, is something of a marathon at the end of a long day but it was fun playing "spot the Rolex".

This Festival also created a first, by having the event video-taped. Erik organised filming of the Festival and the final video is available at Adelaide IV. This opens up all sorts of new avenues for the future.

The smaller than expected numbers caused problems with the rate of alcohol consumption being less than expected by the Surfies Club, plus a reluctance by them to stay open late.

QUMS has limited student housing resources for coffee parties and there was also the concern that the choir not blow itself out in mad partying. It is recommended that IV budgets should incorporate a figure for carpet cleaning at host's dwellings. Strangely, the choir was less party-animal than some. The fact that 60% or more of the choristers were couples may have had something to do with this! The high point, undoubtedly, was the sauna/pool party (where was I??), and overall, I think the choir had a good time. We aimed to give our guests a good time for all, and to be friendly. I am sure we succeeded.

## TRANSPORT / BILLETING

Stephen Pike took the transport job at 37th SIVCF, and I was pleased to have him on board a second time. He joined about ten months before the festival and undertook valuable work in hunting down accommodation. His leaving the festival during the camp was unfortunate but I accept he had his reasons for doing so, and I thank him for his work.

The small size of the choir made it easier than expected to find lodgings. Nevertheless, we still were slightly pushed - just ask Bazza!

It was an unexpected disappointment that we could not get a University minibus for the festival - the expectation that they would be easy to get proved to be unfounded. We were lucky to get the Minibus From Hell, and thank Darren West for his efforts in driving it. The Bazzavan, as usual, was a multi-purpose workhorse, and we thank him as well.

It was also embarrassing to miss our first two arrivals, who waited - tired and lonely - at the Transit Centre, prompting the damning aside, "This is just like Sydney Choral Festival."

Festivals should make sure that vehicles are available early, and having a spare car or two (such as for car-less Convenors) is a good idea. The supply of the Nissan Patrol was a valuable piece of sponsorship. Drivers need to be rostered.

At a late stage we received a request to subsidise, if possible, the costs of a minibus from interstate. It was argued that this would assist us greatly and be an incentive to those still undecided about coming. We decided not to, with reluctance, owing to the cost and the late stage of proceedings. I still think the idea has merit, if put early, and is not an unreasonable cost to a festival.

## GENERAL ASSISTANT

As General Assistant, Moira did hundreds of little tasks which are too easily forgotten in the glare of the big picture! She was the nursing sister for the camp, organised materials for the highly successful surreal painting competition, transported people around, ran errands, loaned her car to the Convenor (for his assignation by the sea with Emily), and many other things.

She also acted as assistant to Nicole, and had the very trying job of supplying scores to people, replacing losses, coping with undersupply, and later getting it all back. After financial management, this would have to be one of the most difficult and sustained jobs.

Finally, she was enthusiastic, committed, and positive at all times. It is likely she was more so than the Convenor sometimes! Committees need more people like that, and it is strongly recommended that several people should act as general assistants, to deal with all the minor, time-consuming, nitty-gritty tasks that crop up.

## PUBLICITY

Steven Young joined the Committee only six months before the Festival commenced, so his work was fairly concentrated, and was rushed in the month prior to the festival, and during the festival itself.

The programme changes, date changes, and format changes conspired to make many publicity avenues not viable due to expense or deadline considerations.

Advertising included:

- Two ads (May & July) in the 4MBS Radio Guide which has a circulation of c 3,500. The May ad became out of date with the cancellation of the Mozart concert.
- Two display ads in *The Courier Mail* obtained at cheaper than normal rates by being booked as University Advertising.
- Free advertising through the Uni of Qld Alumni Newsletter.



• Press Releases, although an article in the local arts journal, *Perform*, was useless since it was inaccurate on many counts.

• The publicity singing on Saturday 10 July, in the Queen St Mall, as part of the Brisbane Livability Awards week - we hope the pouring rain did not dampen people's enthusiasm for the Sunshine State!

• A radio interview with Emily over 4MBS.

• The usual handbills and posters (see Concert Manager's report), which were produced under budget constraints.

The concert programme was a budget production due to it serving as the entry "ticket" into the cathedral. It was produced very close to the concert date. Mailouts were later than desirable, due to the rushed nature of the final planning.

Many other publicity options - banners across Adelaide St, TV coverage, gloss ads in ABC programmes and *24 Hours* - will have to wait for the next Brisbane IV. Word of mouth still remains the strongest inducement to attend a concert, especially in a city which only two months earlier had had its second Biennale (the new arts festival), and for which July is a busy concert month.

However, in the long run, the effectiveness of the publicity is attested to by the larger than expected audience that attended the concert.

## ADMINISTRATION

The Committee size was a continuing problem - the Convenor hoping (believing) that a small group would be able to assemble all the component parts, take on extra staff close to the event, and pull all the strings together. This was discounted by one Committee member as "crap" and s/he is probably right. Certainly, if plans unravel, as they did this time, it is difficult for the small group to pick up all the threads again.

However, the major problem was the need of QUMS to have a full Committee, especially since it had some problems with the resignation of Michael Fulcher in January. IV had to take a slightly back seat in proceedings.

Computer Technology was not exactly our strong point at the camp - major problems being the late arrival of software (a misunderstanding) and printer breakdowns (Murphy's Law). Better use was made of it back in Brisbane. We had both IBM and Mac formats, in addition to the Convenor having a certain amount of stuff on his work LAN.

The database was self-designed but the designer was not given a clear enough brief as to what was expected from it (e.g. at registration). Adequate planning and input is required, plus the chance to field-test the system (e.g. at a society camp).

Record keeping for the Committee was often unsatisfactory. Minutes were often late, or non-existent (especially in the last month - not surprisingly), and many decisions (e.g. costs, and numbers of goods) were not properly recorded. It is a side-effect of having

a Committee comprised of very busy working people. Also a problem was the failure to retain a copy of the camp booking form, leading to the Committee assuming wrong dates for the camp.

The financial records, on the other hand, have been well maintained - the legend of 30th IVCF still prompts QUMS to keep a close watch on the books.

Some initial planning was over-ambitious, and other plans (e.g. a joint venture with the Performing Arts Trust), having been discarded as unviable, had to be regurgitated to satisfy John Nickson.

Going back over old ground and having to convince people that we were going ahead with the Festival became tiresome.

I stressed that the tapes / photos should issue promptly but we were delayed by the need to obtain the AMCOS licence, the fact that the material arrived during the Festival, and the extended delay by AMCOS in processing the application.

Please note our address for any further correspondence. I strongly recommend that a person's private P.O. Box NOT be used as a mailing address - in case that person leaves the Committee. Also, patrons need to be decided before letterhead is printed.

## RECOMMENDATIONS TO QUMS

The next IV concert must be in the Concert Hall. Must, must, must!!! 37th IVCF missed out because the Hall was not available for choral concerts at that time, and this Festival because of how the event unfolded.

Pre-Festival fundraising must start early, and in earnest. To that end it is recommended that the profit from this Festival be in part used to establish an IV Fundraising Account and that annual fundraising specifically for that account take place.

A new camp venue must be considered. With Queensland growing so rapidly, something might come up.

Orchestras need to be approached in principle very early but the situation needs to be carefully monitored.

QUMS needs to address its membership base regarding its student numbers.

QUMS will have to work very hard to attract people to IV 2000, and monitor the publicity and interstate scene.

It is clear that QUMS can not do a summer IV, the humidity would kill people. It is limited to the university vacation periods.

Pre-Festival rehearsing was not very successful this time owing to the changes in programme. It is doubtful if much is gained by offering to work around local part-time attendees as much as was intended.

Pre-Festival publicity must be better, both locally and interstate.

Liaison with other groups or people,

especially by the Conductor, must be approved by the Committee, so as to avoid problems over fees etc. The fluctuating nature of the attendance, the ring-in singers, and the presence of Pro Musica Singers, all helped to complicate matters.

## CONVENOR'S RAVE

I must stress at the outset that these are very much my own comments, run past the Committee and other people but not necessarily endorsed by all members.

### We were lucky

Yes, we were extremely fortunate:

(i) that we had the ability to restructure the festival as much as we did in such a short time, based on the structure we had;

(ii) that we had two very flexible and willing music staffers;

(iii) that we were not contracted to perform the concert in the Concert Hall as originally envisaged, for an organisation (e.g. ABC) which would have been mightily unimpressed if the result had been what we feared;

(iv) that our insistence on pessimistic / realistic budgeting gave us the spur to be mindful of costs, and gave us the first Brisbane IV profit since the 1960s.

### Is Brisbane boring?

I've heard this one so often I'm even beginning to believe it myself! I do not for a second believe so, although I grant that we are not the heaviest IV-going society. Nevertheless, we aimed to give all our guests a good holiday-type event, with personal contact, and less stress than at 37th IVCF. The latter was an imperative right from the first Steering Committee meeting.

Perhaps we have a larger than usual component of older people, maybe Queenslanders are different, and perhaps also the problem lies with us not being a large part of the wide circle of IV friendships that are formed.

Nevertheless, we are friendly, varied people (just like you all), and we aim to please.

I heard rumours that in certain circles people were being actively discouraged from attending, that they were told Brisbane IVs were boring, that we couldn't organise our way out of a wet paper bag, that it was going to be really bad and a flop. If this is so I consider it a disgrace. 44th IVCF could not and should not have been considered in the light of any perceptions that arose out of 30th IVCF, 37th IVCF or any thing else.

Still, I grant that we may have contributed to the air of uncertainty - YET WE HAD NO CHOICE IN THIS - changes were forced on us at the most inconvenient times.

### Why so few?

Various reasons

(i) the Mahler performance involving SUMS - this was a problem for Mr Walker, and was a distinct incentive to miss IV. Had I



suspected the problem would be so acute, and had my act in gear, I'm sure Mr Walker, SUMS, and I could have worked something out.

(ii) the MonUCS Tour to Russia - again, a distinct incentive to miss IV and save money

(iii) the haphazard nature of our promotional material. This may have created an air of uncertainty. Certainly, once all the changes started occurring it was difficult to keep people informed and enthused. On the other hand, I don't believe it was a total disaster

(iv) the perceptions of how much fun, how well organised, etc, the IV was going to be

(v) the recession - I'm sure this was a contributing factor

(vi) the small-scale musical nature of the event, compared to something like SCF. This was an opinion I heard several times. On the other hand, even if we had a bigger event planned - like the Berlioz *Te Deum*, it is possible that our numbers would not have been much higher. There is also no way of knowing for sure.

### Too many festivals

QUMS hosts the IVCF once every seven years. SUMS (for example) has hosted a major festival once every three years or so since 1975!! The argument that a big festival before Brisbane would boost interest (Minifests '85 & '92) has been proven false twice now. I do not want to see it happen again. I do not want to see QUMS question the whole value of the event or the movement. QUMS has been a consistent supporter of AICSA and the IV idea (right from 3rd IV). That must not, in my own opinion, change.

I believe that the plethora of minifests and large-scale events is having a detrimental effect on attendance at IVCFs - festivals are competing for a (shrinking) attendance dollar. I believe consideration should be given to a complete moratorium on Minifests, except in Society centenary, 75th, or 50th anniversary years.

Let us go back to the IVCF as the unique Australian choral event it really is.

### FINAL WORDS

My heartfelt thanks to all who made this possible:

My bloody marvellous Committee;

QUMS, AICSA;

All of you what came to IV! The most friendly, amiable, patient group I have been privileged to work with;

Our sponsors;

The Uni of Qld, and Prof Brian Wilson (Vice-Chancellor); the Dept of Music, UQ; the UQ Union, and the Clubs & Societies area;

Pro Musica Singers, and Sam their Librarian;

The extra singers who gave oomph to *Spem*, and have spoken highly of the concert since;

All Saints' Anglican Church, and St John's Anglican Cathedral;

Luther Heights Youth Camp, Coolum SLSC, and Coolum Civic Centre

Our audience!;

EMILY and CHRIS;

Kynan Johns for conducting, Darren West for driving the Minibus From Hell, and Bazza, for encouragement, recruitment, and music acquisition;

MUSCUTS and Jon H-D for the PIVP;

and last but not least, the person(s) who got the badge-making machine working!!

Noel WILMOTT, Convenor 44th IVCF

## REVIEW OF 44TH IVCF CONCERT by Cynthia Gallois

The InterVarsity Choral Festival concert, with the Queensland University Musical Society as the host choir, was held in St John's Cathedral, Brisbane. In keeping with the setting, the title and theme of the concert was "Echoes of English Cathedrals."

This festival presented the smallest choir in recent InterVarsity memory, with about 70 singers registered for the Festival. There were some augmentations: Brisbane's Pro Musica choir contributed a bracket and added to the massed choirs for Tallis' *Spem In Alium*, as did a number of other local singers. This reviewer would like to commend particularly the efforts of T.B. Cow, René Magritte and Ra Ra Kyuse. The choir suited St John's admirably, and the audience filled the house.

The concert opened with *Gaudeamus Igitur*, which in one of its guises is the University of Queensland song. This very musical, rather restrained and non-jolly rendition did not really evoke the usual stereotype of the roistering drinking song, but it did give the audience a chance to hear the precision, clear diction, and excellent blend that were to characterise the rest of the performance.

*Gaudeamus* was followed by C.H.H. Parry's *I Was Glad*, a full-throated anthem if there ever was one. The choir did full justice to this piece, which has been a coronation anthem in Britain since its commissioning in 1902 for Edward VII. The performance was stirring, vibrant and powerful, but the discipline held. I realised that this anthem was made for a large and enthusiastic choir, and that performances by small or chamber choirs of this work really do not measure up to this kind of sound.

The first large work in the concert was Ralph Vaughan Williams' *Five Mystical Songs*. Adrian McEniery stepped into the baritone solo on 24 hours' notice, as a result of illness of Jason Smith. His work was commendable, especially given the circumstances. He sang with a rich, dark, romantic tone, which went very well with the themes of the songs. The soloist carries most of the burden of this song cycle, singing the fourth song, *The Call*, entirely on his own.

McEniery was well up to the task and he performed with great musicality. So did the choir, which complemented and accompanied the soloist and provided some very moving passages of its own. The women in the third song, *Love Bade Me Welcome*, sang with beautiful mystery and made this song gorgeous. Finally, the organist, the indefatigable Chris Cook, came into his own and played with flair and precision.

The next bracket was sung by Pro Musica and comprised William Byrd's *Haec Dies* and *Iustorum Animæ*, Thomas Tallis' *If Ye Love Me*, and Orlando Gibbons' *Hosanna To The Son Of David*. This choir had some problems with notes and tempo, and the soprano line had a tendency to too much vibrato for this type of music. The alto line, it should be noted, produced a very nice sound. The acoustics of St John's Cathedral is very forgiving, the blend was good and the dedication of the singers came through.

The first half of the concert finished with a truly magnificent performance of Tallis' *Spem In Alium* by the combined choirs. This eight-choir, 40 part motet is rarely performed live, mainly because of the difficulty in mustering a sufficient number of competent singers. It happened this time, in spite of only one genuine full rehearsal. The texture of the music was thick, but the polyphony came through, and there were moments when one could even understand the words (little short of miraculous in this work). The work of the first two, key, choirs was particularly noticeable. Again, the blend was excellent, and the tutti sections were very moving.

After interval (very welcome given the standard-issue seats of the cathedral), the second half of the concert was taken up with John Rutter's *Requiem*. This crowd-pleaser was written with young singers in mind and was perfect for this group. This requiem contains the more plaintive, and more romantic, parts of the mass, with the *Dies Irae* and *Rex Tremendæ* replaced by Psalms 130 and 23, which produces a flowing and positive rather than a dramatic work. The performance was true to this spirit, with a lovely tone and great musicality, even in the big sections of the *Agnus Dei*. The choir was ably complemented by a small orchestra of soloists, who balanced them well and provided an interesting counterpoint to the singing. The soprano soloist, Leanne Keneally, sang with a light, bright sound - ideally suited to this music.

Overall, this was a very enjoyable performance, applauded strongly by the audience. The choice of music and venue made for a different type of InterVarsity concert, and showed what can be done with a smaller group and smaller works. The concert was conducted by Emily Cox, musical director of both QUMS and Pro Musica. She is to be congratulated both for the musical sophistication of the production and the discipline of the singers and musicians. So too is the InterVarsity committee to be congratulated for a top effort.

# BRISBANE IV \$\$\$ REPORT

## QPAC Concert (Cancelled)

Income	0.00		
	0.00	0.00	
Expenditure			
QPAC - Hall deposit (Sep '91)	525.00		
Balance of Hall deposit (Aug '92)	375.00		
4MBS Ad (May)	100.00		
	1,000.00	1,000.00	
Net profit		-1,000.00	-1,000.00

## St John's Concert

Income			
Concert Takings	4,410.00		
Return of concert float	300.00		
	4,710.00	4,710.00	
Expenditure			
K.Lee - 3 harp calls	390.00		
CASH - float for concert	300.00		
M.Cottrell - 3 calls (flute)	200.00		
S.Meagher - 3 calls (oboe)	200.00		
J.Hay - 3 calls (cello)	200.00		
A.Knox - 3 calls (timp)	200.00		
G.de Blay - 3 calls (Glock)	100.00		
L.Keneally - Soprano	100.00		
A.McEniery - baritone	200.00		
4MBS - July Ad	300.00		
ABC - Riser hire	200.00		
St John's - Cathedral hire	706.25		
Courier Mail ads	599.00		
Truck hire	57.36		
Photocopying	715.94		
	4,468.55	4,468.55	
Net Profit		241.45	241.45

## Music

Income			
ABC - Return of deposit	240.00		
	240.00	240.00	
Expenditure			
Mozart Score Hire	50.00		
Bruckner Score Hire	400.00		
Comet - Music Freight	18.79		
Canberra Choral Soc - VW scores	60.00		
Music freight Bruckner/Poulenc	29.60		
Rutter Purchase	1170.00		
Morton Music - Workshop scores	20.00		
Pro Musica - Spem hire	160.00		
Allans - Mozart Hire/Freight etc	576.00		
Allans - Poulenc Hire freight etc	408.56		
Boosey & Hawkes - Rutter hire etc	345.00		
N. LeMaistre - Postage	10.60		
Boosey & Hawkes - Rutter	45.00		
	3,293.55	3,293.55	
Net profit		-3,053.55	-3,053.55

## Camp

Income			
Fees	8,015.70		
Campmeals (14 wor, 3 stu)	83.50		
	8,099.20	8,099.20	
Expenditure			
Campsite deposit (Jan '92)	50.00		
Fuel for campsite visit	30.51		
Luther Heights - camp & catering	6,188.40		
	6,268.91	6,268.91	
Net profit		1,830.29	1,830.29

## Administration

Income			
Deposit to open bank account	20.00		
D.Bentley - Donation	15.33		

R.Cussak - Donation	50.00		
Rego Fees	5,610.00		
Bus fares (3/7)	110.00		
Bus Fares (9/7)	90.00		
Interest	48.90		
	5,944.23	5,944.23	

Expenditure			
Stationery for c'tee (2/92)	3.65		
Perceptions - letterhead	486.00		
Rego postage	82.15		
Bank Bag Hire	50.00		
Minibus Hire	300.00		
J.Packer Dinner refund	30.00		
Phone calls	40.00		
E.Isokangas - posters, m-m's,taxi	39.00		
Red & White Coaches - bus hire	800.00		
S.Leek - Workshop	100.00		
F.Baker - Accomp Spem rehearsal	40.00		
M.Chapman - Cold tablets	16.25		
E.Cox - half fee	1,000.00		
JJ Edmondson - Dinner refund	30.00		
S.Western - Dinner refund	30.00		
J.Petzl - Dinner refund	30.00		
E.Cox - balance of fee	1,000.00		
Petrol for minibus & driving fee	129.90		
Chris Cook - Fee	1,700.00		
S.Young - post/badges/bromides	71.45		
E.Isokangas - phone/petrol/videos	172.55		
N.LeMaistre - Postage/phone calls	117.55		
S.Pike - Admin	65.50		
Extra Bus Charge	150.00		
Bank charges	29.20		
	6,513.20	6,513.20	
Net profit		-568.97	-568.97

## Social Events

Income			
Extra academic dinners	440.00		
Alcohol sales and return of float	368.70		
Return of drink float	131.80		
Alcohol donations	60.60		
BBQ takings	97.30		
Return - Coolum Civic Centre dep	50.25		
	1,148.65	1,148.65	
Expenditure			
Coolum Civic Centre dep	20.00		
Ned Kelly's - Deposit on dinner	250.00		
Liquor Licence	24.00		
Maroochy Shire Hall dep & hire	280.00		
Coolum Surf Club - Venue Hire	120.00		
Surreal party cardboard	13.50		
Coolum SLSC - sculling drinks	334.00		
Alcohol & float for revue	550.00		
Ned Kelly's - Dinner - deposit	3,145.80		
T.Golding - Social expenses	215.80		
M.Chapman - Gas refills	20.00		
T.Golding - Carpet shampoo	43.00		
	5,016.10	5,016.10	
Net profit		-3,867.45	-3,867.45

## Merchandise

Income			
Sale of T-Shirts (Feb '93)	75.00		
Sale of T-Shirts (Mar '93)	90.00		
Sale of T-Shirts (Apr '93)	30.00		
Sale of T-Shirts (May '93)	15.00		
Sale of T-Shirts (Jun '93)	120.00		
Sale of T-Shirts (July '93)	375.00		
Sale of windcheater (Apr '93)	25.00		
Sale of windcheater (May '93)	25.00		
Sale of windcheaters (Jun '93)	75.00		
Sale of windcheaters (Jul '93)	375.00		

# BRISBANE IV \$\$\$ REPORT

(cont)

Tape orders (68)	680.00		
Photo orders (39)	390.00		
Video orders (3)	60.00		
Return of merchandise float	<u>80.00</u>		
	2,415.00	2,415.00	
<b>Expenditure</b>			
Goldform Leisurewear - T shirts	582.50		
Goldform - Windcheaters	1,042.50		
D.West - T shirt refund	15.00		
Bardon Photos - photographer	70.00		
Photo production	400.00		
S.Young - Tape production (80)	290.88		
J.Yesburg - Tape for recording	80.00		
AMCOS - tape royalties	50.00		
B.Logan - tape/photo postage	44.05		
Float for merchandise sales	<u>80.00</u>		
	2,654.93	<u>2,654.93</u>	
Net profit		-239.93	-239.93

<b>Grants</b>			
<b>Income</b>			
QUMS Grant (Oct '91)	525.00		
University of Queensland	<u>2,000.00</u>		
	2,525.00	2,525.00	
<b>Expenditure</b>			
Loan - QUMS	<u>800.00</u>		
	800.00	<u>800.00</u>	
		1,725.00	1,725.00

<b>Fundraising</b>			
<b>Income</b>			
Pie drive (7/91)	603.00		
Raffle (3/92) takings	137.10		
Chocolate drive ('92) sales	3,609.30		
Coffee @ QUMS concert 5/92	118.55		
Lamington 99/920drive takings	321.00		
Trash & Treasure takings			
11/92	83.00		
12/92	113.65		
1/93	79.20		
3/93	91.40		
4/93	121.45		
5/93	137.50		
Election Stall (3/93) receipts	245.55		
Church Fete (5/93) etc - takings	118.70		
Chocolate drive ('93) receipts	4,223.80		
Video Night	85.00		
Fudge Sales	6.40		
Chocolate drive (late '93) receipts	440.00		
Raffle (6/ '93 to 7/93) receipts	1,584.00		
Massage party (7/93) profit	<u>20.00</u>		
	12,438.60	12,438.60	
<b>Expenditure</b>			
Pie drive			
Petrol/Phone/Postage	30.00		
Pies	357.78		
Refund on Incorrect Pies	6.00		
Raffle ('92) purchase prizes	52.79		
Chocolate drive ('92)			
Payment for chocolates	2,340.00		
Prize for most chocolates sold	30.00		
Coffee at concert - purchases	387.60		
Lamington Drive (9/92)			
Buy lamingtons	198.40		
Chocolate Drive ('93)			
Payment for chocolates	2,400.00		
Chocolate Drive (late '93)			
Payment for chocolates	256.00		
Raffle (mid '93)			
Art Union Application	20.00		

The Record Market - prizes	1,100.00		
Qld Newspapers - public notice	42.70		
Masterprint - printing of tickets	<u>200.00</u>		
	7,421.27	<u>7,421.27</u>	
Net profit		5,017.33	5,017.33

QUMS T-Shirt Sale		<u>12.00</u>	
Operating profit		<u>96.17</u>	
<b>Expected Income</b>			
Repayment of loan to QUMS			800.00
<b>Expected payments</b>			
Re-imbursement to QUMS for T-Shirt			12.00
<b>Expected Operating Profit</b>			<u>884.17</u>

## 44th IVCF Summary Treasurer's Report as at 31-12-1993

	<u>Income</u>	<u>Expenditure</u>	<u>Profit</u>
QPAC Concert (cancelled)	0.00	1,000.00	(1,000.00)
St John's Concert	4,710.00	4,468.55	241.45
Music	240.00	3,293.55	(3,053.55)
Camp	8,099.20	6,268.91	1,830.29
Administration	5,944.23	6,513.20	(568.97)
Social Events	1,148.65	5,016.10	(3,867.45)
Merchandise	2,415.00	2,654.93	(239.93)
Grants	2,525.00	800.00	1,725.00
Fundraising	12,438.60	7,421.27	5,017.33
Miscellaneous	<u>12.00</u>		<u>12.00</u>
	37,532.68	37,436.51	
<b>Profit</b>			96.17

<b>Expected Income</b>			
Repayment of loan to QUMS			800.00
<b>Expected payments</b>			
Re-imbursement to QUMS for T-Shirt			12.00
<b>Expected operating profit</b>			<u>\$884.17</u>

Ed - it's always great to see the bottom line without brackets around it. By the way, if any of you keen types find that the figures don't add up, blame my typing. This report demonstrates the wide range of fundraising activities - from those that gross \$6.40 to those that gross \$4,223.80. It also shows the variety of small expenditures and how they add up. (Aren't you just fascinated - in the final totals - by this one T-Shirt that QUMS and IVCF keep buying and selling between themselves?)

The deadline for this issue was set at the AIVCC meeting in Adelaide - most societies and festivals were represented there. Written reminders were sent a week and a half before the deadline to all Societies and AICSA exec. The only material in hand here at 183 St Georges Road, Fitzroy Nth Vic 3068 fax (03) 481 7693 was: 44th IV (from the AIVCC meeting), Acts of the Choristers (thanks Jeff), 46th IV, SUMS, MUS and MUSCUTS. FULL MARKS TO NSW.



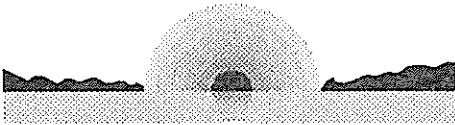
# THE ACTS OF THE CHORISTERS BOOK XXIII

45TH INTERVARSITY CHORAL FESTIVAL, ADELAIDE

21 January - 6 February 1994

Due to the great length of this account, here are only the fourth day (the Hopkins workshop) and the sixth day (the Presidents' Pyjamas). The first three days were performed during the event. A copy of the complete text (including the first three days) may be obtained for \$2 from the Author at 1 Bosch Place, Chifley ACT 2606; copies of *Acts Of The Choristers - The First Generation* which contains accounts of all IVs and Minifests since Canberra 1989 may also be obtained for \$15 (plus \$5 postage and handling) from the same address. Profits from sales of the above publications go to the SCUNA Impoverished Students' IV fund.

## IV.



And in that morning strange musicks were played to rouse the sleepers: the wrath of Catherine the daughter of Lawrence was upon them that they ceased not, but played on: and the screams of women were heard from the manless places as the water of their showers was stricken cold, for no heat was in it. Peter the Lord spake that he was cold in the night, and sought the daughter of McWaters to aid him in this, for all that he is an aged man. Mark the son of Chapmen heard a voice which questioned how men might bring about a festival of the Intervarsity without that they descend into the pits of madness: he was enamoured of the wisdom of it.

4. A voice (which some men thought was that of David the son of Woodgate but which was in truth that of Andrew the son of Turner) summoned all men unto the rehearsal with swiftness: in that place was Sarah the daughter of Hopkins, a woman of some strangeness, who played first a tune upon two whirled pipes, and played also a recording of that song of her writing which we were to sing: she bade us set ourselves in circles, and massage each the other: this she claimed to bring a benefit upon our musick. And she bade us set each a finger upon the central point of the head before us, and after upon the ears of that head: strange motions at breathing she would have us do, and certain hummings, and that which she named the sound of the heart: I had thought it to be more pumpsome than this sound that she named. Some walked about and played with the ears that were about them, but when Hugh the son of Platt so used Ceinwen the daughter of Scutter she smote at him, for her wrath was upon him.

7. AT first she would have them but hum in a great chord that seemed ever to progress unto a resolution, and yet seemed ever also to be affrighted from it; she would have them think on a situation of happiness, and to say unto it "yea", and further of a situation of happiness not only for their souls but for the soul (if such a thing may be) of the whole world, and to say unto this a global "yea". In this time spoke she of great deeds, and the need of powers mystical to accomplish them, even in the field of singing: and in despite of

the inspiring nature of her words their singing was ended for a time, and they took lunch: when the meal was ended water was set in pools in the centre of the round house, and the screams of women were heard again from afar, for in view of the great heat the many were cast among these waters, and had water also cast upon them: Cameron the son of Neylon, it is said, being seized of Damien the son of Day clove too tightly unto him, and the caster of water cast it on the son of Day also, who is so named for all that his chief repute is for the deeds of the night. It is said that Kynan the son of Johns cast a frisbee upon the roof, and that Brendan the White disdained a ladder to retrieve it, but seized it rather at peril to his body.

10. ON their return many musicks were played, and in this Paul the Black, who closed his eyes the better to hearken unto them, fell into somnolence, and it was only his good fortune that Damien the son of Day tied not his feet fast together as he slept. The daughter of Hopkins made a demonstration of this strange way of singing by harmonics, the which made no impress on my ears: her pride was in it, for one had named it a thing impossible for the daughters of Men. They sang again, a collection of musicks of past existences, the composer whereof yet stood before us, and was amazed at our skill.

13. AND when the rehearsals were ended for that day, and the tidings were done, then was dinner taken: certain had been sent to make the dinner ready, that it might be taken indeed at the seventh hour. Afterward they took them unto the shores of the Sea, and cavorted among the great waters: it seemed likely that Richard the son of Barrett and Catherine the daughter of Campbell might leav the waters less clad than in that scanty fashion which was theirs when they had entered, for Andrew the son of Wailes cast the swimming-raiment of the son of Barrett before two young girls that were upon the beach, bidding them surrender them unto no strange men, though he desired them ever so fervently. Men played at cricket upon the sands, and some took their place in the field even among the great waters, splashing greatly when the ball came nigh them, to the amusement of the many.

16. AND they returned unto their dwellings when the sun had passed beneath the horizon: two women there were who visited that place, by name Gemma the daughter of Symonds and Sarah the daughter of Brown: the one sought

shoes in the bag of the other, whereon quoth she "Where are the two big tits with the knobs on?". In the great hall the films of Ross the son of Worrall (may he rest in peace) from long ago were shown once more, and Barry the son of Gration sought lucre for the making final of that collection of Intervarsitarian films so sadly left inchoate by the passing of the son of Worrall: to this end his hat was passed among the multitude.

18. IT seemed there was a contest of belching and foul noises between Louise the daughter of Tunbridge, Peter the son of Kelsall and Sarah the daughter of Wilnot: it seemed early on that the son of Kelsall was vanquished, and in the ending of it the daughter of Tunbridge had the victory; but at that time I took my rest, for I was much fatigued: a fair breeze blew without, and it seemed to my wishing mind to forebode an ending to the heat of the days, which was an appression unto us; but tidings I have heard that in the night Brian the son of White silenced the squeaking of a door with a stuff more oft given to the facilitation of those deeds night sees most oft.

## HERE ENDETH THE ACCOUNT OF THE FOURTH DAY

## VI.



In that morning the sky was clouded, and it seemed that coolness and the period of the Sun's oppression would be soon upon us: but as we sang the sky was cleared; it must be thought from this that the words of Helen the daughter of Thomson lacked power in that realm south of the Desert and east of the Sea, far from her home; but in the days to come a wind was upon the face of the Earth, and coolness: it is to be thought rather that their power is an uncontrolled one.

2. THEY took breakfast at a belated hour by reason of the great races of imbibition which had taken place upon the previous night and which came not to a close until half an hour after the third hour; and those who desired to sing a lesser yet a greater work, which same was jeremiadic in nature, sang of it, and these others did such things as best pleased them until half an hour after the

eleventh hour, when at the behest of the son of Sexton the basses plumbd yet unheard depths. He sent the semichorus from him, that the son of Johns might do with them what he liked: and we that remained sang further of the nocturnal thoughts of Gerontius.

4. AT a time quoth the son of Sexton unto the sopranos "Don't climax too late": some seconds later arose there mirth from the sopranos, and some seconds thereafter from the altos: which thing says much. And when their singing was ended they went unto the shores of the Sea, and the race of the Presidents' Pyjamas was in that place, as tradition hath demanded.

6. FIRST the Presidents and their appointed seconds were set in a line and the Presidents blinded: Juliet the daughter of Lautenbach, having appointed Damian the son of Verdnik as her second, knelt before him: and as he made the sign of the Cross upon his breast he gave unto her a bowl which had in it a marshmallow hid in some green fluid, in a parody of the most holy Communion of our Lord: and the others after her, who may not eat with hands. This was the first: a form, as 'tis said, of mystical cleansing; in it spoke Shivaun the daughter of Kilbane of the difficulty of hearing which the blindfold occasioned in her. In a second stage they bade the Presidents be in a line, as they were; yet this line was not so static as might have been wished, as the Presidents all fled toward the harbour of Victor. And Catherine the daughter of Campbell bade the Presidents be in a trance, and think chiefly on purity, and cleanliness, and shampoo: at this their seconds cast each on the head of their President custard, and caused it to be commingled with their hair: the physical cleansing which this was said to be was made complete by that which was named "an act of bloody flagellation" which was held to be a spiritual cleansing, for the seconds sought seaweed, and beat upon the backs of their Presidents therewith, and set honey also upon them: at this the Presidents cried out at their own unworthiness.

10. AT this a time of scoring came to pass, and the daughter of Kilbane was penalised for the frequency of her questioning: yet when the scoring was ended all beheld her back as if it were fair to look upon.

11. THE daughter of Campbell besought all beholders to stand in two parallel lines, as a result whereof they stood all in a curve: before them did the Presidents disinter their raiment of the night, and set it upon themselves among the waves of the Sea: ever and anon those waves wetted the beholders, and the wenches of them screamed loudly, as is their wont. For some cause the daughter of Kilbane wore the night-raiment properly belonging to SCUNA in the days of old.

13. THE Presidents fled past a dune of sand, and descended from thence unto their seconds, who yet languished as souls in purgatory: winged they sought to revivify the, m. Melanie the daughter of Smith stood

upon Andrew the son of Howell, and many times did she this: we thought him more like thus to be devivified than revived.

15. IT is said that the daughter of Campbell sought that sunscreen which was not nigh, whereon quoth Dean the son of Economou "Just make sure she doesn't escape." And the wrath of the Presidents was upon the daughter of Campbell, and she was brought forth unclad from the tempestuous Sea, and sand and honey were set upon her: thus was the wrath of the Presidents assuaged. And in that day they played also at Sog-ball, but many were in the Sea, where waves now were that had not manifested thitherto.

18. AND they returned from that place, and took dinner: the singers at the seventh hour were in one place, and in two places, and in one place; and when their singing (the loudness whereof was very great from time to time) was ended, there sang those many who would sing after at the nuptials of a woman desiring a great choir. Afterward there was played among men a game played oft at revels, the screaming whereof was loud and frequent, and wherein it was said that Richard the son of Barrett and Stuart the son of Reeh had their tongues each within the throat of the other, and clothes were cast forth: but no man hath said what thing hath come to pass beneath the tables either they went; but I took my rest, for I was much fatigued.

### HERE ENDETH THE ACCOUNT OF THE SIXTH DAY

but tidings I have heard first that one man was led where no man should be, for all that they are unknown; that Benjamin the son of Authers slept in the bed of the daughter of Campbell by a confusion, yet in the night he arose and went forth, and repeated the confusion: he arose in the morning and all looked on him in his dismay. Some have said that the daughter of Campbell had not invited him to sleep there.

22. PAUL the Black, it is said, drank a great quantity of the brandy of the Black Bottle: for this cause and the cause of his inebriacy he wandered three times into the chamber of the Committee and was three times cast forth in growing wrath; and in the chamber wherein were David the son of Jackson and Catherine the daughter of Lawrence, and wherein Peter the son of Campbell and she whom men name Crit slept together, and wherein of old the Author had his dwelling when the world was young, in that chamber did Paul the Black wander, and awakened them by the upsetting of many things: were it not for the aid of Leonore of Lancaster he might not pass from that chamber, for the handle of the door eluded ever his grasp. Indeed it is said that Paul the Black was that night in every place, and that the black bottle was so much his friend that he might have no other; but he recalls naught of these things, save that one wakened by him set water upon his sleeping-bag in retribution.

# SUMS

Sums Eraticle . . . yeah . . . I guess I should get something together . . .

Hi guys! Recover after IV? I don't think so. We came home to a rehearsal for the Chancellor's Welcome to New Students sand to an insane round of O Week activities and preparations (I love O Week!). All I can remember of O Week is doing more publicity singing than a tenor could poke a stick at and drinking vast amounts of worse than cooking grade Chablis. I have a funny feeling that we did something with sausages, too, but I can't remember what . . .

Being degenerate hasn't been our only pursuit of late, enjoyable though it was. We've begun rehearsals in earnest for our May concert which is going to be a performance of the Poulenc *Gloria* and the Prokofiev cantata *Alexander Nevsky* with the Sydney Youth Orchestra (who will be performing The Moldau from Smetana's *Ma Vias* and Anne Boyd's *Black Sun*) in the Sydney Town Hall - All of this in just one concert, forget Mostly Huge, this is going to be the Total Musical/Spiritual Experience of the Nineties! (Well, at least until Sydney IV, which you should go and read about now! What a smooth plug that was!)

So if you think that this sounds like a concert you could travel interstate for, and I'm telling you that IT IS, it is going to be at 3 pm on Sunday May 29th, followed by the first SUMS PCP for 1994 - which is guaranteed to fuel rumours and ruin (or bequeath) reputations!

What else has been happening . . .



Gossip, gossip, blah, blah, blah . . . nobody is dead, blah, blah, blah, blah . . . Fresher trip to Manly blah, blah, blah . . . Jo Roberts-Thomson and Brian White had a joint birthday cocktail party, HUGE, blah, blah, blah, Carol Hawk has departed our shores (sad), blah, blah, blah . . . we had a party at which someone dropped the answering machine and broke our clothes line, blah, blah, blah . . . blah, blah, blah, We have a private screening of the Eisenstein film *Alexander Nevsky* (the movie for which Prokofiev wrote the score) at the Valhalla Cinema in Glebe on March 19, Very. blah, blah, blah . . . it's been real, OK?

So I suppose I'll see you all at Melbourne Minifest if not before at the Post Adelaide IV Party! Lots of Lurv to all the people!

SUMS - Just Do It.

Cass xxxxx

# WHY THE HELL SHOULD VARSITY CHOIRS PERFORM AUSTRALIAN MUSIC?

Dean Ransevycz

This space reserved for AUCS article

This space reserved for AICSA article

This space reserved for TUMS article

Printed on Australian made 100% recycled paper

InterVarsity  
affiliated choirs

This issue came  
Australian InterVarsity  
mid-1992 when i put th  
substantial part of the rep  
and usually well informed de  
the resulting AICSA "policy", t  
file of the movement.

To change the perspective for a m  
"Why are we performing the little Austr  
performance - limited repertoire, required mus  
forum i wish to confront the subjective (and uninformed

The main problem of popular perceptions of Art Mus  
recently dead (if 1910 can be considered recent!) artist wh  
Concomitant with this reasoning is the fallacious proposition  
indisputable cultural value - we all have our own group of "Deific  
Varsity Choristers concerns the music of Verdi: specifically the *A  
read that the Verdi *Requiem* was grouped with the Bach *B Minor M  
Mors Stupebit* ), the *Sanctus* is trite and incongruous. An extensi  
*Sacred Pieces*: in short, a set of schoolboy-standard exercises of  
enumerating the shortcomings of many paragons of choral mus  
its DWEM membership and that there seems to be no room to a*

The popular corollary to the DWEM reasoning is that m  
the personal insult in the proposition, it points out a lac  
example, is the old chalk and cheese metaphor. However  
(King Island Red is a better example of cheese than M  
to say that a piece written in C19 is better than one wri  
better than chalk because of its nutritional value!

*Well, Dean's really summed it all up and  
hit the nail on the capus - or has he?  
Please put your views on paper and  
send them to Erato in  
time for the next  
edition - Ed*



At the risk of sounding parochial, the short answer is because AICSA (Aust-ralian Choral Societies' Association) are Australian.

At its most recent head at the AIVCC meeting in the proposal that member choirs and festivals be compelled to make a repertoire both Australian and contemporary. After vigorous, impassioned debate, a set of guidelines were passed by the meeting. The more I discuss the less of it seems to be known of, let alone understood by, the rank and

moment, rather than asking "Why should we perform Australian music?", ask "Why should we perform Australian music that we do?". Of course there are practical reasons for the dearth of Australian music - and one can't deny the substantial impact of these issues but in this debate, the concerns raised in recent debates.

is the DWEM (Dead, White European Male) Syndrome: the belief that no living, or those whose origins and education are not European can have produced anything worthwhile. That if the work was produced by a member of a particular group of DWEMs it is of "high quality" but there is a common core. One instance of this reasoning common among choral societies is the *Requiem* and the *Four Sacred Pieces*. In the ChoralNet debate on New Music I was horrified to find *Mass* as a work beyond reproach! While there are many wonderful movements (e.g. *Dies Irae* and *Agnus Dei*) this manifestation of uncritical lauding of the banal is the *Ave Maria* movements of the *Four Sacred Pieces* of dubious musical value that fail in their stated intent, notwithstanding their beauty. I could continue to list examples, however the point is that music has far too many sacred cows amongst the ranks and *corpora* of choral societies to admit more recent, non-DWEM, members.

Music written in the recent past (post 1910 [recent?]) is bad, music written now is worse. Overlooking the lack of understanding of the materials - comparing the Verdi *Requiem* with the Ligeti *Requiem*, for example, as with chalk and cheese, works of disparate artistic schools can be compared in aesthetic terms. As with Marsh's chalk an example of its form; the Ligeti *Requiem* is artistically superior to the Verdi but written in C20 because of its vocabularies (melodic, harmonic, formal, timbral) is to say that cheese is

So, how does all of this support the premise that we should be hearing and performing more contemporary Australian music? I put it to you that one of the biggest obstacles is the collection of misconceptions that: Post-Romantic music is bad, music not written by the "European Masters" (DWEMs) is bad and the music of the "European Masters" (DWEMs) is, by definition, beyond reproach. *Ergo*, by overcoming the narrow mindedness inherent in these views, the balance of performance and appreciation will be redressed in favour of the living art.

Why

Australian?  
If not ours,  
whose?

By the way, deadline for Erato 74 is May 27. Articles - and photos too - can be sent to 183 St Georges Road, Fitzroy Nth, Vic 3068, fax (03) 481 7693.

# Come to Sydney IV!

It's been seven long years since Sydney had a party this big so dust off your surf board, pack the Blue zinc and head for the East Coast! The Blueprint is off the drawing board and construction has begun on the Biggest Bang since the Big One.

Before you do anything else, take out your diaries and make sure you have nothing else scheduled from the **14th to 29th January, 1995**. Miss this one, folks, and you'll miss two of the most fabulous weeks of frivolity, decadence and vocal calisthenics you're likely to experience for the rest of the century!

The musical extravaganza will consist of two splendid performances of the Australian Premiere of Delius' *Mass Of Life*, proudly brought to you in conjunction with the Sydney Symphony Orchestra. After the first sod has been turned and the foundations laid by Ben Macpherson, an IVer from way back, Sir Charles Mackerras will add the finishing touches prior to exhibiting the finished product on the 27th and 29th of January in the world-renowned Concert Hall of the Sydney Opera House.

Rest and relaxation awaits you (not!) at Merroo Conference Centre in the foothills of the beautiful and unburnt Blue Mountains. Situated on 73 acres in the peaceful (at least until we get there) rural setting of the Kurrajong Hills District, it boasts three separate luxurious residential blocks encircling an auditorium of vast proportions. You just won't believe how vastly, hugely, mindbogglingly big it is. I mean you may think it's a long way down the road to the bottle shop but that's just peanuts to this auditorium.

But wait, there's more! As well as Sogball, Prezzie's PJs, Revue, Film Night and Sculling, the IV Crew have even hijacked a neighbouring camp site to provide you with numerous other ways to hospitalise yourself, apart from the traditional alcohol and other recreational drugs (not included). Beach towel, board shorts and inflatable devices are also mandatory for this week-long sojourn in the country, as the social calendar includes the groovy Blue Lagoon Pool Party, the perfect time to cast away your inhibitions and have the time of your life.

Upon your return to the salubrious surrounds of the City of Sydney, the party continues, with the glam event of the week being a Masquerade Ball. As well, there will be publicity singing in weird and wonderful places and ample free time to savour the delights of Australia's premiere harbour city.

So don't worry about your flares, leave them in the cupboard where they belong. The best way to cure the Post IV Blues is to go to the next one, so come to Sydney IV!

SYDNEY  
INTERVARSITY  
**CHORAL**  
FESTIVAL 95

Box 150

Holme Building  
University of Sydney  
NSW 2006

# MUS

Hey dudes. Much of what happened in 1993 has now faded into the past and is gathering dust in a box in a dark, dank basement. The October concert titled *Seasons Of Love - A Journey In Song* or something like that, featured a programme of mostly a capella works from across the centuries and across the seasons. As usual we finished the year with our usual round of carol singing engagements. (Thanks to James Chen - NOT, for reviving those memories so soon after the event by turning up to the Adelaide IV *Dreams, Fantasies and Nightmares* party as a carol chorister.)

Speaking of Adelaide, 'mostly huge' is a phrase which anyone who was at Adelaide IV will remember. What a fabulous time, and heaps of congratulations to the Adelaide IV committee for a fantastic, if not hectic two weeks.

For the first time MUS competed in the Pressies' PJs. Having endured the honey, the custard, the sea weed and Thurston as a second, one wonders why we do it. Does anyone at home appreciate what we go through for the honour and glory of our societies? Or do they see the video and muse to themselves that we really are a bunch of wierdos, with nothing better to do on a bright and sunny afternoon? (Disclaimer: Christie, this was written before I had seen a copy of SKWAK).

O Week dawned wet and soggy, with most of the stalls being washed off the lawn on Monday. Our major publicity stunt was a mini lunchtime concert, featuring amongst other pieces *Deep River*, *Cantique de Jean Racine*, *Fiddler Man* and *Psalm 23* (not necessarily in that order). This was followed up with our traditional wine and cheese new members night. The offer of Fauré's *Requiem* and the *Missa Criolla* for our June concert has attracted a small number of freshers. With the offer of this concert combined with the added attraction of Australian Universities Choral-fest and, of course Sydney IV, we are confident that this time around they will stay with us.

Speaking of freshers, Woody strolled into rehearsal and has now joined his ninth society. For reasons best known to himself, he forgot to book any accommodation for the evening. The ensuing conversation went something like this:-

Melanie, "Don't take this the wrong way but do you want to spend the night at my place?"

Woody, "Don't take this the wrong way but would you like \$40?"

(Let's face it guys, I'd be accused of journalistic bias if I didn't put it in.)

And now a word from your friendly Sydney IV Camp Officer. Yes, there is an advertisement for Sydney IV elsewhere in this august publication but it can't hurt to give it a plug here. You've seen the T-shirt (and, I

erato

# MUSCUTS

MUSCUTS recommenced rehearsals in early February, to work on a new bracket of spirituals and short songs for publicity singing. We then sang for Orientation day, Clubs day, and began our monthly series of free lunchtime concerts on 7th March.

Orientation was fairly quiet but we made up for it by gaining members through a really heavy publicity campaign (posters and brochures that the Union has produced for each society on campus for permanent display). We actually have a balanced choir this year (we've been somewhat unique in that since our humble beginnings, we've always had more tenors than any other voice part). We've started work on our first semester concert, planned for Friday 27th May. We will be performing *Carmina Burana*. Yes, it is a huge work and we are a small choir, but with the way our attendance is improving this year we may have about 60 or more singers.

We had our AGM/wine and cheese on Friday 18th March and our 1994 committee (some positions yet to be filled) is listed in this *Erato*. We've also had some interest in IV events from members, so you may see some of us at Melbourne Minifest and of course Sydney IV. We expect to see all of you there in January next year for the choral event of the decade. That's right, two (not one but two) concerts in the Sydney Opera House with Sir Charles Mackerras and the SSO, performing the Australian premiere of Delius' *Mass Of Life*.

Until next time . . .

Peter Tsoulos

MINIFEST  
FEATURE WORK  
BRUCKNER  
MASS IN c

# MUS

(cont)

hope, are wearing it) and you've seen most of the committee - in action and in flares (attractive bunch aren't they?!). So what are you doing in January 1995? Make a date to join us. You'll kick yourself (and so will we) if you miss out.

See you in Melbourne.

Love and goldfish,

Melanie xxoo

# PUCS

Hello again everybody. I hope you all had a great time at IV (I know Sarah did). Please feel free to contact me if there is any gossip I ought to know (particularly relating to certain PUCS members). Someone needs to control the morality of this choir.

1994 looks like being a great year. We seem to have an amazingly high number of freshers in our ranks and they are already getting into the spirit of PUCS. Our first semester concert is to consist of contemporary Australian music and choral rock, with Cameron Neylon's arrangement of *Scratch My Back* and Yvette Hollings' arrangement of some Sting song whose name I can't remember appearing to be the most popular in rehearsals. Conductor John Beaverstock, attempting his first choral rock concert, seems to be enjoying every minute of rehearsals and is very open to suggestions from choir members as to the interpretation of rock music. Tonya Healey remains as Accompanist and Assistant Conductor and continues to amaze us with her complete aversion to C#.

Socially PUCS has already been very active. Half of PUCS seems to be turning 21 this year, so we are pretty busy on the party front. Vice President Karen Williams is in the process of organising a camp in April some time, which should be a bit of a laugh. We had a hilarious evening of semi-formal tenpin bowling in January. We got some pretty strange looks as we turned up in attire more suited to the annual dinner and proceeded to bowl very badly, with the exception of Dan Macey and Verity Curtis who managed strike after strike. A couple of weeks into the semester, we all went to Kings Park for the PUCS Big Day Out - an incredibly enjoyable day of ridiculous games such as tug of war, egg and spoon races and four legged races (a slightly more complicated version of the three legged race). We greatly amused ourselves as well as many unsuspecting picnickers. A lingerie fashion parade with models from the choir is planned for this Friday to raise money for 1997 IV. The thought of certain basses in leopard skin g-strings is enough to make me want to leave the state - or the country - or the planet, so the chances of anyone seeing me again are rather remote.

Farewell friends!!

Julia Ife

MINIFEST  
MELBOURNE  
CHORAL  
BALL 23-4-'94



# ADELAIDE IV WORKSHOP

*During the first week of 45th IVCF we had a workshop with composer Sarah Hopkins. Erato's roving correspondent, Mrs Crit, filed this report.*

This workshop was held at the camp. As it happened, one of Sarah's pieces was programmed for the second concert. The piece was "Past Life Melodies" which employs harmonic overtone singing, and the second half of the workshop was devoted to teaching us this bizarre method of singing. The first half of the workshop ran as follows. Sarah welcomed us to the workshop with a piece she had composed to be played on PVC piping. Ever seen a "Toon-Tube"? Same thing, only less fluorescent in colour. She played two (a third apart) simultaneously, whirling them around her head like a funny-lookin' pair of wings, while unsympathetic choristers giggled at the predictability of the ensuing harmonics.

I should digress at this point to say that there was a certain amount of cynicism amongst those firmly rooted in pre-1920s music. The comments ran along the lines of "well it was very interesting, but we only needed half the time to do it in" or "I haven't

got my 'contemporary music seat-belt' on yet, or my 'contemporary musician seat-belt' either". All of this isn't to say that everyone disagreed with Sarah's philosophy, or thought that she was a raving loony, but at some times during the day the room held a certain 'vibe' of disbelief. (It certainly didn't help me out that she reminded me of my next-door neighbour who is a fruitcake!) But putting this aside, the workshop was a lot of fun, and very useful for the performance of "Past Life Melodies"

Back to the workshop. Sarah taught us a Tai Chi breathing exercise which we employed for around five minutes, some good massage techniques (later to be over-used by certain individuals), and then played us some recordings of harmonic singing, and a recording of "Past Life Melodies". She told us something of the process of composition for this piece, how the three melodies had come to her from nowhere, but seemed really familiar, and how this had lead her to the belief that they had come from her past-lives.

After lunch, we got down and started to learn how to make sound come out of our ears instead of in through them. Sarah told us how

to utilise our 'chant-voice', which is basically the voice we use for speaking, or calling out, and she had us all saying "YEAH" while visualising something which we felt strongly about to try to find our 'chant-voice'. From this we moved on to the actual production of harmonics (which I can't explain, due to time, space, and boredom constraints) and some special people got the idea very quickly, and most of them were later chosen as the soloists in "Past Life Melodies" including Peter Chicken- the harmonic overtone singer extraordinaire, and cheat- who had done Sarah's workshop only a few months before.

The final performance of "Past Life Melodies" was one of the most exhilarating pieces I have ever sung, and because we were unfettered by music, it was easy to look around at the audience reaction to the harmonics section of the piece. They had expressions of bewilderment, and complete confusion on their faces, and it was amazing to be able to witness this.



## MUCS

Greetings and salutations all choral siblings,

Well, people at MUCS could not be excused for saying they were bored over the Christmas holidays! Since our last report there's been the traditional MUCS vs. MonUCS cricket match with its obligatory tie in glorious sunshine and overall gorgeous weather, and a few people wishing the world's best hangover cure would suddenly appear after partying all night the night before at the MonMUCS New Year's Eve Party.

After that, quite a number of us went West to spend two weeks of our holidays rehearsing vigorously in scorching heat but yet thinking that every minute was more than worth it. To sing Elgar's 'Dream of Gerontius' under Nicholas Braithwaite with the Adelaide Symphony Orchestra at the Adelaide Town Hall, to learn and sing "modern" twentieth century works so different in style to MUCS' normal repertoire, to meet wonderful like-minded choristers from all over the country etc etc was the highlight of my holidays, but to spend 3 days trying to wash foul-smelling custard out of my hair after the Pressie's PJs definitely wasn't!! MUCS once again pulled off most of the sculling trophies and Michael Winikoff won the Revue. Many congratulations to Catherine Campbell and team for putting on such a great IV!

With no time at all to recover, MUCS began again at the same bat time (aka Wed 6.45), at the same bat place (aka St Mary's), under the same bat maestros (aka Andrew "F" Wailes and Michael Winikoff) but MINUS the same bat Exec. Sara Pleasants suddenly announced her getting a full time (almost) job and her unfortunate subsequent resignation as President. With me being the only Exec member left, the situation was a little worrying. However, 2 certain choristers came to the rescue and order prevailed. I can't believe it, I'm now President! This was all organised by the week after the Fresher Rehearsal, so that MUCS wasn't threatened by the EGM we thought we would.

Our year has got off to a fabulous start with the choir sounding better than it has in years. These Freshers can really sing! Yeah! O-Week went pretty well, getting in a number of new voices. But the highlight was the live performance of *Rubber Duckie* and *Laudate* on Radio National - did anyone out there hear us? They thought our publicity performance was "snazzy" and wanted us to go on air live. Foetus managed to give us a good plug at the same time. Due to the extremely hot sun all week (bar Thursday when it rained), those of us on the table thought that MUCS should invest in a MUCS beach umbrella rather than a new banner!

We're doing a very likeable and crowd-

pulling concert on Sat May 28 of Vivaldi's *Gloria* and Mozart's *Solemn Vespers* and have managed to score the esteemed Melbourne Sinfonia as accompaniment, with the trumpeter being the 2nd Trumpet from the MSO! I think he'll find the Vivaldi *Gloria* a breeze. They're also playing Haydn's *Oxford Symphony*. All this is happening at St Mary's Star of the Sea, where Melbourne IV '91 sang Racha's *Vespers*. With the choir sounding as professional as it is, and with such a great orchestra and venue, it should be a concert to beat all concerts.

As Melbourne Minifest follows shortly afterwards, we're not doing another concert until October when we're singing Rutter's *Requiem*, a piece by our very own Michael Winikoff called *Lament*, Sarah Hopkins' *Past Life Melodies* and another commissioned work by a Melbourne composer. It should be a good break from the "Classically Baroque" genre.

As I write this, the choir are enjoying themselves at the Fresher Camp while I try and recover from bronchitis.

Bye, and I hope your first semester is an inspirational one,

Cinnamon Innes.

Greetings from SCUNA for first semester. Today (23-2-'94) was the amazing O-Week event (Market Day) where 3 sops, 5 altos, 2.25 tenors, and too many basses gathered to serenade the drunken masses. All up around 80 freshers signed their lives over to us, and if they all turn up to more than 3 rehearsals SCUNA will be pushing 150 choristers. Start praying for us. Back soon for a post-first-rehearsal-and-camp update.

Well, the first rehearsal was last night, and there were a lot of freshers there, (and some not so fresh, old choristers will remember Stuart and Louise from MonUCS in the distant past). SCUNA is fast becoming the geriatric choristers last camping ground, we already have Sue Tonkin and Liz Wells, soon Jacqui H will be with us. How long Bazza?

The first concert is to be a "mystery programme" with *Five Mystical Songs* by Vaughan Williams, *Three Shakespeare Songs* and *Toward The Unknown Region* also by VW, Orff's *Catulli Carmina*, Elgar's *Go Song*

of *Mine* and *When Icicles Hang* by Rutter. The chamber group of SCUNAE will also be doing some as yet unspecified 16th century some-things. Gee it's fun being the librarian when your conductor says things like that to you.

Planning for the Post-IV-Party is well underway, and will have happened before you chickens get to read this. Planning for the 1996 IV is also coming along nicely, with the election of committee members due in May (not Mark Chapman, or so he says), but no firm idea yet as to works to be performed. Oh well, this is Canberra, we're really good at making decisions here.

18/3/94 I guess it's time to wrap this up now and get it in the air to Mr Gratton. The number of SCUNAE is around the 90 mark, and the camp is next weekend at Bundanoon-famous for its curfews on sleep, alcohol, and other un-Christian behaviour. Well I gotta go,

love and rubber,

Solomon + CRIT.

## A LONG, LONG WAY AWAY

While a great deal of choral activity is concentrated in Melbourne, Sydney and Adelaide, there are some far flung provinces that represent the AICSA movement at the very edges of this great Repub...err, I mean Constitutional Monarchy (sorry Liz, SORRY. Really). These are the principalities of TUMS, QUMS and PUCS.

As you know, Hobart, Brisbane and Perth are part of the grand seven year AICSA cycle for IVs and we do our best to make them fabulous and memorable events. Of course we have a few problems, and the biggest problem is Australia. It's actually very big. I mean REALLY big - bigger even than the outflow at Bondi. A consequence of this is that running IVs from places like Hobart, Brisbane and Perth is something of an uphill battle, though anyone who went to Perth 1990, Hobart 1992 or Brisbane 1993 will tell you it was a worthwhile trip and that the committee members did not martyr themselves in vain.

So has anyone DONE something to help IVs at the edges of our crusty wide brown land? YES! While at Adelaide IV, some of us (with brain damage) attended the AIVCC (Australian InterVarsity Choral Council) meeting. At that meeting I put forward a motion aimed at helping IVs in the far flung choral outposts. The motion was very simple and in essence recommended that there be no major AICSA choral events within six months either side of an IV in Brisbane, Hobart or Perth. This motion was passed unanimously.\*

How does that motion help? The answer, as usual, in these mean and materialistic times, is money. \$\$\$ \$\$\$ \$\$\$ Yes, filthy lucre.

Most choristers have limited funds, and if we spend all our money going to some big choral event two months before (say) Hobart IV, then fewer people will go to HIV because they won't have the money to get there. And then everyone will say "what a flop" and then next time fewer people will go, and basically we'll all miss out. So the idea is to give people some breathing space before and after IVs in Hobart, Brisbane and Perth to recover financially. It also gives people from PUCS, QUMS, and TUMS time to save up and visit the rest of Oz.

Simple as that.

Elephants,

Dean E not R

\* My other motion was rejected. This involved removing the Nullarbor Plain so that Perth and Adelaide are about three hours driving distance - this would put the Margaret River pretty close to the Barossa Valley and create an awesome wine growing mega-region. An added bonus would be that we could tow the Nullarbor up to Asia and sell it as prime real estate. Of course, with the lousy pay Engineers get no one is going to bother trying to do something as useful as that.

Hello. This little Eraticle comes to you from Crit, but is really about our arch-rivals (chorally) who also happen to be our best friends when it comes to borrowing and lending music. I write, of course, about the Canberra Choral Society, and their fantastic Music Lending Scheme.

The scheme is run by a fantastic woman called Anne Cowan, who works her arse off keeping a catalogue of the member societies, and their collections and librarians. It acts as the central point of contact for information about what music is available, and which groups are able to lend it. There are about 100 member societies at the moment and any choral society can join. The initial joining fee is \$25, but because AICSA has affiliated as a group before, Anne is prepared to let each society join individually for the renewal fee of \$15 p/a. However, if your society doesn't want to lend music through the scheme, you must pay the 'bludger's fee' of \$30 p/a.

When you've paid your membership fee, and you want to borrow some music, you write to Anne (or phone her if you're illiterate, or in a big hurry) and tell her what it is you want, how many copies, when you need it and when you can give it back. She will tell you which societies have it (citing the geographically close ones first) and how to get in touch with their librarian. Now the importance of keeping Anne informed about changes of committee becomes clear, does it not?

The borrowing society is expected to:

- Pay all transport costs
- Return all copies borrowed, and replace lost or damaged scores
- Pay an agreed donation to the lending society in recognition of the loan (10% of the replacement value is a good amount).

The scheme's address is:

CCS Music Lending Scheme  
31 Jennings Street  
Curtin, ACT, 2601  
ph: (06) 281 3302

So there it is then, the information that all you society librarians have been hanging out to hear for the past 12 months (or maybe not).

### From the Adelaide Review

Nicholas Braithwaite took charge of his old orchestra (for one evening only) at the Adelaide Town Hall on Tuesday 1st February for a powerfully sung *Dream Of Gerontius*. The 45th InterVarsity Choral Festival Choir did Elgar proud, and if the ASO occasionally sounded a bit rough, they also brought a fervour to their playing which seemed entirely appropriate. Mr Braithwaite, as usual, made you wonder why he has been banished to the Hills and the soloists were exceptionally strong, headed by Richard Greager, recently State Opera's Don Jose and Covent Garden's Hoffman. Somebody in InterVarsity appears to have struck it rich.

# MonUCS

Greetings! A new year is now well and truly upon us, and since my pen last touched paper for this illustrious journal, many of us have savoured the musical, cultural and social offerings at a truly enjoyable Adelaide IV. As cynical as one or two of them may have been, I believe the reviews of the concerts reflect the success of the festival. To perform a work on the scale of *Gerontius* as well as an extremely challenging programme of twentieth century "elephants" (and all in a fortnight) is an achievement of which we should all be proud. Congratulations to Catherine and her friendly and effective committee (a model for others to follow) and to Tim and all the others who made Adelaide IVCF a fabulous success. I'm sure I speak on behalf of the thirty or so MonUCS/MonMUCS who were able to "go forth" and return safely.

One day back in Melbourne and MonUCS recommenced rehearsals for the year. Due to a lot of frenetic activity prior to Christmas, we were able to start the new year in a new rehearsal venue, with a new conductor and accompanist and all without a hitch.

MonUCS now rehearses on Tuesday evenings (as before) from 6:45 pm to 9:30 pm in the Main Chapel of the Religious Centre at Monash University. A large, round, contempo-rary building complete with a grand piano, harpsichord and pipe organ, the Religious Centre's lively acoustic has proved to be less of a challenge than one may have expected.

The choir welcomed its new conductor, Margaret Brown, whom I had the pleasure of appointing just prior to departure for Adelaide. Margaret is married with an 18 month old daughter and brings to the choir experience as a vocal soloist, accompanist and teacher. She is currently a senior teacher at the Melba Memorial Conservatorium and has already formed a close relationship with the choir. Her strict yet friendly nature has been welcomed and we look forward to a long and successful partnership over the following years.

Early in the year we also farewelled our previous conductor of some nine years, André de Quadros, who is now a full-time lecturer and conductor in the expanding Department of Music at Monash Uni. A cocktail reception provided a warm setting to acknowledge André's many years of work with the choir and to present him with a suitably engraved silver platter as a token of our appreciation. It was fitting that amongst those present were choir members who had joined in all nine of André's years as MonUCS Conductor.

Over the weekend of 18-22 March (it was a longer week for some than others!), MonUCS was fortunate to

play host to the acclaimed Dorian Choir from Auckland, New Zealand and their conductor Dr Karen Grylls. Regarded internationally as that country's most accomplished choir, the Dorians performed a virtuoso programme of a *capella* music at a concert organised and paid for by MonUCS at the Trinity College Chapel, Uni of Melb on Sat 19th. The disappointingly small but enthusiastic audience were treated to an evening of choral excellence, and suitably celebrated at a PCP at Katie Purvis'. Some Trans-Tasman pub-songs were supplemented with more than a few of the more familiar noises to be heard at PCPs and by the time I left at about half-past three in the morning, NZ/Aus relations seemed to be exceptionally healthy. The Dorians also performed a free lunchtime concert in the Robert Blackwood Hall.

Some weeks prior to this, thirty or so MonMUCS were fortunate enough to spend an evening with John McKenzie (from Adelaide) who led us in an interesting workshop of "choral jazz". This event was organised in conjunction with the Australian National Choral Association (ANCA).

At the time of writing, about 55 or so MonUCS will depart shortly for a Freshers' Camp at the lovely Golden Valley Ranch at Flinders for a weekend of wine, (insert politically correct entry) and song. By next edition, I trust there will be some interesting social news to report.

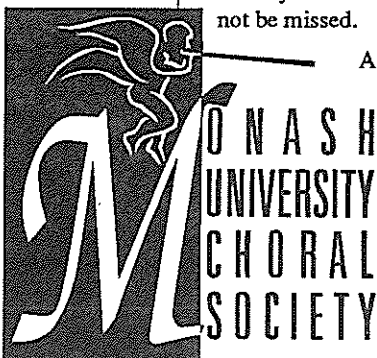
This year we have some wonderful new members and look forward to performing with them for the first time on Saturday 21 May when at 8 pm in St Paul's Cathedral MonUCS presents a concert featuring Parry *I Was Glad*, Vaughan Williams *Mass In G Minor*, and Kodaly *Missa Brevis*. The concert will feature soloist from within the choir and the VSO and organist Christopher Cook (now living in Melbourne). We look forward to this concert as Margaret's first with the choir.

At this stage, plans for September and December concerts are not yet finalised but in July (1 - 10) we are all looking forward to Australian Universities Choral Festival which MonUCS will co-host with MUCS. With a galah dinner at one of Melbourne's loveliest colleges, the legendary John Grundy, the return of the infamous (?) MonUCS Soprano Aria for Tenors and Basses and a concert performance of the magnificent *Mass In E Minor* by Anton Bruckner, the festival should not be missed.

A current list of office bearers and other hangers-on appears elsewhere in this *Erato*.

Ehrt eure deutschen Meister!

Andrew Wailes

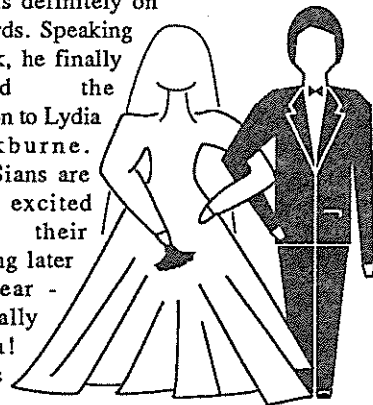


# QUMS

Greetings from the Sunshine State. QUMS has been going from strength to strength since Emily Cox joined us as conductor after Brisbane IV. Following a musically wonderful but financially not-so-wonderful orchestral concert of Handel's *Dettingen Te Deum* last semester, QUMS has devoted much of its efforts to fundraising and recruitment. Carol singing in the Queen St Mall, a garage sale and video night, and an election day cake stall are just some of the social fundraising events to date. An intense campaign of recruitment this year has seen our numbers swell to over sixty, with the campaign continuing towards our target of 100. The relocation of rehearsal venue to Mayne Hall has certainly lifted the sonic quality of the choir. We are currently rehearsing three challenging modern works for a concert at Mayne Hall (uni of Qld) on Saturday 21 May: Bernstein's *Chichester Psalms*, Randall Thompson's *Peacable Kingdom* and Kodaly's *Missa Brevis*.

QUMS social life has also been on the improve, with record turnouts at coffee and the organisation of the inaugural National Never Never Game on 12 March. We are still awaiting the commissioning of Erik's sauna at the new Isokangas residence, and a sauna party is definitely on the cards.

Speaking of Erik, he finally popped the question to Lydia Blackburne. QUMSians are very excited about their wedding later this year - especially Lydia! Chris Cooke,



infamous accompanist of Brisbane IV - who can forget the handshaking in his shorts at the Recovery Barbecue - has been sorely missed following his departure for work in Melbourne; however we have the rather wonderful Christopher Wrench to fill his shoes. Georgina Graham has resigned from committee after a phenomenal effort as Secretary in 1993 and Shelby Armour (recently imported from SCUNA) was elected to the office at an EGM. The current QUMS Committee appears in this *Erato*.

Saunarama and

See you at Melbourne Minifest

Tim Golding



erato



# MY FIRST IV

What an adventure . . . and to think it all came about by chance. One day I spied someone I liked the look of across the room at a party. He was blonde, tall, with glasses, and was wearing an interesting looking T-shirt. It had the words "Sydney InterVarsity Choral Festival" on a design with bars of music across it. I thought to myself, "He looks interesting, I'll go and talk to him." Later I joined the choir and he and I became good friends. He enquired about Adelaide InterVarsity and encouraged me to go.

Before going to IV I remember thinking, "What if I'm the only TUMS person there?" but then I thought, "Why not take the plunge?" . . . and so I did, IV style by closing my wings and plunging pyjama-ed into the sea, flagellated, honey covered and with custard soaked hair to rescue my drowning second from its perils . . .

I arrived at IV only to discover that I WAS the only TUMS person there! "Oh no!" was my initial reaction but then I thought, "Oh well, I might as well make the best of it now that I'm here."

On my first day of InterVarsity I discovered that because I was the sole

representative of TUMS, I had to go to the AIVCC meeting (just after I thought I would get the afternoon off!). I spent three and a half hours fluctuating between boredom and interest. I guess I got to see how the IV structure worked even before really experiencing it.

Later on I realised that there were also privileges associated with being in the President's position. I could be a judge! Revue night was rather luxurious. I remember feeling like my back was floating around somewhere above, from all the massaging! I relished the pampering with nibbles and port. The acts, I'm pleased to say, spanned the whole range, each act complementing the one before. Entertaining goes well with singing. I liked being part of the judges' clan. I was still in a joyous mood the next morning . . . even after the wake up call!

The *Dream Of Gerontius* insinuated my dreams at camp. I would wake up singing . . . "Low born clods (cods) of brute earth! They as-pire, they as-pire to become gods (goldfish!)" . . . and it wouldn't go away until I started absorbing the Copland . . .

At IV I found a fascinating mix of

characters: young and old, capable and incapacitated, egoistic and altruistic, daggy and debauched, vicarious and precarious, quiet dormers and party animals . . . drama queens, hippies, vampires, fairies, punks, cupids . . .

I achieved many things at IV. I learnt how to scull a beer, play never-never, do a massage, sing a top B, to ride on a motorbike in my formal dress, to get by on little sleep, how not to get off a motorbike . . .

It was a good experience of Adelaide. I enjoyed Rundle Street, the markets and the Botanic Gardens. I think Adelaide's the ideal size. It has a cosmopolitan atmosphere like Melbourne and yet it's quite similar to Hobart in that it's a relatively small remote city. The *Dream of Gerontius* concert was the highlight.

I was struck by the coherent spirit of the choir. There was so much energy, such a feeling of oneness. I think it's the actual act of singing. The united effort bonds everyone together. The traditions, the theme, the stream of jokes and the fact that people keep coming back all seem to help catalyse the IV drug . . .

I'm hooked!

Erica Nielsen

## NATIONAL NEVER NEVER

Saturday 12 March saw the inaugural event to beat the Post IV Blues: National Never Never. Three choral households in Brisbane, Sydney and Melbourne were host to NNN parties. Using a pre-arranged roster distributed by choral-net, three teams of about twelve participants were telephonically linked to each other in three games: QUMS vs MonMUCS at 9 pm, SUMS vs MonMUCS at 10 pm and QUMS vs SUMS at 11 pm. Thanks to a Telecom red spot special that night, the cost of the hour long phone calls was under \$15 for each choir.

For the benefit of the uninitiated, Never Never is a drinking game in which you take turns to declare "I've Never Never <<blanked>>" and all those that HAVE <<blanked>> have to drink. The game has the following aims: (a) to get drunk, (b) to boast

about your exploits, and (c) to reveal the exploits of others.

The evening was a huge success and a hell of a lot of fun. A lot of dirt revealed at the Adelaide IV game of NN was regurgitated (yes, the things that have happened in Thurston's pool . . .) and Kath Lawrence of SUMS scarcely missed a drink. Rule 5 was an interesting addition to the game; this rule states that if nobody on either team has done the thing NN done, and somebody is willing to do it on the spot, the opposing team has to drink five times. After toying with the idea of running down the street naked, a QUMS fresher called James managed to call rule 5 into play twice against SUMS, with "I've NN taken off my shirt and done a Tom Jones impersonation" and "I've NN stopped a NN game to snog with all the single women in the

game." This second ploy incensed one QUMS female instantly to change her status from spectator to player so that she could join in the snogging. The depraved SUMS team gallantly mirrored this action in Sydney, and both QUMS and SUMS had to five scull. I think QUMS saw a better Tom Jones impersonation.

Thanks are due to: Jane Libbis and Tania Duffield for organising, and Julia Blackham, Robert Mitchell and Steve Bubb for hosting the parties. We had hoped to include AUCS/FUCS, SCUNA, TUMS and PUCS in the game but this was not possible given the short notice. QUMS is planning to co-ordinate a second game between Melbourne Minifest and Sydney IV, when it is hoped that all UCS and UMS will be able to join in the fun.

Tim Golding, Convenor NNN94a

Natasha, "Barry, just because I've got a loud voice and I talk a lot, doesn't mean I've got a big mouth!"

### QUESTIONS

Who said,  
"I can mange without Kynan -  
I'm a big girl now."?

And why?

## NOMINATIONS

I think we'll leave it there on the now infamous nominations - the last word can go to Ewart Shaw (FUCS baritone '71 - '76 (i.e. before Kim was born))  
"He just waved his thing at me and made me sing!"

# 45TH IVCF MINI REPORT

It went well. Adelaide IV was a success as people who went to it will know. Congratulations are due to the committee and the conductors, for their dedication, enthusiasm and plain hard work in making this festival so successful. Now that the dust has died down and our lives have returned to what passes for normal, Adelaide IV seems miles away but still important.

Our choice of programming was courageous, exciting and demanding for an IV choir. We realised this from the start and hoped that in the luck of the draw we would get an exceptional IV choir. We did. The choir was typical of the IV tradition and rose to the challenge of the music admirably. Congratulations to the singers for their hard work and belief that they could do it despite the difficulty of some of the music and demanding rehearsal programme. As well as its successes it was undoubtedly an IV in feeling. Elements of this IV that, in reflection, were good ingredients, were, apart from the choice of music, the conductors, the workshop with Sarah Hopkins, the choice of campsite and dinner venue as well as the weather. This was complemented by the committee's organisation and I would like to thank them for working well together and being well organised. We set out to stage an IV that was as professionally run as possible, without sacrificing the atmosphere of an IV. From our work in planning the IV we have found that it's crucial to the survival of the IV movement that the committee not only take on a professional attitude in organising an IV but also recognise the importance of the movement and its history. Each IV depends on what has gone before it; the people going to the IVs will always keep the IV spirit alive, it's up to the committee to make sure they're run professionally so the movement is not undervalued by the community.

Rehearsals began on Friday 21st January with a read through of the first concert work, Edward Elgar's *The Dream Of Gerontius* and the festival; ended on Sunday 6th Feb with a

recovery barbecue at Brighton. The performance of *The Dream Of Gerontius* in Adelaide Town Hall on 1st Feb was a fantastic concert and was the first time an IV choir has worked with the Adelaide Symphony Orchestra. This was the first time the work had been performed in Adelaide for over 25 years. The concert also featured 3 first class soloists being Richard Greager, Rosemary Gunn and Robert Dawe and the performance deserved to be heard by more than the 480 people in the hall. This was not due to a lack of publicity. We had ads in both papers, radio coverage even nationally, a street banner at the end of Rundle Mall, several publicity singing stints which earned us 3 appearances on television and the usual posters and handbills. The choir was rewarded for its hard work by an electric performance and I for one was glad that we had to sit down after the *Praise to the Holiest* chorus. This is what IV choirs are particularly renowned for; an amazing energy in performance (sometimes against all odds, considering what they cram into the two weeks). I think this comes from the energy of the festival, the intense rehearsal period, that the concert's the main reason most of the choristers have travelled a long way and that we have just spent two weeks together and know most of the people on the platform.

The second concert - Past Life Melodies, Music Of Our Time on Saturday 5 Feb was conducted by Tim Sexton who was also the chorus master of the festival. The concert was ecstatic and I have rarely seen the choir on such a high after a performance. Very few people had sung any of the works in either concert programme which meant that the choir as a whole, would probably learn more slowly. This is the reason for the high number of rehearsals which paid off and the benefits of the workshop with composer Sarah Hopkins were evident in the choir's performance of the title work. Tim Sexton gave so much energy to the choir that I believe the concert wouldn't have worked without him.

Middenway's *Lamentations Of Jeremiah*

received its third performance ever. The Hopkins and the Adams were Adelaide premieres. With the Gorecki and the Copland, all of the concert was contemporary and we had Ralph Middenway in the audience, adding to the overall excitement of the event.

The social side of the festival contributed to its success. The rehearsal camp at Dzintari, despite the heat and dust, played host to the four hour camp revue in the Yankalilla Agricultural Hall, also the scene for the sculling, the film night where people in funny clothes are doing much the same things as you have been doing for the last week, the *dreams, fantasies and nightmares* party and sogball and pressie pyjamas at the beach. The sculling was a highlight for the host societies as AUCS won the Freshers' 4 for the first time, FUCS won the Women's 4 again and an inaugural Non-alcoholic 4. and our very own Ali Hansen was the winner of the Mary Nettle trophy. Go to the next IV to find out who won the rest.

The second week saw publicity singing in the Myer centre and in Rundle Mall and we were on TV both times. We had a fabulous Academic Dinner in the ambient surrounds of Stonyfell winery. Two PCPs were variously memorable - the second ended at around 7 am.

I couldn't possibly convey a sense of what every single person felt about IV but I hope I have reminded some people about why IVs are memorable. I'm sure there'll be others raving about their favourite bit and I hope I'll be able to read some of them.

My full report will be presented to Council at Melbourne Minifest. To anyone who's thinking about getting involved in organising an IV or for those who already are, the committee and I would like to let you know that a really successful IV is worth all the stress, hassles and fundraising that you go through. What we're doing is extremely important for music and choristers in Australia, but more importantly, it's fun. See you at the next one.

Catherine Campbell

## FUCS

The uvula has not gone. It now has hands and holds a score with the name of our illustrious society upon it. Membership has skyrocketed to 67 - that's 15 more than our huge and successful end of year concert in December '93. It consisted of pieces by the *creme de la creme* of English church music composers such as Stanford, Parry and Wesley. The major work was the Duruflé *Requiem*. The audience turnout was unprecedented as was their enthusiasm and praise, refusing to stop clapping until the last choir member was off-stage. Matthew Atherton accompanied the choir adding to

their rich and sonorous tones as we sang our way from the *Kyrie* to the moving and sublime *In Paradisum*. Jo McWaters sang the *Pie Jesu* and Matthew Rutty sang the baritone solo with our incredible repetiteur Allye Sinclair on 'cello (figure that one out!). And we must not forget to mention the hands behind the choir, our illustrious conductor Kynan Johns. By the way, tapes of this musical treat are available - by ringing our Treasurer Lea Riley - at the easy to remember price of just \$15 and will be available for sale at Canberra PIVP and Melbourne Minifest if not sold out.

To start this year off we are doing a concert

of a variety of good musics featuring John Tavener, Michael Nyman, J.S. Bach and Arvo Paert. This concert will be held on Saturday 14 May in Christ Church, North Adelaide. Come along and listen if you dare! For the middle of the year we are working towards a world music concert and for the end of the year, well, I'm not going to tell you because it's a really big surprise - a musical coup amongst the musical establishment of Adelaide (to be performed on 1 December, if that gives a hint). Stay tuned for more.

Lots of love and lots of sloppy kisses,  
Lea and Shivaun.

45th IV concert review by Raymond Chapman Smith from *The Advertiser*

## Solemn succession of choral works

The 150 voices of the 45th InterVarsity Choral Festival Choir concluded their annual songfest with the usual blend of enthusiasm and amateur *esprit de corps*. A long programme, poetically labelled *Past Life Melodies* did not so much flash as proceed solemnly in a succession of relatively house-trained 20th century works.

At either end were two of music's current fashion accessories, Henryk Gorecki and John Adams. Gorecki's sugary Papal anthem *Totus Tuus* sounded sincere and disciplined in its quiet iterations from this big choir.

The finale - three choruses from Adams' heavily hyped recent opera *The Death of Klinghoffer* saw Adams as undertaker and his choruses the death rattle of Minimalism, a style Adams has capitalised on in a spirit worthy of your average '80s entrepreneur.

These pieces were marvels of adolescently awkward scansion and gratuitous repetition sung with boisterous intensity but hampered by a rhythmically wayward accompaniment on a piano that should have had the lid up or off.

Under the ever versatile direction of Timothy Sexton a little Oz music was given its place in this concert with the aptly tortured harmonic drift of Ralph Middenway's *Lamentations of Jeremiah* being handled with care, if not complete assurance, by this lot of young singers.

Sarah Hopkins' piece *Past Life Melodies*, produced a performance of euphonious conviction and assurance.

The tonal simplicity of Aaron Copland's *In The Beginning* gave the choir its first chance to really let rip and to engage, with necessary precision, in Copland's catchy rhythms. Soprano soloist Vanessa Benger added a final layer of polish to this reading.

## Minimalism

Well, Raymond Chapman Smith doesn't think much of minimalism, does he? In 1986 (or was it 1985?) I went to a Philip Glass concert and the following excerpts from the (extremely glossy) concert programme may give the reader a bit more to go on.

"The sound and style of the Philip Glass Ensemble has influenced many trends in popular music during the 70s, from New-Wave rock to Disco." "It has the most commercial sound around," said David Bowie "the Philip Glass Ensemble is the sound of the 21st century." "Whatever you

45th IV concert review by Elizabeth Silsbury from *The Advertiser*

## Dream run for massed choirs

For the past week, about 200 students, members of their respective choral societies from Australian universities—organised by the locals, Adelaide University Choral Society and Flinders University Choral Society—have been in camp in Adelaide for their annual wallow in the joys of massed choral singing.

The ambitions of this juggernaut are unbounded, and are often greeted with some scepticism by experienced choristers. Learn *Gerontius*, one of the most weighty tomes in the repertoire, in a week?

Somehow, nearly always, they get themselves to respectable performance standard by the grace of their enthusiasm, their apparently inexhaustible energy and the self-servicing adrenalin that the whole exercise stimulates.

*The Dream of Gerontius* was on the tail end of the tradition labelled by Joyce Grenfell as 'Singing oratorio in the Albert Hall' when Edward Elgar completed it in 1900. Occasional patches of sublime beauty, including one of the most distinctive chordal progressions ever invented, enliven a score that too often becomes as turgid but never, fortunately, as awkward and as mundane as Cardinal Newman's overwritten underinspired text. Gerontius, dying, both fears and longs to meet his Maker. His Guardian Angel guides and comforts his passage through Purgatory, giving him a 'dip in the lake' in case Pluto also needs recognition.

The choir, accommodated in the Adelaide Town Hall on an extended stage that occupied the space normally taken up by rows A to J, vanquished the sceptics. Rock solid at all times, thanks to the preparation by Timothy Sexton and conductor Nicholas Braithwaite's generous directions, the singers produced an impressive mass of well-balanced sound.

choose to call the music written by Philip Glass and his confreres Steve Reich, Terry Riley, Robert Ashley, John Adams, among others, there is no doubt that it has proved to be one of the most important aesthetics to come out of the United States." "Whatever the origins, and there are many, be assured, this music - with its roots in rock and jazz and soul - is essentially American-born and bred." "The failure of modernism in music is clear, by the sixties and seventies modern music had become truly decadent, stagnant, uncommunicative. Composers were writing for each other and the public didn't seem to care. People want to like new music but how can they, when it's so ugly and intimidating, emotionally and intellectually?"

Their best moments were in the Angelic sections, their worst as Demons, Elgar bearing most of the responsibility for both.

What the choir lacked in tone and diction was more than compensated for by the soloists. Richard Greager, with Herculean stamina and a rainbow of vocal hues, brought some drama into the dilemma of Gerontius; Rosemary Gunn was suitably reassuring, although not always angelically tuned, as the Angel; and the incomparable Robert Dawe excelled even himself with the authority and beauty of his bit parts as Priest and Angel of the Agony.

Overall, the event was a near-perfect match of needs and resources. Whatever its failings (many of them due to changing fashions), the work suited and fitted the choir, the soloists were aptly chosen, and Nicholas Braithwaite is probably the only conductor in Australia sufficiently steeped in the Albert Hall tradition to bring adequate conviction to a basically bald and unconvincing narrative.

And there were many in the audience, including myself, expressing gratitude to IVCF for giving Adelaide the chance, for the first time in many years, to hear Britain's answer to *Parsifal*.

from

### Dookie Agricultural College visitors' souvenir brochure

The college with its farm of 2446 hectares is located on the Midland Highway, halfway between Shepparton and Benalla and 11 kilometres south of Dookie township.

The College buildings are attractively situated on the foothills of Mt Major, on the fringe of the Goulburn Valley. Although the Dookie district itself is best known for its wheat and sheep, the College is within easy reach of a diversity of farming activities with the Goulburn Valley irrigation areas to the west, the Murray Valley to the north and pastoral areas to the south and east. The Ovens Valley, with its specialist crops of tobacco and hops, and the wine growing areas of the North-East are also within the region.

Mt Major provides a good vantage point from which to view the College and the surrounding region.

In 1874 the Secretary For Agriculture, Mr AR Wallis, after some years of agitation, succeeded in having what was left of the Crown Land in the Dookie District reserved for an experimental farm. As the better lands had meanwhile been taken up, the 4,846 acres reserved was mainly second-class land. However, it was regarded as being sufficiently representative of the area, and thus the Cashel Experiment Farm, the forerunner of Dookie Agricultural College came into being.

The pig enterprise was established as the first "Hypar" piggery in Australia and has the distinction of being the oldest such herd in the world.

# IVs VERSUS MINIFESTS

## THE DEBATE CONTINUES

The following article is intended to continue debate of an issue raised in *Erato 72*, and seeks to work towards an equitable solution to the current dilemma. It is hoped that all who read this do so in that spirit.

I would have to disagree with Natasha's comment that a minifest is really just an IV on a smaller scale. This may be what they have, or are what some are intending them to, become. I would argue that both festivals need to maintain their own separate identity. If they are to be synonymous then there is really no point in maintaining the current charade and we'd be travelling every six months.

IVs are unique choral and social events and no attempt to recreate an IV at a minifest should be made nor encouraged.

Is there a danger of IV overload in the community, the concert paying and sponsoring public? Is there a danger of the sponsorship dollar being diverted to a minifest as opposed to an IV, which is the reason for our existence? Are minifest convenors and committees becoming too ambitious in wanting to produce a work and a festival as big as the previous IV?

Natasha asks "What is a minifest?" From the description given in *Erato 72* there is very little difference between an IV and a minifest. Both follow a 'traditional' format, with a meeting of the AIVCC, banging for jokes, and the revue night. Perhaps it is time to re-define

the role and purpose of minifests. Is it possible that minifests can be used to perform and promote the works of less known composers or lesser known works of established composers, thus providing the concert-going public with an expanded knowledge of a composer's works and/or a variation to their usual concert diet? (I appreciate that the usual constraints of money, publicity, breaking even, nay turning a profit need to be considered.)

Perhaps it is time to sit down, think about where IVs and minifests are going and collectively look at ways of being able to promote both festivals within the IV world and the world at large without detriment to either entity.

Natasha cites the fact that a good name for minifests is unavailable. Clearly, the word 'InterVarsity' cannot be used but with a bit of thought, an attractive, descriptive, eye catching word or phrase can be developed. Complaining and languishing in the depths of despair will not get us anywhere. Clearly, action is required and soon.

The ability of a festival to attract the sponsorship dollar should not hang on the name 'InterVarsity', rather, sponsorship seekers should be using the performance of a great work, a renowned conductor etc, coupled with our unique identity to attract the dollar. Furthermore, it is unlikely that company personnel will remain the same seven years later. Thus to rely on the name 'InterVarsity' to attract the sponsorship dollar is a grave mistake. Any sponsorship proposal has to be attractive and has to be able to stand on its own merits.

I would disagree with Natasha's comment that the most important festival is the next one. Our 'bread and butter' so to speak is the annual InterVarsity Choral Festival. To believe any other is to be misguided. If equal emphasis is placed on both festivals, then sooner or later, (I would argue sooner) IVs in some cities will lose out. We participate in a unique world, let's not jeopardise the viability of an IV and some cities to hold them by holding up minifests as equals.

This debate should not evolve into a battle. A place can and should be found for both festivals but it requires a commitment from all of us rationally to discuss and resolve the issue. Public debate is healthy but ultimately those delegates to the AIVCC need to make a policy decision and be guided by the Exec.

There is no doubt that we all miss the companionship of those interstate between IVs and jump at the chance to travel to see everyone again, but the choral dollar will only stretch so far. Furthermore, a number of choristers have expressed concern that if they don't attend a particular festival or minifest their own festival may be 'boycotted'. While I would hope that this is not the intention of any committee, people are clearly worried about the issue. In my own case decisions to attend festivals are clearly based on my ability to take time off from my job and the dollar factor. Another determining factor is the opportunity to participate in overseas choral events which only crop up once in a lifetime. I would hope that convenors and committees would respect this and not take my absence as a sign of a 'boycott' or waiting for a better choral offer.

Melanie Smith



See page 2

Don't miss the next exciting issue! *Erato 74* is due out in mid June. Deadline is 27 May. Your article could appear in the company of:

- Australian National Choral Association - Faye Dumont
- Et Lex Perpetua - Dave Rodda
- AIVCC report and AICSA directions for '94 - Jacqui
- Letters to the Editor - various correspondents
- 45th IVCF - more gossip, quotes, reviews etc
- What's the difference between an IV and a Minifest? - Rik Allen
- Easter PIVP report
- Yet more on IVs vs Minifests
- Society news
- Melbourne Minifest last minute update - Natasha & S-J
- 46th IV progress news - Craig Miller
- A topic of his choice - Nicholas Braithwaite

SEND your article to 183 St Georges Road, Fitzroy Nth, 3068  
Fax (03) 481 7693, Ph (03) 489 1448. If possible, send your contribution typed on Mac diskette. Not DOS. Thanks.



# AUSTRALIAN UNIVERSITIES CHORALFEST JULY 1 - 10

## The Choralfest Conductor

**P**rior to his arrival in Australia in 1988, JOHN GRUNDY spent nearly twenty years working throughout the UK with choirs, opera companies and orchestras, including the Scottish Theatre Company, Edinburgh University Musical Society and the Edinburgh Youth Orchestra. His work in Australia has seen him hold numerous positions including those of Musical Director of the Sydney Philharmonia, Artistic Advisor of the then Elizabethan Philharmonic Orchestra and Musical Director of The Song Company. He has made guest appearances with groups including the Sydney Symphony Orchestra, The Australian Opera and Ballet Orchestra, Sydney Brass Ensemble and the Adelaide Symphony Orchestra.

John has maintained a keen interest in university choirs and youth ensembles. His work with the InterVarsity choral movement has been a highlight of several recent festivals and John has become well loved throughout Australia for his musical excellence and warm and friendly personality. - and he's good in bed. John conducted the racy *Dixit Dominus* (and other works) at 41st IVCF in Perth, as well as the stunning Rachmaninov Vespers at 42nd IVCF in Melbourne. He has also acted as chrus-master in several other festivals and was the National Chorus Master for the Australian contingent of the World Festival Choir which performed in Verona. (That's Verona, Italy not Verona, Arkansas.) Melbourne is pleased to welcome John back in 1994, in one of his last engagements in Australia before returning to his native UK.

## The Choralfest Camp

**T**he camp will be held at the beautiful Dookie Agricultural College (a campus of The Victorian College Of Agriculture & Horticulture) from 1 - 5 July. Offering the delights of car parking, a post office and general store, a Commonwealth Bank, a laundry (with ironing facilities), telephones, a swimming pool [in July?!? - this is not Brisbane IV, you know - Ed.], tennis and squash courts and TWO bars (run by your friendly committee), Dookie offers everything you could have ever dreamt about in a camp!

**BUT WAIT - THERE'S MORE!!** Dookie also offers heated, SINGLE ROOM LUXURY with lockable wardrobes, excellent bathroom and toilet facilities, real country food and stunning views of the 9.45 square miles of Victorian farmland (and car parks, swimming pool, luxury dorms, telephones, irons etc) which comprise the college.

About half way between Shepparton and Wangaratta, on the Nalinga - Dookie Road, the camp is close to country and interstate railways and is easy to find by road from

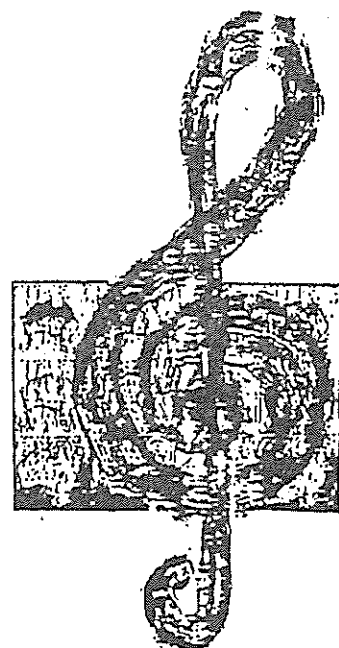
Melbourne (193 km), Adelaide, Sydney or Hobart (if the car floats!). [It's also easy to find by road from Perth, Brisbane or Canberra - Ed] Visiting choristers can be collected from the main Melbourne - Sydney railway at Wangaratta, Violet Town or Benalla. Nearby Shepparton (distant approx 1500 chains) has every other creature comfort you would expect to find in a sprawling country town.

## The Choralfest Rave

The Australian Universities ChoralFest, Melbourne 1 10 July 1994 - starring the one and only John Grundy - and the mysterious Anton Bruckner - featuring the atmospheric St Paul's Cathedral and the picturesque charms of Dookie Agricultural College - cohosted by MUCS and MonUCS. 1994, official year of the Minifest is here at last with only twelve "how can I ever wait so long?" weeks to go until your chance for ten fun filled days of choral joy and harmony. To avoid potential confusion, it should be remembered by all choristers, new and not-so-new, that Australian Universities ChoralFest and Melbourne Minifest are actually one and the same thing. How many other festivals have you gone to that have two names? None! Yet another excellent reason to attend Melbourne Minifest this July. Pencil, nay, paint it indelibly into your diary now! Or, if your initials are ZB, tattoo it into your cerebellum. "So what is this festival with two names?" we hear you cry in anticipation. Quite simply, Minifest is a gathering of choristers from all the university choral societies in Australia. It's actually a shortened form of an IV, or InterVarsity Choral Festival, because it is held over one week rather than two. There will be people there who have attended countless similar intervarsity festivals and those who are going for the first time ever! The main aim of the festival is to rehearse for a concert on Saturday 9 July in St Paul's Cathedral, which will feature Bruckner's beautiful *Mass in e minor*. However, when you are not immersed in the splendour of Bruckner's music or the excitement of working with Australia's foremost choral conductor, John Grundy, you can prepare yourself for the unrivalled joys of socialising with intervarsity choristers, and they're a pretty social bunch - but don't take our word for it, find out for yourself. Fill in a registration form (available at your choir's rehearsals) and cancel all other engagements for 1 - 10 July 1994. For more information or a registration form, ask your society liaison person or ring the festival Convenor - Natasha Carpenter - a quiet and unassuming soprano who wears scarves. You can ring her on (03) 782 2660, fax (03) 782 2588. See you at Minifest in July! Wear the T-shirt! Eat the chocolates! Drink from the mugs! Put the posters up!

## The Choralfest Mosts

- The world's most liveable city
- The world's two friendliest host choirs
- The world's most luxurious campsite
- The world's most infamous Soprano Aria Competition
- The world's best-loved British choral conductor currently resident in Australia
- The world's most talked about concert
- The world's fastest changing committee
- and much, much more!!



# ERATO CHAINSAW MASSACRE

*There is little or nothing original in this article - most of it is putting into print all the things I've heard in conversation or I've known others were too coy to come out with. This comment also applies to the continuation of this article in the next Erato.*

Well, the crisis is over and we can all say, "What a pity, we're sure it won't happen again, just bad luck etc etc". Right? Wrong!

Firstly: What Crisis? Well, if you don't know then you're part of the problem. BUT 1994 freshers are excused. By the way, if you are a 1994 fresher, you won't make much sense of this without first reading Catherine's article (p 22), Mel's article (p 24), Erica's article (p 21), my article (p 3), AICSA (p 2), at least part of Noel's rave (pp 8-9), Dean's article (p 19) AND if you can find a copy of the last *Erato* (Billeted at the house of death) Noel's and Natasha's articles (pp 4&5 respectively) and Kim's article (p 19).

What crisis? Well, last year IV almost flopped. In a conversation with AICSA President Jacqui Harrison, in late May, I heard that there were strong rumours that 44th IVCF Brisbane might be cancelled. While, as recently as six months before, she would have dismissed the idea of cancelling an IV as unthinkable ("Cancel an IV? Oh, get serious!!") it now seemed to be possible and perhaps probable. I had not heard these rumours myself because I had not been to MUCS or MonUCS for a few months. Anyway, I knew that I was going - even if the festival attendance was looking down a bit. A few days later I got a call from Noel and after exchanging hellos he asked me, "Baz, at what point do you think a festival becomes unviable?" The unthinkable was staring us in the face. Brisbane was about to host an IV with no choristers. Well, Brisbane IV got an exciting new act together and turned away from the abyss (details are in Noel's Convenor's report in this *Erato*). We survived the crisis.

But the crisis should never have arisen. The causes are varied and some of them are included in Noel's rave on pp 8-9. Let's look at it from a couple of different angles. Remember, the guts of the crisis was far too few choristers going to IV.

## Angle 1 - an unlucky set of circumstances, many of which were nevertheless avoidable

Noel starts with 'Is Brisbane boring?' and we can't avoid the fact that everyone has various perceptions of the respective cities. Perth is a Californian West Coast experience, Hobart is, say, cosy and quaint, Tinsel Town is megaparty bopitilyou drop, Adelaide is not too big, not too small, friendly and just right, Canberra is the City of Circles where the committee members take turns at being convenor but at least it's close to nearly

everywhere else, and I can't speak for Melbourne because I'm inside it looking out. Brisbane is widely regarded as the problem child that always gets into trouble, whether it was the scaffolding that no-one knew how to put up in '72, the famous boat race interruptus in '79, almost not having a conductor in '79, the massive loss that took literally years and years to clear while the Convenor just pissed off - that was '79, 'Don't push your luck' in '86, the orchestra drowning out the choir in '86, the piss poor audience in '86, almost having no choristers and no festival in '93.

The main reason for the balance problem in '86 was poor attendance and the main reason for poor attendance was a vibe that QUMS were boring and IV would be a flop. Obviously this sort of stuff is self justifying (see Dean Economou's article in this *Erato*). As AICSA President at the time I found I was continually fighting this vibe but it's an amorphous thing which is very hard to counter. But if you look back at the list of problems in the previous paragraph, you'll see most of them come from one festival a long time ago. In fact, during 44th IV I briefly met the Convenor from 30th IV, it was intensely unenjoyable and easily the worst few minutes of the fortnight for me. IV '79 created a vibe of *Brisbane IV = the stuff up IV* which has been a cruel cross for Noel to bear ever since, because this sort of vibe is, indeed, self-justifying and self-perpetuating. And some in Brisbane have internalised it, too. I think that's the root cause of some unpardonably poor publicity. (Well, that and poor leadership in the early stages - but there must be some reason why people tolerated poor leadership for so long.) Self-deprecating humour in publicity which, after all, seeks to sell IV participation to the undecided, is a complete no-no. The bullsheet that came out with the rego form had some sort of self-putdown in every para of the first page. But there are still lots of people who may well go to an IV where ever it may be so let's look further.

The two founding IV societies are MUCS and SUMS. Each society claims to be proud of this. Yet, excluding Richard Gorrings-Smith and myself, neither of whom have sung in MUCS for years, these two proud founders had the smallest contingents at 44th IV.

SUMS was busy doing the Mahler and Noel was aware of this because IV was going to have the Mahler conductor. As Noel says, if he had realised what a problem it would be he'd have tried to sort something out with Mr Walker. SUMS has done a lot of gigs with Sydney Phil over the years and I can't help thinking that with their numbers and experience (and thus the contribution they stood to make to the Mahler) they could have negotiated some flexibility for those members who wanted to go to IV - if they had had the will to do so. Certainly, they were in a good

position to act as a go-between for Noel with Mr Walker, as I gather there were some delays in communication between the IV committee and Mr Walker's office. But they didn't. Let's reflect for a moment on how this squares with Catherine's comment on p 22 '... recognise the importance of the movement and its history. Each IV depends on what has gone before it...' Well, mene mene tekell.

But at least SUMS can argue that they were under pressure from a bigger, more prestigious organisation and their hands were tied. The first IV was in Sydney and therefore MUCS was the first society ever to travel to an IV. And what were they doing to maintain this proud tradition? At best, nothing; in reality, worse. The *SCUM* that came out in May '93 had no publicity for IV. Not a blurb or rave, not a reproduction of a bullsheet, not a sausage. The only reference to IV was a passing one in the Melb Manifest article. Meanwhile there had been no 'sell' at rehearsal or at the pub. Mind you, there were plenty of people who had had a great time at one or more previous festivals, including a fair proportion of the committee. Were they sitting on their hands? Yes. The fact is that every society needs to support IV and you don't support the continuity that Catherine refers to by saying "I'm not going to Brisbane IV because Adelaide will be better." I know Catherine didn't want people using her IV to white-ant Noel's. Neither do you support it by taking SUMS' irreconcilable conflict of interest thusly "Well, Brisbane IV won't be much good because SUMS is boycotting it." I'm sure SUMS '93 committee didn't see their choice as a "boycott", with all the overtones that that word carries. Yet this is what I was hearing from MUCS Committee members and others who should know better, not just said to dedicated old twerps like me, but said to freshers and other potential put-offables. Who were indeed put off. What MUCS '93 committee should have said at the start of the year was that MUCS would support IV by actively encouraging MUCS members to go. Naturally there would be no MUCS rehearsals during IV, as many singers would be away. Instead, they started by sitting on their hands, compounded it by choosing negative perceptions to reinforce, rather than choosing positive ones, and, when buggar all MUCS were going to IV, put rehearsals on during the festival. Why shouldn't they? - no one was going - they'd seen to that. And just to add i to i there were MUCS leaflets distributed at the concert - the one they were rehearsing when they should have been up north - saying that MUCS was a proud founder and supporter of IVCF! Well, mene mene tekell.

An article came in for *Erato* 72 regarding the MonUCS tour to Russia. As the tour had been cancelled before *Erato* 72 came out, I didn't publish it. But let's look at the first few paragraphs:.

# CHAINSAW

(cont)

## "COME TO A RUSSIAN IV!"

### MonUCS Tour to Russia

Most people should have heard by now that MonUCS will be touring the former Soviet Union in November-December this year. This is definitely the hugest thing ever to be done by an AICSA choir. Planning for the tour is proceeding at a great rate and I thought readers of *Erato* would be interested to hear of what exactly is going on.

We are taking a choir of 100 and an orchestra (the New Monash Orchestra from the Monash Music Department) of 50 on a three-week concert tour. The cut-off date for signing up for the tour was 31 July, but if you ring me on (03) 889 7735 and speak to me very nicely, we might just be able to take a few more people. Most of the singers are of course from MonUCS, but we also have people from MUCS, SUMS, SCUNA, AUCS and PUCS signed up. This tour is going to be the most amazing I.V. experience any of us will ever have!"

Now, the MonUCS Russian Tour cost a lot of money and I could see at the outset that I couldn't afford it but many others felt that they could and they started saving up. I know that some MUCS didn't go to IV because they were saving up for Russia, and I daresay some MonUCS didn't go for the same reason. And, from Katie's article quoted above, it appears that quite a few interstaters were going too, so it's fair to assume at least some of them had also decided to skip IV to save up for Russia. But the Russian tour was already in trouble when Katie took over in Autumn '93. It was cancelled in Spring '93 and those who had signed up lost part or all of their deposits. When it was mooted in '92 and moreover when it was deferred a year from '92 to '93, we could see it was ambitious and possibly too much so. When it was almost cancelled in May '93 (or early June '93, I forget the exact date) it was so obviously precarious that it should have been time to say, "Well, IF it comes off it will be bigger than *Ben Hur* etc but it will certainly detract from Brisbane IV i.e. from the movement as a whole; whereas if it doesn't come off we'll have the cost (to the movement) but not the benefit." Frankly I never really believed in the Russian Tour. But there's no doubt that it did contribute to 'the most amazing I.V. experience any of us will ever have!' because it was indeed amazing to find that an IV was on the brink of cancellation through lack of choristers!

In his Convenor's Rave, Noel also refers to the recession as a factor. Well, I didn't find a lot of Melbourne people who had the time and the will to go, but not the money (apart from "I'm saving for the Russian Tour"). I found more people who couldn't get time off from

their work or who couldn't afford the loss of income from skipping a fortnight's casual work to which they had access. And twenty years ago, when IVs were booming, it was taken for granted that students were poor and impoverished - at least by their own standards. Look again at the '77 AICSA welcome and my postscript to it on p 2. The recession may have contributed to the IV crisis of '93 through fostering a general air of gloom and pessimism in the community but not through a shortage of hard dollars. Most of the people who 'can't afford to go to IV' can, nevertheless, afford other discretionary expenditure - so let's stick to the issue of why they didn't feel overwhelmingly driven to choose IV for their hard-earned.

The factor that has received little mention in most of the current debate is one we thrashed out in AIVCC about 15 years ago but has been forgotten. This is the issue of pre-emptive publicity. Bear in mind that we are not concerned with the person who will definitely never go to an IV. We are not concerned with the person who will necessarily go to every IV. We are concerned with the person who *may* go to an IV. The swinging voter, as it were. Now, people often like to keep their options open and one way to do this is to put off making a decision. This is actually an implicit decision in itself but it doesn't feel like it. If we offer choristers a chance to put off a decision for six or twelve months it is inevitable that some will take up that chance. How does this work in practice? Well, a '92 fresher goes along to Sydney Minifest and what do they find? Are they given a simple, unambiguous message that 'the next festival is in Brisbane, so let's go for it'? No. They get a leaflet from Brisbane '93, a leaflet and T-Shirt sales etc from Adelaide '94 and even a leaflet (and more to come) from Melbourne Minifest '94! Now there may be a case for providing dates two years in advance so that workers can arrange their leave dates - although not that many workplaces run that far ahead - but there's still no case for mass publicity two years ahead - even for an IV, let alone a minifest. There is an AICSA policy dating from the late seventies prohibiting pre-emptive publicity - it's never been rescinded but it has been ignored, forgotten and breached. By offering choristers the chance to say "I won't go to this one because I know I can always go to that other one at a later date"



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we are inviting them to take up that very chance. And we're not offering them a positive choice because if they only had a 'be in it now or you'll miss out' option, more would say "Yes" to the very next festival and then they'd be hooked and go to the succeeding one anyway. They'd enjoy two festivals instead of one. This chaos of leap frogging pre-emptive publicity is, in a very real sense, only encouraging people to miss out! As Kim says in her article in *Erato* 72 'To all you PUCS, TUMS, Kate Haslams and others who thought Brisbane was too far, you missed out on a damn fine IV,' Natasha wrote in the last *Erato* 'The most important festival is the next one, not the one two or three years away,' which leaves me wondering why she was leading her committee in a big publicity push in July '92. When she got up at that first or second Brahms rehearsal and I realised she was running publicity for Melbourne Minifest '94 I cringed - I was ashamed to think that I was from Melbourne and Melbourne was doing... this.

The question of pre-emptive publicity and the problem of offering people a smorgasbord of festivals to choose from, with the consequence that some, perhaps many, will regrettably miss out on going to as many festivals as they could have, naturally leads us into the issue of 'Too Many Festivals?'.

In this article I have looked at Crisis: Angle 1, An Unlucky Set Of Circumstances, Many Of Which Were Nevertheless Avoidable. In my next article I shall look at Crisis: Angle 2, Too Many Festivals? and if space permits Crisis: Angle 3, Is The Movement Missing The Main Game? (aka Let's Blame AICSA). If you haven't been offended by anything in this article, never mind, there's always next time.

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this is coming with the AICSA Eraticle.

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