

**AUSTRALIA
COUNCIL ()
FORGETS THAT
CHOIRS ARE AN
ART FORM!
SEE PP 18-19**

erato
74

Newsletter of the Australian InterVarsity Choral Societies Association

Well, don't just stand there gaping, see pp 18-19!

Hello and welcome to Erato from the AICSA executive. The first thing we should do is fill you in on who we are, as there have been some changes in the last few months. The executive consists of a three member team, president, secretary and treasurer, all of whom must live in the same state. Currently the executive is in Melbourne and the president is Jacqui Harrison, the secretary Katie Purvis and the treasurer Natasha Carpenter. Katie and Natasha joined the executive team in February this year to replace Eric Polli and Sophie Gordon-Clark as secretary and treasurer respectively (who had to resign due to time commitments). AICSA also has three other portfolios, archivist, Erato editor and librarian. Jon Hogan Doran from Sydney is the current archivist and Barry Gratton Erato editor. The position of librarian is vacant, its needs being looked after by the ever watchful Katie Purvis, a former AICSA librarian.

All AICSA positions are up for re-election at the Australian Intersociety Choral Council (AIVCC) meeting at Melbourne Minifest this July, and we encourage you to consider nominating for a position. Position descriptions and nomination forms have been sent to all societies. Please ask your president or secretary to make you a copy if you are interested, you can also feel free to contact any member of the exec, whose numbers appear below, if you want to discuss life as an AICSA office bearer. The AIVCC meeting will be held on Monday 4 July at 11am in the Conference Room at Dookie Agricultural College, Victoria, during the Minifest rehearsal camp. Watch out for the MUCS blue carpet and MonUCS purple chairs in the conference room! Representatives from all AICSA societies attend the meeting to discuss policy and hear the progress of festivals. Remember that this will be the first proper AIVCC meeting since Brisbane IV in July 1993. Anyone who is involved in the IV movement is welcome to attend the meeting as an observer or participant. AIVCC meetings are notorious for their length, but since the Minifest committee has planned the festival revue for the Monday evening at 8pm we doubt that the AICSA meeting will much past then (in fact if you want dinner, it won't be going much past 6 pm and if you want to socialise or prepare for the revue 2 pm sounds quite good).

There are a few other housekeeping matters we would like to mention. AICSA's address is c/- 1 Dillon Grove, Glen Iris, Victoria, 3146. This will change in July when a new secretary is elected, but until then is extremely reliable. Please do not send mail to the old Brunswick PO Box, as we will not get it. There are two important items of mail societies should be sending to AICSA within the next month. These are your society's reaffiliation fees, due

on June 30 (you must be paid up to vote at the AIVCC) and the referendum forms, due on June 27, to change the AICSA constitution, specifically the term of office, from the year starting in October to the year starting in July. The reason for this is that it makes much more sense in the current era of two semesters instead of the old three terms in the academic year, and the fact that festivals are now usually held in July and January, whereas they used to be held in May and August. Please ensure your society attends to these matters sooner rather than later, and remember to check your mail boxes regularly so that the flow of information to your society from AICSA, festivals or other societies is not delayed unnecessarily.

We are yet again making a plea for all old AICSA music catalogues to be returned. Not all societies have done this yet. You were issued with the updated catalogue at Brisbane IV in July 1993, so you will not miss out on any information by returning your old catalogue. It is most important for copyright reasons that the old catalogues are returned, so please make an effort to find them. So far MUCS, MonUCS, SCUNA and PUCS have returned theirs - thank you.

We would like to congratulate Barry on Erato 73 and apologise for not getting an eraticle to you, although where you would have put it in such an information filled edition is an interesting question! We all agreed it was one of the best editions of Erato we have seen, and have received similar feedback from around the choral traps. As it is this eraticle is late, for which the justification of busy lives is quite inadequate since we were well aware of the deadline. We have seen MUCS and MonUCS give very successful concerts in the last two weeks, followed by memorable PCPs, and hope that all other societies are enjoying similar success both musically and in audience size. We hope to see you all at Melbourne Minifest this July, and put some faces to names.

Love which is true, The Exec.

At the AIVCC referred to above, the following office-bearers were elected:

President Catherine Campbell, 67 Gladstone Rd, Mile End, SA 5031, Ph (08) 352 8811 and if you get the answering machine remember to leave your name and number
Secretary Andy Turner, 8 Harris St, Netley, SA 5037, Ph (08) 293 7515

Treasurer Jon Yesberg, 9 Kirrawee Drive, Redwood Park SA 5097, Ph (08) 289 2648

The 3 above are the exec, whose official postal address is GPO Box 94, Adelaide 5001
Librarian Celia Brissenden, 71 Lockwood Rd, Burnside, SA 5066, Ph (08) 332 0430

Archivist Brian Polli, 116 Crookston Rd, Reservoir, Vic 3073, Ph (03) 460 7587

Erato Editor Barry Gratton, 58 Brooke St, Inglewood, Vic 3517, Ph (054) 38 3583

(continued from next page)

point made by Noel in his article on p 7 is that Dean has tried to argue two issues at once. As I see it, Dean started writing about one thing, got carried away and changed canoes in mid stream. The result is that neither of the points he pursued was argued rigorously. This, in turn, has left his critics plenty of elbow room and there is also a bit of personality stuff coming through in some of the counter-Dean articles in this issue. But while Dean has left himself open to attack, he was raising a genuine issue that may have been lost in the rhetoric. So the next issue will have something a bit more pro-Dean. However, if Dean writes in against his critics they will write in again etc etc. I don't want an endless stream of "I said this" "No, you said that" "Well, I meant this" "No, you didn't" "Yes I did" etc, since this function is already performed by the Letters column of *Sounds Australian*. Therefore I hope to see some contributions about modern music and whether we are / aren't doing enough and why we should / shouldn't - in my mail box soon. If you want a deadline date, just do it now. The address is on pages 2 and 17 of this issue.

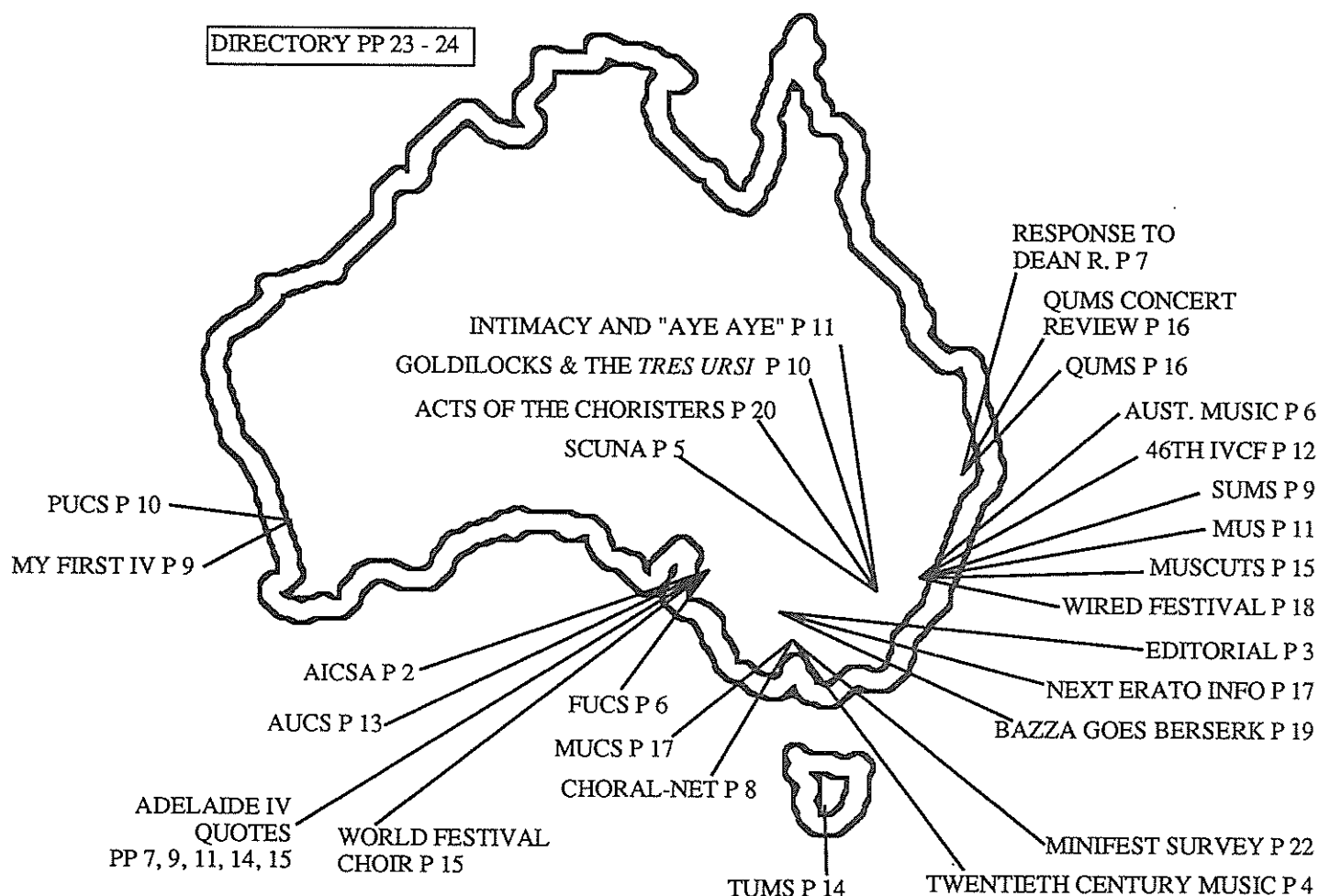
More Choristers

As I said in my 'State Of The Nation' comments at the end of Council in July, IV is shrinking. Let's hope we can reverse this trend starting 20-1-'95. We'll only reverse it by action. Thirty years ago we had about 90% of Australian Universities represented at IVCF. Now, it's between 30% and 36%. In the meantime we have seen an explosion in the number of universities in Australia, complicated by the changing social definition of 'University'. The population of Australia has grown (it's almost doubled) and yet we have IVCFs of half or two-thirds the size. It's a worry. In fact, it's a major problem and unless we (belatedly) address it now, we'll be in with the dinosaurs sooner than you think. If we'd tackled it eighteen years ago the whole IVs vs Minifests debate would never have arisen since that debate is basically an argument over numbers - you could sort of say it's a battle for market share in a shrinking market. So let's transcend the issue by expanding the market. Never mind what should or shouldn't have been done whenever, the only place from which we can go forward is here - and now. Moreover, if we don't go forward we'll slip back. The certainties of pre-reformation Catholic social determinism have long since been displaced by the uncertainties of the Protestant work ethic. You mightn't like it, kiddo, but that's the way it is. If we are to hold our own, if we are to avoid repeats of the crisis of '93 (see last issue), if we are to keep up, if we are to avoid the cultural evolutionary role of dinosaur, if we are to go forward, if we are to sustain more festivals, Minifests, Micro whatsits etc, then we need indeed we must have more universities represented, more choirs and more choristers.

Bazza

CONTENTS — ERATO 74

DIRECTORY PP 23 - 24



EDITORIAL

Welcome to *Erato 74* and a special welcome to new readers. Perhaps you have joined an existing AICSA choir in the last couple of months or perhaps you are in one of the choirs only recently added to our mailing list viz NT Uni Choir (NTUC), Bond Uni Musical Soc (BUMS), Griffith Uni Collegiate Singers (GUCS?) James Cook Uni Choral Group (JCUCG?? let's skip the acronyms), Wollongong Uni Singers, Newcastle Uni Musical Soc, Newcastle Uni Choir, Uni of New England Madrigal Group, Uni of New England Organic Choir, ~~Uni of New England Inorganic Choir~~ Earl Page College Choir, University Vocal Ensemble (Curtin), Murray Valley Conservatorium Choir and many more (see Directory page 24 for fuller listing). Choristers in these newer choirs will be getting more info about AICSA (Australian Interschool Choral Societies Association) and 46th IVCF (InterVarsity Choral Festival) from those respective committees over the next few months (hint to Catherine and Craig).

In this issue readers will find a wide variety of Society chit-chat, various feature articles and a big, big Sydney IV lift-out. (Is that a big lift-out for the big Sydney IV or a big, big lift-

out for the Sydney IV? Neatest correct entry wins a mystery prize.)

Society News

Society articles are a bit out of date because they were written and sent to me just in time to be typed up just before I was evicted. Ho hum. Nevertheless, even if they don't bring you instantly up to date with what's happening, they continue to demonstrate the variety and vitality of our movement - read them all and you'll see what I mean.

Sydney (46th) IVCF

The Sydney IV lift-out should be filled in and sent to Sydney IV, Box 150 Holme Building, Uni of Sydney NSW 2006. Send a few bob for rego fee with your form (cost details are in the lift-out). Do it now. Leave thinking about where's the money coming from and how does it fit with my holiday times and all that stuff until after you've had a ripper-dipper once in a lifetime experience at Sydney IV. Then you can worry about those merely mechanistic issues - if you want to. But you won't want to because you'll know it was worth it. For a second opinion read Fiona Smith's article on p 9 of this *Erato*. Even if you don't know the names of the individuals

referred to in that article, you should be intelligent enough (you are at Uni, after all) to read between the lines and divine that a lot of people all together for a choral good time can't help but have a choral good time.

Wired

Good times and good music go together (another reason why I won't dance to ABBA), so let's not lose track of something: "... we're still a first class arts activity and a significant part of youth arts activity in Australia." That's an excerpt from TGP's article on p 22 of this issue - but that article will make more sense if first you read pp 18 and 19. The stuff about *Wired - young people and the arts* only came in in mid August but it seemed immediate enough to justify re-shuffling the set up of this issue to squeeze it in.

Let's Kick Dean

A number of feature articles in this issue are in response to an article by Dean Ransvycz in the last issue. (By the way, as soon as you saw that sub-heading you skipped the first part of the editorial and started reading right here - didn't you? No, don't look down at the floor, you did, didn't you?) A
(continued on previous page)

TWENTIETH CENTURY MUSIC

In the last Erato there was an article by Dean Ransevycz regarding the performance of contemporary music by AICSA choirs. Since the publication of Erato and its receipt by the individual societies there has been a revived debate on choral-net over this issue. The intention of this eraticle is to attempt to present the conclusions of this discussion.

Dean R's presented view is that the primary reason twentieth century music is not being performed is the widely held view that anything that is written by non "DWEM" (Dead White European Male) composers is necessarily inferior to the music of the European masters.

In the rest of this eraticle we will

(1) Claim that twentieth century music is being performed by UCS/UMS and argue that Dean's central argument is incorrect

(2) Outline some of the problems that we feel face performances of modern music.

(3) Argue that a balance in performing repertoire is desirable

(4) Propose a more distinguishing classification of music and argue that although C20 music as a whole is being performed some categories of music (modern new Australian) are not getting much performance.

(5) Summarise

(6) Briefly examine the relationship between the composer and performers.

(7) Address trivial points and thank various people

SECTION 1

Is C20 Music Performed?

In the course of the second choral-net debate many examples of twentieth century works performed by UCS/UMS were cited from virtually all choirs. We shall refrain from providing a full listing, but shall mention that the works did include a number of premieres of works by Australian composers.

Thus Dean's first assumption — that twentieth music is not being performed — is false. In particular, one can point to the recent Adelaide IV second concert.

It is the personal experience of many that after an initial period of dislike works will grow to be liked. This is more common with, but not limited to, twentieth century music. As a result of fairly widespread performance of twentieth century music all experienced choristers are likely to have at least one twentieth century work that they like. It is hard to imagine these people harbouring the "C20 music is crap since it's not DWEM" opinion.

Thus Dean R's central argument is inaccurate on both counts — twentieth century

music is being performed, and as a result the attitude that he cites is not universal or even common among non-fresher choristers.

(We wish to note that the "C20=crap" syndrome does exist, particularly in certain circles of audience)

SECTION 2 — What are the problems facing performances of C20 music?

Some problems that we feel are significant obstacles to the performance of twentieth century music include:

- (a) Finding music
- (b) Technical difficulty
- (c) Finding an audience.

(a) Most non-professional musicians (i.e., most UCS/UMS) do not have a strong knowledge of existing C20 works.

In particular since most UCS/UMS do not have contacts within the contemporary music circles knowledge of recent compositions is limited. Thus, finding music for performance can be a problem — especially for more recent music.

(b) It is a fact that some twentieth century music is difficult. As recent familiar examples, one could cite the Adams and the Middenway. However there is also much that is performable by UCS/UMS.

(note that "performable" isn't the same as "performable as part of a full concert programme" due to rehearsal time constraints)

Thus the process of finding music has to include a filter for music that is too hard. Since there is, however, plenty of music which is singable by AICSA choirs, this obstacle is a red goldfish.

(c) Arguably the main remaining obstacle to the performance of C20 music is audiences. There is a strong perception that older music has a tendency to draw larger audiences. Since most UCS/UMS tend to operate on a loss this is a significant discouragement to the mounting of C20 concerts.

I would like to suggest that in this area there is scope for further investigation. As the turnout to the Adelaide IV second concert and various other experiences (Eg. the recent PUCS concert) demonstrated, there is an audience out there. It is conceivable that the "C20 concerts draw smaller audiences" is a piece of (no longer true) folk lore.

SECTION 3

We need to have a balance

Before going on to agree with Dean R. with respect to Australian music we would like to emphasise that many older works do deserve to be performed over and over — it is a sad fact of life that no choir has the time to rehearse and perform all the pieces it would like to.

There must be a variety of music performed — ranging from medieval to hot-off-the-press contemporary. UCS/UMS are not, and should not be, specialists in contemporary music. AICSA choirs' obligation is to expose their members to great music from all ages and styles.

SECTION 4

C20 vs. Contemporary music

Having argued that C20 music is being performed, it is worth examining closer the types of C20 music that are being performed. We would like to propose the following terms and categories:

Terms:

C20: Music written in the years 1901-1994
Contemporary: Recent music, say the last decade (1984-1994)

Known: Works that have been performed before, often many times. (Eg. *Past Life Melodies*)

New: Premieres. Works never heard before.

Australian: Works by Aust composers.

Categories:

- (1) C20, Known.
- (2) Contemporary, Known.
- (3) Contemporary, New, Australian.

It can be seen that many performed works fall into the first category, a sizable fraction into the second and a smaller fraction into the third.

We claim that

(1) There is room for performance of "old favourites from the twentieth century" and re-performances of well known contemporary works — surely a system in which every work was performed exactly once would be undesirable.

and

(2) There is further scope for more performances of new contemporary works by Australian composers.

Some suggestions that have been raised as steps to increasing collaboration between contemporary Australian composers and AICSA choirs are

(1) People with contacts in contemporary music composition circles (such as Dean R.) help committees by finding and suggesting suitable works.

(2) A tradition for commissioning works be encouraged

(3) (yet another?) revival of the choral composition competition

(4) A possibility for day workshops on new pieces. This gives composers a chance to work with choirs and to hear their pieces. It also

gives the choir and the committee exposure to the works and opens the door to the choir/committee deciding that "we really liked the piece that we workshoped with X, lets do it for our next concert"

(5) Follow up on Dean R's suggestion of having resident composers.

SECTION 5 — Summary

In summary, we would like to applaud UCS/UMS for the existing performances of twentieth century music and to offer a standing ovation to the Adelaide IV committee and to Tim Sexton for their programming.

We do not feel that the "DWEM" syndrome is a significant problem among AICSA choristers. The main reason for this is that UCS/UMS are performing C20 music, thus introducing their members to it.

The amount of new contemporary works performed by UCS/UMS is fairly limited and we present a number of suggestions that could be implemented to change this situation.

We do, however, wish to emphasise again that the choice of works by UCS/UMS committees must be balanced — an excess of twentieth century works would be at least as damaging as a complete absence of them.

SECTION 6 — On the relationship between the composer and performers

Finally, we would like to briefly mention the relationship between the composers and choirs.

A question that Dean R. raised is whether AICSA choirs actually have any moral obligation to support contemporary Australian music. Our feeling is that both AICSA choirs and the composing community would benefit from a closer collaborative relationship. We do not however feel that composers have an automatic right to have their works performed — the relationship must be a collaborative one. That is, one that involves bidirectional feedback [!!! - do you mean *dialogue*? - Ed] and has each side recognising the strengths, weaknesses and constraints of the other.

SECTION 7 — Some trivia and acknowledgments

We would like it noted for the record that the comment made by Damien on Verdi's requiem was misunderstood.

Furthermore we find Dean's comment that "... is worse. Overlooking the personal insult in the proposition, it points out ..." indicative of an "us (composers) vs. them (choir)" attitude.

As became apparent during the debate there are quite a number of chorister/composers out there. Perhaps a get together next festival is called for?

This missive was typed by Michael Winikoff based on some 50+ pages of discussion on choral-chat and choral-net involving various people.

Of particular prominence in the debate were Damien Hurrell, Cameron Neylon and Michael Winikoff.

Other participants included Tania Duffield, Kirsty Ellem, Arran Stewart, Cath Lawrence, Carolyn Edwards, Crispin Harris, Katie Purvis, Michael Cooper, Dean Economou, John Yesberg, Jill Kaldor, Michael Sawyer, Jo Roberts-Thomson, Fiona Porteous, Alex Teo and Liz Keogh

Particular thanks are due to the pedant for being able to spell "Premieres".

This eraticle attempts to represent opinions that can be fairly said to be held by a majority of choral-net. Issues where agreement was not reached were omitted.

SCUNA

22/5/94 "It gladdens me greatly to greet you". Hello from SCUNA once again.

Old News. The Camp at Orana in Bundanoon was a success. We charmed the locals in the pub with the revue, played Granny-Sneak-Up (creepings-up, giant's treasure, Grandmother's footsteps) and volley-ball at every rehearsal break, ate yummy food, told appalling jokes, and generally had a good time. The chamber choir was auditioned then, and 16 competent singers notified of success. We had a ball. The only missing ingredient was the sea. This should be remedied by the time camp comes around again in August.

The PIVP was a success (apparently. I wouldn't know, I was in Adelaide at the time!) with a death by dessert party on the Friday night, where some unidentified people from Sydney arrived with inflatable bananas, and there was a massage pile on the kitchen floor. Saturday in the day Thurston led a party of the brave to Corin Forest (the outdoor equivalent of Mt Thebarton for all you Adjuloidians), and others went to the Gorman House Markets. Liz informs me that she went to work. Saturday night was dinner at Cafe Pronto, where, due to the discrepancy in the number of people registering and the number of people actually turning up, dinner was eaten in shifts. Happy birthday was sung to an unfortunate couple of non-participants who were in the wrong place at the wrong time. Then to Emma W's for another party in shifts (something to

do with her brother). Sunday in the day was a trip to the Folk Festival, with a bit of singing on the side, and seeing Sarah Hopkins' twin leading a workshop. Sunday night was another party at Liz Keogh's parent's house which Liz didn't go to much of because she was at the folk festival seeing the African groups. She assures me that it was another kitchen party tho'. It had an Asterix & Obelix theme, Craig Miller had the best costume (a Roman soldier) and Helen T was a dominatrix (apparently). Monday saw a recovery BBQ at Weston park, where Alan K got very damp. Liz also wanted me to say that lots of people drank beer from the SCUNA bar and didn't pay for it, and she's not very happy about it.

New news. Well, we had a concert. It went really well. The Great Hall at University House was almost full. They loved us. What more can I say? Being Trish's first concert, and in the same week as the amazing Emma Kirkby extravaganza, we were all a bit apprehensive about how it would go, but it was fine. There were no monumental fuck-ups, in fact there were no fuck-ups at all to speak of. The PCP was at the house of Angie Telfer, and punctuated by at least one phone call from QUMS. Juliet, or "Pres-for-Life" as she wishes to be known, was heard to say "No, I do not want to talk to fucking Queensland." Trish, our lovely conductor made the fatal mistake which every fresher has to make at least once "What is a Bazza special?" Then some lunatic (Jon Price) went and bought the

ice-cream, and the rest is history. Well actually if you want the real gory details, here are some of them. Apparently there was a bed cram at about 1:30, 'Someone' became SCUNA's first Special Young Chorister in ages, M C and a certain fresher seemed to be enjoying each other's company, Lisa Knight and Liz Keogh slept under a futon, and it never ended. Juliet claims to have gone to sleep at about 4am, but Jon denies this (what a man).

Real news. SCUNA is running a croissant drive this week. (someone got sick of lamingtons) as a general fundraiser, and our next concert of JC Bach, Mozart, Buxtehude and Schutz is at the Wesley Uniting Church in September (I think). Also in September is a massed performance of the Berlioz Requiem. And next year a massed Carmina Burana (maybe). I s'pose a lot of SCUNAE will be participating in these events, although we will not be including them as part of our programme. They're pretty exciting for Canberra, 'cos we haven't got to do any big works for ages, and all the big choirs are playing together instead of being really competitive and yukky.

Canberra IV elections (!!!?) Liz Keogh "The Dervish" is running for convenor, and I am fulfilling a pact I made many years ago with Celia Brissenden, and Alex Maroya. So maybe sometime soon we might have a vague idea of a programme for youse.

Love & Rubber, CRIT & Solly.

(bk-bk-bk-erk)

AUSTRALIAN MUSIC - TO DO OR NOT TO DO

My preference as far as music goes is for Dead White European Men, and Women for that matter (vis a vis Abbess Hildegard von Bingen), although, as will be demonstrated later in this article, I do have an appreciation for contemporary music.

From memory, Dean placed three motions before the Council, one of which was that Member choirs and festivals be compelled to make a substantial part of the repertoire both Australian and contemporary. Dean has however failed to mention that the motion was changed by those present to the effect that IV Committees would seriously consider Australian content in an IV concert programme and that the resulting vote was by no means unanimous. A considerable amount of time was spent debating the various issues, including the receptiveness of current Australian audiences to such music, do IV choristers want to sing such music and Choral Societies who had had 'bad experiences' with Australian composers basically ripping them off.

Having read Dean's article numerous times, I am horrified to think that one individual feels that he, as opposed to AICSA our governing body, can compel AICSA choirs, let alone individual societies to perform Australian and/or contemporary music. This course of action does not take into account the individual tastes of Societies and their audiences nor their ability to perform and do justice to a work and is quite frankly repugnant.

As with anything in this life you can't force an audience to attend a programme of contemporary music. An appreciation of such things - like a good bottle of red - takes time. (Incidentally, the Sydney Symphony Orchestra runs a Twentieth Century Orchestral programme early in the year and even they admit that the performances are poorly attended.)

I am the first to admit that I don't know a lot about music, composers, styles etc. However, I do know what I like and don't like.

I don't like the vast majority of contemporary Australian music to which I have been exposed in recent years. I am, however, willing to be educated. Come to think of it, I really don't like a lot of contemporary music. Does this make me an arbiter of bad taste, a musical illiterate or merely an individual? At this point, I should thank Adelaide IV for introducing me to Sarah Hopkins and Past Life Melodies. Although dubious at the start, I loved the work.

Has Dean considered the fact that he may be out of step with the rest of the choral world and music critics? Having performed the Verdi Requiem on numerous occasions, I have never heard anyone refer to the Sanctus as "trite and incongruous" and I would like to know how Dean knows what Verdi's "stated intent" was when he wrote the Ave Maria movements of the Four Sacred Pieces. Whilst in Dean's opinion they may be a "set of schoolboy standard exercises of dubious musical value", I would like to be a fly on the wall in 2094 to see whose composition has stood the test of time.

One of the works presented at the Macquarie University Singers June concert was the Ramirez Missa Criolla, written in 1965. The work is a South American mass of little intrinsic musical value and frankly, it bores me to tears. As with Dean's opinion of the musical merit of the Verdi Requiem and Four Sacred Pieces, the foregoing opinion on the Missa Criolla is just that, an opinion.

I would suggest that University Societies are already performing (and have been for some years) Australian music. Such Societies do not need to be compelled to do so. MUS for example has sung a number of works by Australian composers including William McKay, Malcolm Williamson, Judith Clingen and Peter Sculthorpe. Macquarie University instituted a Composer In Residence about three years ago, with Richard Vella as the first incumbent. Richard composed Permutations

specifically for MUS to perform at graduation ceremonies and while it only had one performance (for various reasons), Macquarie University has demonstrated its commitment to the performance of Australian music.

As recently as 22nd May 1994, I attended a performance by Collegium Musicum (University of New South Wales) of contemporary music: Arvo Pärt's *Te Deum*, Britten's *Rejoice In The Lamb* and Kodaly's *Missa Brevis*. While I enjoyed the concert, my preference is for "classical" music and I doubt if I would hunt high and low for a CD of the Pärt. Having said that I would not be averse to hearing more.

What is wrong with Monteverdi, Gabrielli, Corelli, Mozart, Haydn, Brahms, Elgar, Puccini, Mahler, Vaughan Williams etc etc etc. Like it or not our cultural and historical roots lie in Europe and surely these composers are a part of our musical heritage?

Dean's argument that we should sing works by Australians to the exclusion of all else is fatally flawed. What a boring, introspective little outpost we would become. Furthermore, what is the definition of Australian music? That which is composed by White Australian Women and Men or does the definition take into account the multicultural society in which we live? Does this broad range of musical, cultural and artistic heritage have a place in Dean's brave new Australian music world?

Generalisations such as "the popular corollary to the DWEM reasoning that music written in the recent past (post 1910 [recent?]) is bad, music written now is worse", need to be removed from the debate. At last count there were 69 people on ChoralNet. Is this "representative sample" large enough to form the basis of a "popular corollary" and who is to say that the current debate consists of "uncritical lauding"? Surely it is all a matter of opinion.

Melanie Smith

FUCS - 2 short articles

1

Written in haste during the AIVCC because the representative was so embarrassed that no-one from FUCS had bothered to do something

FUCS is quite large again. We Wish to welcome BUMS to the Erato mailing list and hope we can perform a combined concert soon. We are performing in Pilgrim Church on 20th August, the programme is Rutter *Gloria*, Vaughan

Williams *Shakespeare Songs*, Bernstein *Choruses from The Lark* and some other stuff I can't remember. This will be conducted by our resident Wunderkind and Hui, Kynan Johns, and accompanied by organ and professional brass ensemble. Shortly after that we will be performing Schubert's *Mass in G* with Watford Girls' Choir. I am also embarrassed that hardly any FUCS are here at Minifest but I hope to rectify that situation at Syncity IV.

Catherine Campbell

2

Written in haste during the AIVCC because the representative etc etc

Kynan is a wanker.

Geoff Coates

RESPONSE TO DEAN R.

I read Dean's article, and have decided to take up Bazza's challenge to respond. At the outset I must say that I have not seen the ChoralNet debate referred to, so am at a slight disadvantage.

Dean seems to me to have not so much missed the capus of the nail as to have sideswiped it. Two issues (at least) are at work here - (a) the AICSA resolutions, and (b) contemporary versus old (DWEM) repertoire.

Having lamented lack of awareness of the AICSA policy, it is a pity the AICSA resolutions were not discussed further. Three were put forward. The first, a fairly innocuous statement, "...that AICSA support and encourage the performance of Australian music" was easily passed, and I believe articulates a policy position many believe. The other motions put were that "...all Festivals be recommended to include Australian music..." and "...that all Full Intervarsity Choral Festivals...must fulfil one of the following requirements: 1) a performance consisting of Australian music, and/or 2) a performance of a new work, commissioned for the IV, by an Australian composer." (emphasis added).

In the lively debate that followed the issue of compulsion ranked fairly high. Personally I felt the compulsion aspect was fatal to the flexibility required for an IV organising committee. I leave aside the many practical considerations in following such a policy.

These two motions were finally amended and carried as:

"that this Council recommends that where possible all IVCFs should fulfil either or both of the following programme requirements:

- 1) a performance consisting of Australian music, and/or
- 2) a performance of a new work, commissioned for the IV, by an Australian composer."

Given that AICSA has little power to enforce its will on a Festival (and generally does not set out to influence or direct programme choices) this seems like a useful compromise. What angered me slightly was the feeling that the annual IVCF (which all of us know is a difficult animal to predict) was somehow being singled out for a repertoire requirement which I believe would be more usefully and rightly directed at this country's standing choirs, choral ensembles, and major organisations - ABC and Musica Viva.

Anyway, Dean then takes off on a tangent about DWEMs. Now I think the case is overstated - if he were referring to opera, then I think the case is stronger. I suspect the belief "that no living, or recently dead artist...can have produced anything worthwhile" is a minority viewpoint. I'd also like to remind readers that many fine/great works remain untouched by IVCFs - all the big Liszt works, Bruckner's *Mass in F-minor*, *Psalm 150*, and *Te Deum*, Vaughan Williams *A Sea Symphony*, Delius *Requiem*, Berlioz *Requiem*, Holst *Choral Symphony*, Beethoven *9th Symphony*, Dvorak *Requiem* and *Te Deum*, and Handel *Israel in Egypt* (a real challenge to bring off successfully). Never mind any of the

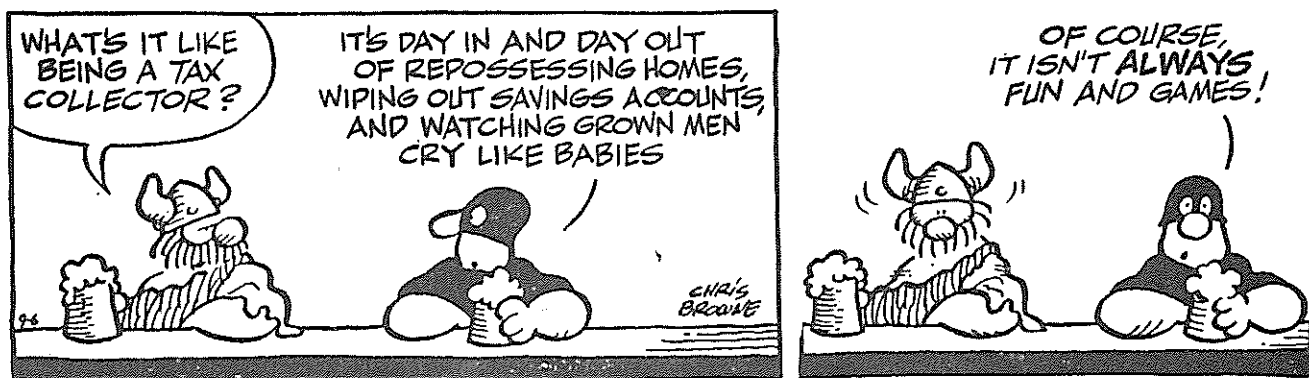
countless repertoire options which rarely get explored.

The crux of the matter is not whether the Ligeti Requiem is aesthetically superior to the Verdi (given that the Ligeti runs for 27 minutes, requires ideally a choir of nearly 220 (many of whom do nothing for over half the work), and also requires great technical skill from all choristers, and on top of that does not deal with the problem of setting a Sanctus!). It might be, it might not be - it becomes irrelevant to the individual who is making a decision about paying money to experience it. I also think aesthetic arguments can not be convincingly argued in letters to a journal.

The fact is that the works IV generally performs are considered to be landmarks in a composer's output, culturally significant to humanity, and worth performing. I do accept that it is very much a Euro-centric heritage, but does that necessarily de-value the music? Compositions are only museum pieces if we allow them to rot in unopened *opera omnia*. Performance is the living art - regardless of the age of the music, its country of origin, or the gender of the composer.

I fear I have also not hit the capus, so look forward to any response or criticism, and maybe I can make more considered comments. Cheers to you all.

Noel Wilmott



ADELAIDE IV QUOTES

"I want to get on to the Angelicals" Nicholas Braithwaite

"Your 128 foot thing is a bit too loud" Nicholas Braithwaite

"How low do you go?" Juliette Scott to Brendan Facey

"I'd like a collective orgasm at bar 57" Tim Sexton

"I'll let you know what I'm beating" Tim Sexton

"Can I have my \$5? It's somewhere in your bed" Shivaun Kilbane to Kynan Johns

"Cameron's so much like me I can't respect him." Damien Day

"Fuck the shut up!" Helen Thompson

"You've got your second surge in three minutes" Tim Sexton

"It's really hard when you're doing it with one left hand in the dark." Brendan White

"It's Elgar Jim, but not as we know it."

Kate Haslam at first Gerontius read through

"The angelic bit is white, the chorus is creamy yellow.... Don't take it like that!" Tim Sexpot

"Ugly is not that important compared to pleasure." Kirsty Ellem

"It's very good, all it's lacking is confidence... And notes, and words, but besides that it's great" Tim Sexton

"And that's a long 'chuck' so to speak." Tim Sexton

"Can you keep yours down? I can't keep mine down." Foetus

CHORAL-NET

Hi there! This is the first Eraticle from the choral mailing lists - probably about time!

Firstly, the mailing lists have now accumulated a quite considerable past - we're going to be turning two at the beginning of August, and our membership has reached around 100. The community on the network has only recently established itself as an entity, rather than a collection of people connected together by technology, which is one of the reasons I haven't sent an Eraticle until now.

An introduction:

For those who don't have any idea what I'm talking about, here is a brief explanation: all Australian universities, bar one or two, are connected together by the AARNet (Australian Academic Research Network). There are quite a number of businesses present as well, and AARNet as a whole is in turn part of a world-wide network known as the Internet. Of the universities that are connected, some allow students to send and receive electronic mail to points all over the globe. Each user also has a unique address, which describes who they are, and whereabouts they live on the network.

This system allows the creation of mailing lists. Generally, a mailing list is a set of programs which take any email that they receive and then automatically send it out to each member of the list. Choral-net and choral-chat are two lists that I have created on one of RMIT's machines, any mail received there is then sent out across the network to all the members of the list at once. This is mostly a matter of convenience - to send mail to everyone, you only need to send it to the mailing list address rather than everyone individually.

As I mentioned before, the mailing lists have become more than just a means for transferring messages from place to place. Both lists regularly discuss varying issues, mostly on choral and AICSA related topics, but range over almost anything. You may be wondering why there are two mailing lists when they both perform the same function, and the reason has mainly to do with the tone of the topics discussed in each list - choral-net is restricted to things choral, or overall network issues, while choral-chat has free reign to talk about any topic imaginable (and they usually do).

The network is extremely fast - on average it takes roughly 2 to 3 minutes to get an email message to someone on the opposite side of the globe. This allows a very fast turnaround of ideas between members, and there are usually several topics underway in any one day. For example at the time of writing, there are discussions on Australian music, a review of the MonUCS concert, requests on ideas for music to sing at upcoming events and last but definitely not least, gossip!

Network Liaisons:

A lot of the topics discussed on the lists are relevant not just to those on them, but to the entire AICSA community. Unfortunately, due to the fact that not everyone has access to the network, a lot of the discussion outcomes don't make it to many of the choir committees, who would indubitably benefit from them.

This problem had been recognised on the mailing lists for some time, and a solution had been put forward, however not much was made of it — some sort of information dissemination was already in progress, but it was not formally put together or acknowledged. This response was to have people to act as network liaison officers, who would perform three main functions for their respective committees on information that appears on the network. These tasks would involve:

i) conveying private messages between committees - by sending the messages to the liaison officer of the recipient committee privately and not through either mailing list.

ii) keeping their committee informed on topics of interest - by noting topics on choral-net and making their outline known to their committee. Choral-chat may also be included here, as there are topics which are discussed there which do not appear on choral-net, but are possibly just as serious.

iii) act as a committee spokesperson for choral-net - by making committee announcements and accepting mail from members to be forwarded to the committee concerned - they should be the ones to make announcements such as concert dates/venues, camp dates, etc. etc.

In essence, all that is required is to make a few printouts or send some email on behalf of the committee — which is much the same as the secretary already does with normal posted mail. This is definitely not an attempt to get every inter-committee communication conducted via the network, but rather an attempt to show that the network can be used effectively for things that require results in a short time-span.

The people that have volunteered for the positions are:

AUCS: Adrian Corston
adrian@internode.com.au
FUCS: Garth Kidd
garth@apanix.apana.org.au
Crispin Harris
crunch@apanix.apana.org.au
MonUCS: Brian Polli
bmpol@mfs01.cc.monash.edu.au
Carolyn Edwards
giggler@yoyo.cc.monash.edu.au
MUCS: Michael Winikoff
winikoff@cs.mu.oz.au
Anthony Botham
asb@phobos.kbs.citri.edu.au

MUS: Jill Kaldor
kaldorj@rydsun.agric.nsw.gov.au
Corinna Horrigan
horrigan@dap.csiro.au
PUCS: Dean Economou
dean@pico.qpsx.oz.au
QUMS: Tim Golding
golding@qut.edu.au
SCUNA: Jon Price
jon@rses.anu.edu.au
Liz Keogh
user0356@student.anu.edu.au
SUMS: Tania Duffield
t.duffield@unsw.edu.au
TUMS: Caro Field
cm_field@postoffice.utas.edu.au
Sydney IV: Corinna Horrigan
horrigan@dap.csiro.au

Note that the second addresses are those of backups: they should be used only in the event that mail to the first does not get through.

On How to Join:

To join the mailing lists you need to have access to a machine that is able to send and receive email. If you don't have an email account, but you would like to get one, the best place to try would be your computer centre. Most universities have a machine or two that is set aside for student use, such as yoyo of Monash Uni, smug of Adelaide Uni and minyos of RMIT.

Once you have this, you can easily join the mailing list by mailing to choral-request@minyos.xx.rmit.oz.au and asking to join. To send mail to the lists you also have to have email access to the outside network, ie. you need to be able to email to minyos itself.

You can check this by trying to email to the choral-request address. If your message is returned then you are not able to send mail to the mailing lists. Sometimes undergraduate accounts are denied outside email access by their institution (under the pretext that it creates too much network load, which is nonsense).

All you need to do to get mail to go to everyone on the mailing lists is to send a message to the appropriate list, once you have become a member. The addresses to mail to are: choral-net@minyos.xx.rmit.oz.au (the Choral Net list) and

choral-chat@minyos.xx.rmit.oz.au (the Choral Chat list).

Depending on how much minyos is doing at the time, your message could take as little as five or ten minutes to be delivered to everyone on the list you sent it to. At times when minyos is under heavy load, your message will get stuck in a queue and delivery may take an hour or more, so don't worry if it takes some time to appear on your machine again.

Hope to see more of you on the network in the future!

Malcolm Herbert drol@rmit.edu.au

MY FIRST IV

I think there are basically three types of festival article in Erato viz "Come to our festival, it'll be great"; "You came to our festival and it was great - thanks"; and "I've just been to my first festival and wow!!!"

My favourite is type 3. The only problem is I've already published one about Adelaide IV but I haven't got one from anyone about Melbourne Minifest - the two people whom I asked to write one both declined (well, you can't expect good looks and brains). So, what to do? Why, raid the old Eratos, of course. This article first appeared in Erato 13. The singers may change but the song remains the same. - Ed.

PERTH INTERVARSITY - A FRESHER'S VIEW

In mid-March, while still reeling from the shock of being freshers and members of the star-studded SCUNA cast, we were suddenly attacked by a secretary with a honied voice and a vicious grin, "TV's on in Perth this May. You'd love it, it's a unique experience, lots of people and booze - oh, and music." Thoughts of a million essays fluttered through the feverish brain and were swiftly relegated to outer darkness. So we went.

The trip was long and exhausting - thank God we're not QUMS. We staggered off the plane in Perth into the loving arms of PUCS and associated families, were given much-needed beds and the next day were off to New Norcia. The camp was, we thought, rather hectic. For those who managed to survive the food the pub the opposite sex the same sex the revue (TUMS - a definite case of paternal fixation; FUCS - phantastic. Who is Little Bunny Frou-Frou?) the wind the cold the graveyard (remember the night that Wayne Kerle met a vampire in the wood there - needless to say Wayne won), there was the singing. Though some of us only got so far as singing for our liquor - ah! the sweet sound of a newly opened keg in the Bishop's Palace.

But back to the music. After all, that's what we came for . . . wasn't it? There was the Mass and other great hits like "Haste! Haste! and seize on the Convenor!" Georg Tintner - who are we even to attempt to do him justice? For all those who weren't there, bad luck. There aren't too many conductors like him around. He's the sort of person to whom you give everything at rehearsals, with the result that half of us had no voice left by the time the concert came around. How can we thank him sufficiently for putting up with all those people who at morning rehearsals were obviously suffering from the prolonged and strenuous excesses of the previous night? (Thorpus old chap, we don't know how you did it.) And need we mention the masterly way in which he held everything together during the performance of the Agnus Dei? If that 1st Violinist ever meets a crowd of IVers one dark night, she will be instantly consigned to the

nearest fish pond.

Then there was Perth. We feel that this is the danger-point at an IV. Everyone is split up and it can be difficult to get together in a group, especially if the pub isn't too close. One big problem was that the heavies (and the individual societies) tend to stick together a bit too much, with the result that it's a real effort on a fresher's part to get to know even half of the merrie throng. Perhaps there could be some sort of initiation party - a pre-IV grog-on so that (just for a change) we could all get drunk together? Having more functions in the second week could also help - the sogball match, for example. Ian Cressie's party helped immensely, of course, as did the trips to Rottneest - where numerous people learned how to bicycle and even more forgot. Also, more functions in the second week would give more time at camp for Individual Items rehearsals. These were sometimes very frustrating. With most societies at half strength (i.e. blood alcohol level 0.5%) and having to recruit the strangest people from even more peculiar places, it would have taken more time than in fact was allowed to get the items to performance standard.

Enough, however, of these impertinent and audacious suggestions. After all, it was the people who made IV. Without wishing to sound sentimental, the spirit of comradeship was tremendous. Marg Allen - definitely the nicest heavy around, with a charming habit of making outrageous comments quite accidentally (oh yes?). One occasionally noticed Bob Kay flashing past. He looked interesting but he moved at such a pace that it was hard to get to know him. Reformation is needed here. Rodney Reynolds was conspicuous by his absence - except in the tenor line. Stand up that tenor! Everyone loves Peter Heyward. There was Marie Sermon and that gorgeous voice. George Lombard, the lady-killer (or killed lady) from SCUNA. For a list of his accomplishments, please write to F. Smith, Bruce Hall, ANU. And who will forget Killer Kowarski, playing games all over the place? Tricky, I've done enough name-dropping and I've eaten all George's sultana's, so I just want to tell PUCS how wonderful their hospitality was, and may I please come again?

Fiona Smith

ADELAIDE IV QUOTES

- "How did that get there?" Crispy in finding a Kinder Surprise aeroplane down her cleavage.
- "We've drunk the Normanville pub out of Coopers Ale." Andy Turner
- "This is becoming perversely entertaining." Kynan Johns
- "When I wake up in the morning, I'm scared I'll find something of Brendan's impaled in me." - Emma Anderson
- "I'll sort of debrief you after every piece." Tim Sexton

SUMS

Well, writing the Eraticle while still feeling shocking after the PCP is not what I would consider a good call, but it's the way things tend to happen!

SUMS have just performed this year's major concert in the Sydney Town Hall with the Sydney Youth Orchestra and it was a truly unbelievable experience! The Sydney Tenors outdid themselves in the Prokofiev, they really did! And the Altos first had to lie back and think of Rachmaninov, which they did with consummate style and power...

For those of you who are unenlightened, Sunday, May 29 saw SUMS and the SYO perform the Poulenc *Gloria*, Prokofiev's *Alexander Nevsky* and the orchestral pieces *Black Sun* by Anne Boyd and Smetana's *Die Moldau* from *Ma Vlast*. The Poulenc was indescribably fabulous - with Ben Macpherson's conducting earning rave reviews from the Sydney Morning Herald. And the orchestra was fabulous ... and ... and ... I'm not biased at all! It was truly stunning. I think I should shut up now (well, on the topic of the May Concert at least).

September! Yes! We begin rehearsals for our September concert on June 8. This will be two performances of (wait for it)...*Israel in Egypt* by Handel! Yay! I can't wait! It's going to be so fabulous, too! This isn't just personal bias, but I don't think I can remember a bad SUMS concert! (Mental note: don't let the SUMS President write the Eraticle less than 24 hours after a SUMS concert.)

Just while I think of it, if anyone is



interested in coming to Sydney for a concert, or a social event like the SUMS Ball (date TBA) please give me a call on (02) 564 5037 because we would love to see everyone. Have a fantastic time at Melbourne Minifest, it looks like being completely amazing - as most things involving lots of choristers and Bruckner are - and I hope to see everyone really soon.

Love and quirky Poulenc Harmonies,
Cass.

GOLDILOCKS & THE *TRES URSI*

SCUNA COMMITTEE REVUE ITEM
FROM FIRST SEMESTER CAMP 1993
GOLDILOCKS AND THE THREE BEARS
IN TOGAS

by D. Verdnik, with apologies to H. Beard

[The scene: three bears in togas sitting around a table eating porridge]

Narrators: Olim erant tres ursi (Once upon a time there were three bears) qui in silvas iverant ad ambulandum dum puls sua refrigescat (who went for a walk in the woods while their porridge cooled).

Bear1: Quid me appellavisti ? (What did you call me?)

Bear2: Moecha mobilis (Turboslut)

Bear1: Visne illud iterare? (You want to repeat that?)

Bear2: Pila foeda (Sleazeball)

Bear3: Ita vero, esne comoedus ? (A comedian, huh?)

Bear2: Vescete braxis meis (Eat my shorts)

Bear1: Foras gradiamur (let's step outside)

[Bears go off]

Narr: His absentibus (While they were away) barbara flava inrupit (a blond barbarian girl broke in):

Goldilocks: [sits at the table and starts writing]

Care Sancte Nicholas (Dear Santa),
Aveo horologium manuale Rolcis (I would like a Rolex wristwatch), quattuor vestitus Armanios (four Armani suits), et currum a

Ferrario factum (and a Ferrari). Tibi gratias ago. (Thank you). Post Script (PS). Scio nomina Latina rangiferorum tuorum omnium (I can name all your reindeer in Latin): Fulgens (Blitzen), Cometes (Comet), Cupido (Cupid), Saltator (Dancer), Provolans (Dasher), Tonitrus (Donner), Exsultans (Prancer), Vulpes (Vixen), et Rudolphus Naso Rubro (and Rudolph the red-nosed).

[Goldilocks follows the narrators' instructions]

Narr: Barbara flava escam edit (The blond barbarian girl ate their food) supellectilem fregit (busted their furniture) et in lectis dormivit (and slept in their beds).

[Enter Goldilocks' suitors, who go up to her and wake her]

Suitor1: Frequentasne hunc locum ? (Do you come here often ?)

Goldilocks: Nonne alicubi prius convenimus ? (haven't we met somewhere before?)

S2: Apparet te habere ingenium profundum (You strike me as a very deep person)

G: Ullanne subuculam geris ? (Are you wearing anything under that sheet?)

S3: Credo fatum nos coegisse (I think fate brought us together)

G: Apudne te vel me ? (Your place or mine?)

S3: In ullam rem ne properemus (let's not rush into anything)

S2: Non sum paratus me committere (I'm not ready to make a commitment)

S1: Spero nos familiares mansuros (I hope

we'll still be friends)

[The bears come back and scare off the suitors]

Narr: Sed cum ursi revenissent (when the bears came back) eam in servitutum redegerunt (they made a slave of her) et ea postea utilissima domi fiebat (and she turned out to be very useful around the house.)

Bear3: Quantum materiae materiatur marmota monax (how much wood would a woodchuck chuck) si marmota monax materiam possit materiari ? (if a woodchuck could chuck wood?)

Goldilocks: Tantum materiae quam materiatur marmota monax (just as much wood as a woodchuck would) si marmota monax materium possit materiari (if a woodchuck could chuck wood)

Narr: Vos omnes fortasse creditis me aliquid grave ac memorabile Latine dicturum esse. (You all probably think that I am going to say something weighty and memorable in Latin) Re vera, illud facere non in animo habeo. (Well, I'm not). Etenim perlecturus sum vobis catalogum lavandarium. (What I'm going to do is read you my laundry list) Hic incipit (Here it is). Tibialium paria tria (three pairs of socks), subuncularum quinque (five underwear), tunicae duae (two shirts), nullum amyllum (no starch). Sic, actum est (there, that's it). Die dulci fruimini (Have a nice day). Finis (the end) Mihi plaudere nunc potestis (You can applaud now).

PUCS

Wow! Hi! Here I am again! It doesn't seem like a very long time since the last Erato but gee we've been busy!!!! (Sorry, I seem to get a bit silly in May. And it's just rained for the first time all year.)

In April we held a great rehearsal camp at what used to be a pub outside York (oops, sorry, York is just East of Perth). We managed to fit in some much-needed rehearsals but most PUCsters were preoccupied with business of a more social nature. The theme for the camp dinner was bad taste, so most of us didn't find it too difficult to put together a costume. Jen Cuniffe was notable as "Knicker Woman" and Bob Yuncken's disgusting pants really turned a few heads. After the dinner was the inevitable revue, which produced some of the worst items I have ever seen. Nina Kaminski won the revue with a raunchy song which I can't remember because I was pissed. President Dean Economou was not impressed when Arran Stewart and I beat him for second place by dressing up in tutus, twirling around, jumping in the air and saying "boing" (Dean

performed some *Lieder*. It was very good, he really should have won. Well, maybe not . . .) The soprano aria competition was won by Dean and Cameron, with a disappointed but very pretty Adam Boyt in second place (my dress hasn't been the same since). The remainder of the evening was taken up with drinking (a lot), dancing (madly) and other things which shouldn't be put on paper. The freshers were all made to take the purity test which showed up some rather interesting results (98 was the highest score - I won't mention the lowest score, which was quite obscene for a fresher). I hope that whoever was indiscreet enough to leave a used contraceptive device in a very visible place afterwards is suitably embarrassed.

Our rehearsals culminated in two really good concerts, one on the 7th May at Perth Modern School Hall and one on 8th May at the old Fremantle Prison. Prison is a spooky place for a concert. We performed Sarah Hopkins' *Two Kyries* (the WA premiere performance), Claire Maclean's *Christ The King* and *Songs of Australia* by Martin

Wesley-Smith (the tenors sang sooo beautifully. And we weren't embarrassed at all, were we Xandy?). The second half consisted of choral rock arranged by various PUCS members. Cameron's *Scratch My Back* was a real highlight. Well done to all. Our esteemed conductor John Beaverstock is completing his Masters in Choral Conducting at Uni of WA and our next concert will be part of his assessment. We'd better be good! We've just started rehearsing for it. All Mozart. How lovely.

Now for my gossip column. Ha ha. Fresher Vicki Hodgkin seems to be throwing herself into the PUCS social scene (that's not all she's throwing herself into, is it Bob?). Adam Boyt, the quintessential tenor, is enjoying Mel Smithin's company rather a lot and Bonnie Thomas and Andrew Scott seem to be on to a good thing. Yes, love is in the air in Perth at the moment. God knows why, it's hardly the world's most romantic city. Maybe it's the weather.

Love and sloppy kisses
Julia Ife.

INTIMACY & "AYE AYE"

At the post-Gerontius party in Adelaide, Bazza and I were resonating on the social fringe (like the friendly old farts we are) about the nature of IVs, the Universe and everything else. As a regular participant from the dark ages ('74 - '81, and '87), I was making learned observations about what had and hadn't changed over the years.

Bazza mentioned there is interest abroad in IVs of one week, because of difficulty some have in attending two weeks, and other reasons including costs. I shook my head in a sage-like manner, and he asked me to write something for Erato on the subject - say, 300 words or so. I said it all boils down to Intimacy, really, at which point Bazza said he didn't want it in one word! But the truth is that the critical factor is Intimacy.

No, not that sort of intimacy (not necessarily, anyway) but the kind you feel in your throat, rather than groin, at those airport, train or bus farewells, and leads to bittersweet pangs in the thorax for a week after getting home. It's platonic, I guess, even if it's erotic as well . . . and perhaps tribal, spiritual . . . ?

Perhaps we who attend IVs are hungrier for intimacy than most or have a little more difficulty with it than most. So we keep coming back for more, until we learn The Cure and graduate to distributing Intimacy elsewhere. Let's face it: IVs are really just Intimacy-Fests with music as an excuse. Maybe music itself is just a medium for sublimated intimacy . . . ?

And Intimacy is IMPORTANT, damn it. It

is quintessential to the Human Condition that one never gets enough of it but that doesn't change the fact that the world needs much, much, much more of it.

Certainly, it occurs at a one-week Minifest or even weekly rehearsal, but two intensive weeks with the whole social programme added makes it much more intimate. And duration is not the only factor. Having two public performances has a double climax effect, by going twice through the build-up from first rehearsal, through to the Dress Rehearsal, the venue, nerves, applause, party, hangover etc.

To have this beneficial effect the extra concert (or both) can be of any sort: a single large choral work, a programme of shorter pieces, diverse workshop material . . . Each IV's flavour can vary in this way. The last concert will inevitably be more climactic socially and hence its PCP more "intimate", probably in every sense.

Now let me put in a plug for revival of the old "Aye Aye" concert. Among the discontinued traditions we noted was the relatively informal "Individual Items" concert, known as the "I.I." or "Aye Aye", in which each choir/society presented some of its current repertoire. It was scheduled early in the camp, often rehearsed for at home before IV and had several useful functions:

1. The atmosphere was consistently non-competitive and supportive - a great environment for beginners, freshers etc.
2. The "Aye Aye" helped exchange, build

and maintain short-piece repertoire - motets, madrigals, folksongs, barbershop, rounds etc, the kind of stuff you do at O-Weeks or Graduations. Most of the material since published in songbooks and sung at Dinners, Publicity Marches etc evolved out of the "Aye Aye", and it also provided a forum for experimentation.

3. Because numbers of one choir were sometimes low and balance between parts was often wonky, "ring-ins" from other choirs were frequent. At first glance this seemed elitist but it actually represented wonderful experience for an improving chorister to be called upon to sight read new material with another choir, to "lead" their part for the first time or sing it alone, do the solo etc (like tenors do all the time!). The really good singers can't be roped into every other choir, so by one's second IV, one could meet up at Aye Aye rehearsal with that cute _UM we'd only noticed at last year's PCP, or that nice _UC we'd fantasised about all year.

4. Many successful conductors made their debut in the "Aye Aye", no doubt feeling nervous, but what more supportive atmosphere for a debut?

Rik Allen

[Ed's note - one point Rik doesn't make clear is that the I.I. concert was a *public* concert, often given in the town nearest the camp - although the bulk of the audience would be the rest of the IV.]

MUS

Hi everyone and greetings from sunny Sydney. Who said it was autumn?

Not a lot to report since the last installment. MUS' first concert for the year was on 4th June and featured a programme including the Fauré *Requiem* and Ramirez *Missa Criolla*. Unfortunately, you'll have to wait until the next edition to get all the concert and PCP gossip.

The rehearsal camp was a huge success with the majority of Saturday being spent on the *Missa Criolla*. Hernan, (leader of the South American group which is accompanying the work) attended a Monday night rehearsal as well as part of Saturday. I am reliably informed that several female members of the choir went quite weak at the knees. I guess it's all a matter of taste. To get back to the point, Hernan's presence and knowledge proved to be very successful, with the choir now having a real feeling for the music and a sense of where it all goes and yes we've even worked out how to follow the score. Anyone

who has seen it will know exactly what I mean.

The Saturday night revue was not to be missed and bad luck to those who did, myself included. Those who did, missed out on one of the best revue nights in many years.

And now a word from your friendly Sydney IV Camp Officer

Preparations for the festival are continuing apace and without doubt it will be the biggest bang since the big one. Sydney is 'absolutely fabulous' in January, with blue skies, sunny days and fabulous surf. Forget the frenzied post Christmas sales with the pushing and shoving and all the ugliness that bargains bring out in people. Spend your money instead on a ticket to Sydney and save some for the 'absolutely fabulous' Sydney IVCF merchandise, coming to you from a committee member near you.

And now a word from our sponsors - not
Anyone who may be sending things to us

by courier or mail, please use our full address - Box 67, Level 1, Union Building, Macquarie University NSW 2109. This is essential, otherwise the University mail room will send it where they think it belongs, which is generally wrong.

Looking forward to seeing you all in Melbourne.

Love, hugs and goldfish.

Melanie Smith

ADELAIDE IV QUOTES

"Mine is sweaty, furtive goings on." Bella

"I haven't got enough people underneath." Tim Sexton

"One of the best experiences I've ever had with mangoes." Mel Smith

"Don't climax too late; it won't be simultaneous, but it will sound good" Tim Sexton

Come to Sydney IV!

HI THERE, CHORISTER DUDES!! We're here (well we're not really here, as in where you are but we're here at my computer in my really messy room which I haven't had a chance to tidy since I moved in in January and . . . I'll shut up now) to tell you all about Sydney IV 1995 (well, not really all about but . . . sorry). Of course, by now everyone should have heard about Sydney IV. If you haven't then let us know and, believe me, we'll tell you all about it. For the benefit of those who are new to this sort of thing, a quick summary of an IV: an IV is when hundreds of crazy, fun-loving party animals (and a few humans, although we don't like to talk about them) come from all the university choral societies around Australia to sing, dance and socialise themselves to pieces for two weeks (and a bit). The first week is a rehearsal camp at a conference centre, usually somewhere in the sticks, with luxury accommodation and full *a la carte* menu (okay, maybe we're exaggerating a little), and in the second week everyone stays with somebody in the city. A different city hosts the IV each year and next year it's **Sydney's turn**. This means that we have to do our best to show all you interstate people that Sydney really knows how to put on a party. Forget the Bicentenary, this is going to be BIG!!

"So," we hear you say, "what are you doing about it?". Let us answer that purely rhetorical question: A LOT.

So far we have most of the really major details worked out. First, the dates: **Friday 20th January to Sunday 5th February**. Write that down now, there'll be a quiz at the end of this article. Sharp-eyed readers who read and memorised our last bullsheet will notice that these dates are different from those previously advertised. This is true. Due to unforeseen circumstances we have had to shift the IV a week later. Due to those same circumstances the major concert, on the afternoon of Sunday 5th February, will now be a performance of Ralph Vaughan Williams' fantastic Symphony No. 1 *A Sea Symphony*, described as ". . . a high point of the English choral tradition . . ." by some guy called R.A. who wrote the cover notes for the CD we've got of it. He's right, too. As well, there will be a smaller (perhaps orchestral) piece to fill out that concert, which we'll be performing with an 80 piece scratch orchestra in the Centenary Hall of the Sydney Town Hall. For this concert the conductor will be the lovely Graham Abbott, the baritone soloist will be the wonderful Robert Dawe (of DoG fame) and the soprano soloist is To Be Decided. It is going to be HUGE!!

But wait, there's more!! (Sorry, we had to put one of them in here somewhere.)

The 'minor' concert (only called minor because we don't have to organise it all) will be not one but two performances of Carl Orff's

Carmina Burana and Beethoven's *Calm Sea and Prosperous Voyage* in the Sydney Opera House with the Sydney Symphony Orchestra and internationally renowned conductor Sir Charles Mackerras! These performances will be on the evening of Friday 27th January and the afternoon of Sunday 29th January and should be a most excellent experience!

The rehearsal camp has changed slightly due to the dress rehearsal schedule given to us by the SSO. From the night of Friday 20th until the morning of Wednesday 25th we will still be at Merroo Conference Centre, ". . . situated on 73 acres in the peaceful rural setting of the Kurrajong Hills District . . .". They won't know what's hit 'em. On Wednesday morning we will shift everybody in to Women's and Wesley colleges at Sydney University. This will mean that we'll be able to get to SSO rehearsals while keeping a fun, camp-type atmosphere.

So, there are the facts. Write 'em down,

memorise 'em and spread the word. We'll be doing another bullsheet as soon as we get the rest of the details finalised. In the mean time, buy the T-Shirts, the singlets, the LSTs, the chocolate and if you see any stressed-looking Sydney IV Committee members wandering around, buy them a large drink. This has been a Community Service Announcement on behalf of the SIVCF Committee's Benevolent Fund.

Cheers, The Sydney IV Committee (well not all of them but - oh shut up, Craig!!)

P.S. On a more official note, there have been two changes to the Sydney IV Committee line-up. Due to work commitments Jon Hogan-Doran and Danni Solina have had to resign from the committee. Their positions have been filled by Liz Pope and Damien Kuan respectively. An updated committee list appears elsewhere in this Erato. Thanks to Jon and Danni for all their work.

P.P.S. You have no idea how hard it is to type in rubber gloves:-}

SYDNEY
INTERVARSITY
CHORAL
FESTIVAL 95

Box 150
Holme Building
University of Sydney
NSW 2006

erato

AUCS

PREVIOUS ERATICLE

(it got mixed up with the PWUCS post...)

Greetings and salutations from sunny Adjuloide, city of churches and beautiful altos,

Adelaide IV is well and truly over after years of wait and most of us are still reeling with the shock - a good time was had by all (and some people were had by all, but that's far below this article, it's only the first paragraph). Thank you to everyone who came along and took it upon themselves to be Rick and Jimm-ed within an inch of their lives.

AUCS has taken off this year with a long-term vision for the choir which should see us prospering and becoming more and more outward looking in the next few years.

(No choristers shall live in poverty by the year 2000 and no tenors shall live...) Sorry. That was the Presidential speech...

We have started the year with around 130 singers to take part in a concert on June the 11th of the Arvo Pärt's *Berliner Messe* and the Duruflé *Requiem* with the Adelaide Youth Orchestra under the direction of conductor Carl Crossin, Musical Director of the Adelaide Chamber Singers. AUCS has also been asked to perform the Tenebrae (Darkness) service on the Wednesday before Holy Week at St Peter's Cathedral with Kynan Johns conducting. It has been a great honour for us to have been asked to perform in this service, it also helps to strengthen our bonds... er, links SHIT. our relationship with St. Peter's Cathedral.

Due to the gap between the beginning of the year and our first concert, we are also having a Sunday in the Park with AUCS where we will hit the Rotunda in Elder Park and sing songbook songs to the passing ducks and poofter tourists. This gives us something else to do, and helps new and old choristers learn all the songbook songs.

CURRENT ERATICLE...

My apologies for the above article not quite making it on time for the last Erato, (I was even in Melbourne!) but as it stands at the moment, we still haven't done much more than I'd already written about back in March. The Tenebrae Service was a success, despite the overwhelming heat, the incense and the darkness meaning half the people couldn't actually read their music, let alone see Kynan! However, there were some beautiful moments and we've been asked back to do an Evensong service later in the year. It's two weeks to go until our Elder Park debut, and three weeks until our major concert, so we're nearly there!

I've finally turned 21, in case anyone is interested, it was very exciting. I'm trying to remember the days when I started off in AUCS as a wide-eyed, innocent 16 year old

Fresher... Those were the days! Two weeks later I got elected onto the committee, had my first crush on Peter Kelsall's feet (the sunburnt type) and was auctioned off as a love slave at my very first camp to a rather grumpy bass. Then I went to Hobart IV and things basically degenerated from there - no comments thank you David Hoffman!

Erm, AUCS! The Duruflé and Pärt concert is going to be absolutely huge, wonderful, loud and we're looking forward to it immensely! By the time everyone reads this it will all be over and we'll be going to Melbourne Minifest and then starting our next concert, which is going to be conducted by Peter Leech, Musical Director of St. Peter's Cathedral, ex-Musical Director of Queen's College in Melbourne I think. The concert will be performed in St. Peter's Cathedral and is called:

"Let All The World In Every Corner Sing"
A celebration of 20th Century English Music.

We're doing lots of groovy pieces, including the Howells *Requiem*, Britten *Hymn to St. Cecilia* and two pieces by the not dead Tavener which are wonderful!

The AUCS committee are still alive and well, except Peter Kelsall our Vice President has been replaced by Brendan White's cat. This unexpected turn of events occurred on Sunday, when it decided that Magnificat was a better Vice President than Pete because she was:

- less likely to belch when something very serious was going on.
- far less dangerous to further depletion of the ozone layer.
- not interested in any of the yummy food provided.

With that in mind, we also decided that Michael Flaherty would be better off being replaced by a Chocolate Wheaten. Thus ended the meeting.

GOSSIP

from the mouths of babes, well Chris Stevenson, actually... and others.

A tidbit of useful information to take into account when reading the gossip: QUOTE: "The second coming is more reliable than Chris" Richard Barrett.

I would like to start this gossip section by saying, as President I rarely partake in gossip! It undermines the whole moral standard of the choir and scares the Freshers. But anyway, here are the gems which have been circulating. Some of them are actually true. Chris and a well known AUCS author are still going strong, much to the mortification of the soprano section. Our very own Catherine Campbell and Peter Kelsall are having a very lewd and public affair in the bathroom of the CCKP from 12 [noon? - Ed] - 2am every Monday, Wednesday and Saturday. Kathy Pope is bonking Garth (the turtle or the

person? That hasn't been clarified, so we'll go with both) and Rachel Bunn is going out with a guy named after a character from Babar the Elephant (clue: it starts with "C" and he's really wrinkly, er, the cartoon character that is... Apparently the real thing is cute enough to make even the bass section sweat...) Speaking of basses, there is a very cute one from the TAFE Diploma Choir that the tenor section (notably Richard and Emma) have their eye on. They've even invited him to the PCP. Someone should warn him, I suppose, or maybe the altos could get him first and initiate him into their highly secretive bonding ritual. "Gagagaga KABOOM!" is currently Jude Ridnell's favourite saying due to the fact that she did a little juggling of her own at the recent Adelaide Festival Fringe, with a wee bonny Hairy Marsupial from Scotland...

FAVOURITE CARL CROSSIN QUOTES:

"Basses, you can watch the beat or wait 'til it comes out on video"

Carl to Kynan: "What size chair do you wear?"

"OK, sopranos, beat yourself."

My apologies for the waywardness of this article, there are a few diary dates that you should keep in mind for when you are planning to visit Adjuloide: *The Death of Klinghoffer* is being performed in Adelaide in June; it's a joint effort between the Corinthian Singers of Adelaide and Leigh Warren and Dancers. We're performing the 7 Choruses staged and from memory while the dancers do very tricky things around us and it's going to be fantastic! Tim Sexton is conducting, and you'll see familiar faces alternately singing or screaming their bits off, including Christie, Kynan, Anna and Kenneth Pope, Ruth Marshall (some of you oldies should remember her, if not, she was in 'Fuck The Conductor', 2 Eratos ago) Jo Lindell (new FUC) and having our very own Nerissa Pearce once again making the accompaniment look easy! It'll be worth coming just to hear what the choruses really sound like and to see us prancing around in rags (better than a water pistol any day, and far more comfortable...) The dates for the performances run over 2 weeks, June 16, 17 and 18 and then June 23, 24 and 25. So come on over! You bring the sack cloth, we'll provide the ashes!

Also, the ADELAIDE CHORAL BALL will be on Saturday September the 17th. Find your glitziest glam-gear and come and join us for the Ball that leaves those two little ones for dead! There. I've definitely finished. Until the next Eraticle, may the gods of harmony and bliss smile down upon you and may your own personal chorister from hell be hit by a large truck. See you in Melbourne in July!

Love and Crispy things,

Crispy xxxxxxxx

TUMS

Beloved UCS & UMS, So much has happened since Our last Eraticle, that We hardly know where to begin to convey to you all the joys and struggles of being the choral representatives of the most southern (and beautiful) of capital cities, which is neither cosy nor quaint, and there is a contingent of TUMS Altos hell-bent on proving this fact at Melbun Minifest, or wherever else is necessary (I'd keep a close eye on certain parts of your anatomy, if I were you, Bazza, as you may be in grave danger of losing vital bits if you keep saying such patronising things about Hobart . . . Joy and I might come looking for you with a rusty scalpel, if you're not vewwy careful).

Last year ended with a well-received performance of Handel's *Messiah* (with the Tasmanian Symphony Orchestra), under the baton of the gorgeous Graham Abbott, who liked us so much that he insisted that if the TSO performs *Messiah* this year, and wants him to conduct, that he wants TUMS and no other choir for the chorus. Needless to say, the Imperial mailbox was recently graced with an invitation from the ABC for TUMS to perform this work again this year. And there was much rejoicing in the committee.

We commenced this year with a new repetiteur, Joanne Van Emmerick, and our beloved Musical Director, Mark Irwin, has joined us for his third year at the musical helm, so to speak.

Concert programmes have included a small concert for Glenorchy City Council Concert Series (the advertising brochure of which features a dot-matrix picture of a prominent

member of TUMS Royal Family) at the end of April, which featured selections from our regular busking repertoire, as well as a few pieces from our sort-of-recent Broadway concert, performed by a sub-group of about 25 members of the choir. The audience was full, warm and responded ecstatically. The PCP was a small, quiet affair with few gossip-worthy things occurring, so not very much SMUT was gleaned from that event.

We are currently preparing for our first major concert of the year, the Bruckner *Mass in E minor* (I think we picked it before Minifest did) which will sadly only be accompanied by organ, due to a lack of windy musicians, who don't charge the earth, in Hobart (which is, as I said earlier, neither cosy nor quaint). With the Bruckner will be some works (with totally unpronounceable names) by Schumann and a piece for all female chorus by Brahms.

Now that we only have to pay an organist, and no soloists, for this concert, Antony and I are confident that we will make a big profit which will go a long way to boosting the coffers for the "Caro and Antony Club Med nervous breakdown escape" at the end of our present committee term. (Although Antony informed me at a recent committee meeting that he's gone off the idea of Club Med and wants Paris in the springtime, instead.)

Our second semester concert will be a biggie, with the entire programme devoted to the Rossini *Petit Messe Solenne*. It sound like a great piece and after hearing a sneak preview at a recent committee meeting we are very much looking forward to getting stuck into it.

Socially, things are off to a gradual start. We had an influx of new blood at the beginning of the year and for the first time that I can remember, the TUMS tenor line is actually straighter than the bass line (believe it or not!). Some new people have been braving the early morning start to come busking and that has been rather fun (as well as raising a bit of money). The next PCP should be a big one, generating lots of SMUT . . . and of course my E-mail recruitment drive continues to swell the ranks of my E-mail harem but, unfortunately, not the ranks of the TUMS tenor/bass lines.

At this point last year, I think half the committee had disappeared off the face of the earth, so I'm glad (and somewhat relieved) to report that this unfortunate exodus has not been repeated this year (the threats must have worked). I am very glad to have a rather jolly committee backing me up, especially in some of the rather difficult issues which have arisen so far during my reign as "Princess Caro 1" (or PC 1 for short) . . . whoever told me it would be easy to be President lied but I guess I'm sort of stuck with it all now . . .

Well . . . now I've got that onto paper . . . I think I'll go back to the lab, where there are a few mice waiting for me and my scissors . . . and woe betide anyone who dares refer to Hobart (or Hobartians, for that matter) as cosy and/or quaint!

Peace, luv and see you all at Melbun Minifest,

PC 1 xx

President & defender of TUMS' good name

ADELAIDE IV QUOTES

"I found your third boob in Rundle Mall." Christie Anderson to Jacqui Harrison

"It just keeps falling out. I don't know how Bucket keeps it in." Michelle Grady

"Basses and altos, please enter as softly as possible." Kynan Johns

"We must have the S & M before the beat." Nicholas Braithwaite

"What would we play with if we didn't have our little thing?" Damien Day

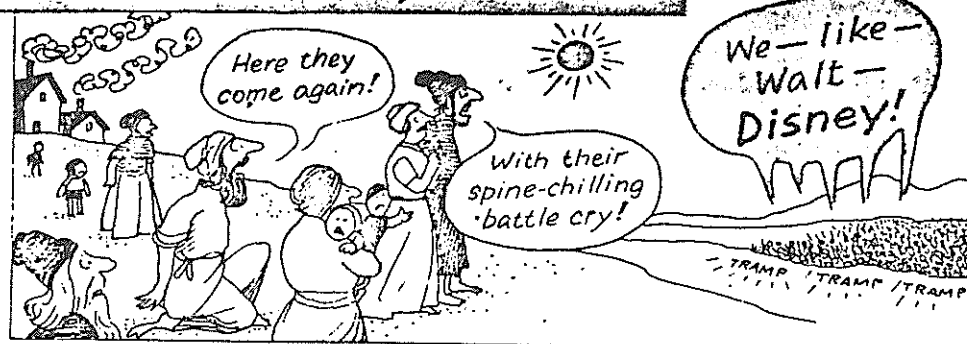
"Listen for the tenor's death." Tim S

"It's amazing what a couple of basses can achieve in 5 minutes." James Chen



David
and
Goliath

AT LEAST ONCE UPON A TIME, THE PEOPLE OF ISRAEL WERE BESET BY PHILISTINES.



WORLD FESTIVAL CHOIR

Recently, I took part in the World Festival Choir's tour of Australia, performing Verdi's *Requiem*. This involved a choir of about 750 voices, the Adelaide Symphony Orchestra, and featured Luciano Pavarotti as the tenor soloist. The choir performed concerts in the National Tennis Centre in Melbourne, the Sydney Entertainment Centre and the Brisbane Entertainment Centre.

I believe that the tour was a very successful event musically, with good reviews and satisfied audiences in all cities. Although it is very difficult to sing in a choir of that size, mostly owing to the fact that embedded in the middle of 100 people singing the same part makes it very difficult to hear anything but that part, the choir showed great discipline in following the conductor almost flawlessly. The sense of joy when singing the Sanctus, and the immense sound of 750 singers and an 85 piece orchestra performing the Dies Irae produce emotions which cannot easily be reproduced or described. However, the quieter moments of this Requiem tended to lose their subtlety, both through the volume of sound, and the loss of accuracy caused by the sheer size of the choir.

Unfortunately, the management of the tour seemed more concerned with making money

than putting on the best possible concerts. One of the most obvious manifestations of this problem was the pricing of admission tickets. Bearing in mind that the World Festival Choir is a non-profit organisation, many of the Australian Singers were amazed that tickets to A reserve seating in Sydney cost \$440 each, with the cheapest tickets around \$80. Compare this to the recent Madonna concert tour, where people were amazed that tickets to the stage-side area cost about \$200. I believe that the tickets were exorbitantly priced, and I am frankly amazed that the tour attracted audiences as large as we had. I believe that had the tickets been half the price, all of the performances would have been to packed houses, and the total takings would have been greater. I found it very disappointing to sing to a Melbourne audience of about 7,000, when the Tennis Centre would have seated 15,000 with ease.

Another aspect of this was the additional costs imposed on the singers, and the lack of understanding shown for the feelings of the choir. For example, in Melbourne, there was a party organised for the singers. We were promised a seafood platter, free drinks, and a DJ. What was provided (I didn't go, I couldn't afford the \$30 it was going to cost) was fish and chips, and the free drinks turned out to be a bottle of red, a bottle of white and a bottle of

VB per table of 10. The Australian singers I spoke to were extremely disappointed that this was the best we could offer, and I believe a number left the tour at that point. In addition, there were no special T-shirts ("Pavarotti sang with me") available: the choir had to be contented with the general issue T-shirts costing \$35 each. For the amount that the singers had paid to the WFC, we could have been treated a lot better.

Although this tour was an experience I would not have missed, in the future I think the biggest choir I'll sing with will be about 250 voices: there are things you cannot do with 750 that you still can with 250, while still retaining a very big sound.

In summary: Choristers of Australia: be very proud of the Intervarsity Movement. In my experience, Intervarsity events are better organised, more fun and far more sympathetic to their singers than any other musical association I have worked with.

Damien Hurrell.

FUCS and AUCS

All opinions expressed above are my own, and should not be taken to be those of any other individual of group.

ADELAIDE IV QUOTES

"Except for that one entry, Tim gives everything else." Catherine Campbell

"You're only as young as the woman you're feeling." Tim S

"Woof." Benny

"Yes, I'd be delighted to become AICSA Patron!" Nicholas Braithwaite (well, actually he said it some time after IV)

MUSCUTS

Well, not a great deal has happened since the last Erato came out. Rehearsals have continued for our performance of Carmina Burana, to take place tonight (27th May). This will be a pretty small C.B. with about forty singers (including some augmentation from Tara Anglican Girls' School). Our soloists include Robert Bickerstaff (baritone) and Catherine Flaherty (soprano). After last year's second semester concert, we have arranged to get the hall's motion detector deactivated this time, so hopefully our lights will stay on for the whole concert! (You had to be there.)

We performed for UTS' Kuring-gai Campus May Fair, which went quite well considering the alarming shortage of sops and altos on the day; suffice to say that some of the basses are now better prepared to tackle the Soprano Aria Competition.

We've just bought 30 academic gowns for

only \$20 each, from UTS gown hire - bargain! This will save us hears of money in the future. We've also been trying to get a loan from our Union, to buy a keyboard. This is desperately needed for rehearsals, as our piano was "melted" in the Loft fire last year.

Damian Kuan, who joined MUSCUTS earlier this year, has just been elected to the Sydney IVCF Committee as the General Assistant. This fills the position previously held by Danica Solina. Take a huge peek at the Sydney IV article in this Erato, for the latest on this fabulous event. Yes, singers should seed summer in sensational, sunny Sydney soon.

Next semester? We'll just have to wait and see...

Love and evoL,



THE MOST TERRIFYING OF ALL THE PHILISTINES WAS GOLIATH OF GATH.



QUMS

A warm welcome from the Sunshine State to our colder cousin choirs. QUMS has just launched its latest fundraising venture, *Portissimo!*, the very nice drop (yes, unusual for fundraising alcohol) of port that Michael Winikoff got so successfully wasted on at the QUMS National Never Never Party. The official launch party for *Portissimo*, incorporating an Interstate Never Never challenge game with SCUNA, is happening on June 4. The Red Dwarf Video marathon was a resounding success, with a handful of attendees surviving through 29 episodes in 14 hours...the curry dinner was a culinary delight, which was more than could be said of the curry-and-lager milkshakes.

Our concert on May 21, entitled "Why do the nations rage?", was a solid performance of Bernstein's *Chichester Psalms*, Randal Thompson's *The Peaceable Kingdom*, and Kodaly's *Missa Brevis*. See review following this Eraticle. The PCP at Steve Young's lasted until 4 am, and included dancing to a Japanese Ska concert video, and a 2 hour phone call to the MonUCS PCP.

QUMS is in recess (except socially) until June 29. Next semester's concert should include Beethoven's *Mass in C*, as long as we can afford the orchestra. Five choristers are heading south to Melbourne Minifest in July, and we hope to organise a HunterFest winery weekend with SUMS/MUS/MUSCUTS/SCUNA, some time between Minifest and Sydney IV.

Laudate and L'chaim! (Hic)

Tim Golding, QUMS Soc Sec

Concert Review

Why Do The Nations Rage?

QUMS - May 21 1994

The themes of war and peace pervaded the music and the spirit of the QUMS concert in Mayne Hall, University of Queensland, on Saturday 21st May, 1994. The choir, under the direction of Musical Director Emily Cox, performed three modern choral works in front of a large and enthusiastic audience. One work was the *Missa Brevis* written by Zoltan Kodaly during the Second World War. The other two works, Leonard Bernstein's *Chichester Psalms* and Randall Thompson's *The Peaceable Kingdom*, use Biblical texts to examine the causes and consequences of inter-tribal war - taken together, these works seem especially appropriate to the present political climate.

The concert opened with the *Chichester Psalms*, originally written for a choir of men and boys and commissioned by Chichester Cathedral in 1965. This piece uses mainly Psalms 100, 23, 2, and 131, to contrast conflict with harmony and unity. The music follows this theme, combining beautiful legato passages, mainly sung by the higher voices,

with rough and strongly rhythmic chanting sections taken by the men; these types are contrasted directly in the second part of the work, Psalms 23 ("The Lord is my Shepherd") and 2 ("Why do the Nations Rage?"). While it is tonal and very accessible to the listener, this music is adventurous and can be disturbing.

QUMS' production emphasised harmony more than conflict. The choir at the moment is not terribly large, and the version of the Psalms scored for organ, percussion, and harp (rather than the full orchestral version) was chosen, which led to a somewhat restrained sound. After a slightly nervous start and a few early problems with balance between choir and musicians, the quiet passages in all three parts shone with a rich luminous tone; the women's singing through these sections was particularly lovely. Overall, the choir showed clear diction in the difficult Hebrew, along with a blend and balance between parts that I have not seen from them in quite a long time; the balance they achieved is especially remarkable given the small numbers of tenors and basses.

In Part 2, Robin Maurer's pure and straightforward treble was much appreciated by the audience. This grade 8 student, who is beginning to make a good local reputation as a singer, showed great professionalism and considerable musical sophistication. The choir accompanied him well, although the men, singing Psalm 2, lacked some of the rough edge that makes this piece so interesting. The quiet, smooth approach continued through Part 3, with some very competent singing by both full choir and semi-chorus, and well-integrated accompaniment from the musicians (Christopher Wrench, Organ; Jill Atkinson, Harp; and Stephen Falk, Percussion).

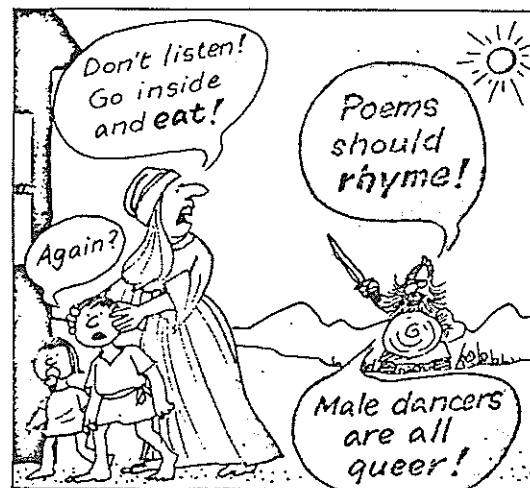
The second work, *The Peaceable Kingdom*, continued the trend for luminous, blended singing. This unaccompanied work is set for double four-part choir, with eight sections using texts from Isaiah. It was written in 1936 for the Harvard and Radcliffe University Choir, and is extremely well-suited to younger voices. Its accessibility, and Thompson's clever employment of simple harmonic and rhythmic moves to produce subtle and deceptively complicated effects, make it deservedly popular with choirs, particularly in his native United States. QUMS performed it with beautiful tone and blend, superb diction (this time in English, the acid test) and generally very good intonation throughout. For me the only slight disappointment was a certain lack of fire in sections like 4 "Howl ye" and 7 "Have ye not known?" To be fair, the work really needs a very large choir to achieve the enormous power and huge contrasts that it potentially contains, and QUMS

produced an admirable result given its forces.

After interval, the choir performed the Kodaly *Missa Brevis* with great passion and, in my view, their best singing of the evening. The good diction, blend, and balance remained, but this time Emily Cox let the singers go rather more, and the plaintive, sometimes almost despairing quality of the music came through strongly. Christopher Wrench (Organ) had the freedom in this work, which in its first version was an organ mass, to produce a brilliant performance, both in the solo sections and with the choir. In the Gloria and Agnus Dei, Anne Fulton (Alto) sang with a lovely, unmannered but very musical sound that showed she has the measure of both the music and Mayne Hall; George Brenan (Tenor) and Garry Redlich (Bass) also sang with great presence and good musicianship. The soprano semi-chorus (Tricia Bartkowiak, Nicole LeMaistre, and Colleen Pedrazzini) made a valiant and generally successful effort in their excruciatingly difficult sections in the Kyrie and the Agnus Dei. Overall, the concert was a great success, and showed once again that QUMS has become a very disciplined group, capable of doing justice to a wide musical repertoire. Emily Cox is now in a good position to build on the strong musical tradition she is creating.

Cindy Gallois

22 May 1994



Under the threat of VSU (standing for Voluntary Student Unionism - possibly see next edition of Erato for an article on this), inflation and the recession, MUCS battles on quite admirably; in fact, quite brilliantly if I may say so myself.

Since the last edition, MUCS has had a friendly, mellow, cosy Fresher camp on 18-20 March, complete with hot cross buns and an Easter egg hunt. Our rehearsal camp (6-8 May) was held in Benalla at a camp site reminiscent of Soweto (!!) and as this was around the time of the South African election, a few renditions of N'kosi Sikele Africa were sung. A few people, in fact, mentioned that if we sent a video of us standing in certain areas of the camp grounds singing this, to Channel 9, they'd think it was the real thing!

On the camp front, the MUCS committee has faced a dilemma I'm sure all other committees are facing too - making losses on camps. For the past couple of years we have been going to great camps, yet always making a loss, as people always jump up & down when we try to put the camp fees up. This year we have been to two really cheap camps at which we break even, sure, but they're pretty horrible camps. We have come up with a solution to this, and I was wondering if any other choral society does the same: we're putting camp fees up to \$30 any student/unemployed and \$35 workers. To justify this we are going to run an M&Ms/Maltesers drive

and people can fundraise their camp fee (or up to the first \$20 of it). Any extra they make will go towards general fundraising. We thought it was a great idea as it means that we can go to really nice camps yet still break even, and if it works for the September camp, it will be continued for all camps.

Enough of the committee business, though. Not a lot has happened on the social front to report about other than that the Minifest Gala Ball, which I heard went fabulously well and attracted several MUCS freshers. This Sunday (June 5) we'll be going to indulge ourselves in "choco heaven" at Death by Chocolate and on July 31 we have a café crawl planned. We will also have an Irish Christmas dinner on June 25, pending an available venue. The PCP was held at Natasha Polzin's and David's fantastic house in South Melbourne and went until all hours, as usual, with alcohol supplied by the Minifest cash bar.

On Saturday May 28, MUCS put on a superb concert of Vivaldi *Gloria* and Mozart *Solemn Vespers of the Confessor* with the Melbourne Sinfonia who also played Haydn "Oxford" Symphony No. 92 in G major, in St Mary's Star of the Sea, West Melbourne (Melbourne IV '91 venue). Andrew Wailes - our conductor extraordinaire - conducted the choral works while Kevin Morgan, musical director of Melbourne Sinfonia, conducted the Haydn. Everything about this concert was spectacular - brilliant orchestra, great soloists,

beautiful acoustics and MUCS sounded better than we have in years. We sounded just as good as a professional choir, plus we sang to a full church and everyone in the audience loved it - many came up and congratulated us afterwards. The orchestra (a musicians' co-op made up of professionals) love us and really want to work with us again - as does the mezzo soloist, Deborah Humble. From me - well done, thanks, hugs and kisses to Foetus, Michael Winikoff and everyone contributed to and sang in the concert. A fantastic start to 1994!!!

Oh yeah, as publicity for this, a group of 10 brave (mad?) choristers got up extremely early and sang a gig on live radio on the 3LO Breakfast show. It was a great plug for the concert and we managed to have a delicious breakfast afterwards.

Minifest is fast approaching and thus MUCS won't be performing another concert until October 8. The concert is call "A Twentieth Century Lament" and has C20th pieces on life and death. The works for this so far are Rutter *Requiem*, Michael Winikoff *Lament* and Sarah Hopkins *Past Life Melodies*. We're still looking for a fourth piece and are open to any suggestions. If anyone has any, contact Michael Winikoff (03) 850 9862 or winikoff@cs.mu.oz.au.

Bye for now,
Cinnamon.

Don't miss the next exciting issue! Erato 75 is due out sometime in the future. Deadline is a few weeks before it comes out. Play it safe - send in your article NOW. 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/'95 - Catherine/Andy/Jon
- Letters to the Editor - various correspondents
- 45th IVCF full mega report - Catherine
- 46th IVCF - all the latest from Syncity - Craig
- Yet more on IVs vs Minifests
- And even more on contemporary / Australian music
- Photos - *please* send me some suitably inappropriate snaps
- My first festival (Minifest) - cheerful volunteer needed to write this one
- Society news - can we get all societies in one issue?
- Melbourne Minifest report
- A topic of his choice - Nicholas Braithwaite
- SEND your article to me at 58 Brooke St, Inglewood, Vic 3517
- Ph (054) 38 3583. If possible, send your contribution typed on Mac diskette (Word, MS Works, Teatext). Not DOS. Thanks.

Erato is edited and printed by Barry Gration of 58 Brooke St, Inglewood, Vic for the publisher, the Australian Intervarsity Choral Societies Association, GPO Box 94, Adelaide, SA.
The editor accepts responsibility for electoral comment.

A YOUNG SHEPHERD
NAMED DAVID
STEPPED FORWARD.



DO YOU THINK BODY PIERCING IS ART? NOT SURE? NOR ARE WE - THIS IS YOUR CHANCE TO TELL US!

Thousands of young people are about to be asked for their ideas and input into Australia's first national youth arts festival which is being planned by the Australia Council. Called *Wired - young people and the arts*, it will be the first festival of its kind. *Wired* aims to reach all young people in all parts of Australia and is likely to be held in late '96 or early '97.

"*Wired* is another example of why Australia is a world leader in youth arts. We have just two years to plan and to ensure it's the best youth arts event ever seen. We are going to consult as many young people as we can. We're going to schools and to youth groups and we'll be speaking to those young people who would not normally have ready access to the arts, like young people in regional areas and homeless young people," said Karen Bryant.

Karen is a young circus director and manager and one of the nine youth arts practitioners making up the artistic team which will help put *Wired* together. "Young people's views and input will be as important as the views of people who are currently involved in youth arts. During the next two months we are holding meetings at 30 places

around Australia with youth arts practitioners and young artists to discuss the direction of *Wired*," she added.

"The whole focus is on young people and giving them the opportunity to be involved in the arts. Many young people may not recognise their creative expression - be it body piercing, graffiti or interactive CD-ROM - as art, yet in many cases it can be identified as such," said Liza Lim, one of Australia's foremost young composers and a member of the artistic team.

"There may be other art forms which we don't know about and that's what we want to find out. That is why we are asking young people what they would like to see included," says young actor Deb Mailman, who is also part of the artistic team. "*Wired* will reflect who and what we are as a nation. The more young people that can tell us their views, the better *Wired* will reflect a truly youth perspective."

Robyn Archer, one of the Australia Council members involved in the initial planning, says "*Wired* will be an expression of how young people see 'the arts'. It will include everything from rap, fashion, dance design, virtual reality, graffiti and grunge to ballet orchestras, street art, skateboards, murals, mime, film and theatre [what about choirs?! - Ed]. The team running *wired* are energetic and full of great and adventurous ideas." Other members of the artistic team are: visual artist Hiram To, actor David Branson, editor/writer Sophie Cunningham, publisher Lesa-Belle Furhagen,

artist and artistic director Zane Trow and young arts manager Natalie Jenkins.

The Federal Government has committed \$2.3 million and the Australia Council an additional \$400,000 to *Wired - young people and the arts*.

A special *Wired* phone line has been set up. Young people (12 - 25 years old) can phone 0055 39900 before 14-10-'94 and leave their ideas on what should be in *Wired* and be eligible to win fashion from Arch Classics and CODY jeans to the value of \$1,000. Maximum call cost 50 cents.

Please join us at any of the following *Wired* public forums - we look forward to seeing you.



Montrose, Vic	Wed 17-8	10am - 12noon
Melbourne, Vic	Wed 17-8	2:30pm - 4:30pm
Geelong, Vic	Thurs 18-8	9:30am - 11:30am
Ballarat, Vic	Thurs 18-8	2:00pm - 4:00pm
Mt Gambier, SA	Fri 19-8	12noon - 2:00pm
Adelaide, SA	Mon 22-8	9:30am - 11:30am
Noarlunga, SA	Mon 22-8	2:00pm - 4:00pm
Ceduna, SA	Tues 23-8	12:30pm - 2:30pm
Port Augusta, SA	Wed 24-8	11:00am - 1:00pm
Lismore, NSW	Wed 31-8	1:00pm - 3:00pm
Brisbane, Qld	Thurs 1-9	1:00pm - 3:00pm
Townsville, Qld	Fri 2-9	10:00am - 12noon
Cairns, Qld	Sat 3-9	11am - 1:00pm
Alice Springs, NT	Thurs 8-9	1:00pm - 3:00pm
Darwin, NT	Fri 9-9	3:00pm - 5:00pm
Broome, WA	Mon 12-9	9:00am - 10:30am
Kalgoorlie, WA	Tues 13-9	9:00am - 11:00am
Albany, WA	Wed 14-9	10:00am - 12noon
Perth, WA	Thurs 15-9	9:30am - 11:30am
Albury, NSW	Mon 19-9	1:00pm - 3:00pm
Canberra, ACT	Tues 27-9	10:00am - 12noon
Wagga Wagga, NSW	Wed 28-9	9:30am - 11:30am
Hobart, Tas	Thurs 29-9	9:30am - 11:30am
Burnie, Tas	Fri 30-9	9:30am - 11:30am
Launceston, Tas	Fri 30-9	2:00pm - 4:00pm
Sydney, NSW	Wed 5-10	10:00am - 12noon
Mt Isa, Qld	Thurs 6-10	7:00pm - 9:00pm
Newcastle, NSW	Mon 10-10	1:00pm - 3:00pm
Casula, NSW	Tues 11-10	1:00pm - 3:00pm
Wollongong, NSW	Wed 12-10	1:00pm - 3:00pm

Montrose Town Hall, Mt Dandenong Tourist Road
St Martins Theatre, St Martins Lane, Sth Yarra
Gallery Room, Geelong Performing Arts Centre, 50 Little Malop Street
Barnstorm Theatre, 34 Barklay Street
Riddoch Art Gallery, 60 Commercial Street
Carclew Youth Arts Centre, 11 Jeffcott street, Nth Adelaide
Noarlunga Community Arts Centre, 22 Gawler Street
Ceduna Memorial Hall, Poynton Street
Lecture Theatre, Carlton Campus, Spencer TAFE, 9-39 Carlton Parade
Lismore City Hall, 1 Bounty Street
Metro Arts - Heritage Building, 109 Edward Street
Perc Tucker Regional Gallery, Flinders Mall
Cairns Regional Gallery, Cnr Abbott & Shield Streets
Araluen Centre, Larapinta Drive
Browns Mart, 12 Smith Street
Mamabulanjin Centre, Lot 640 Dora Street
Goldfield Arts Centre, Cheetham Street
Albany Town Hall, 217 York Street
Wardle Room, Perth Concert Hall, 5 St Georges Terrace
Old YMCA Building, 609 Hovell St, Albury
Fireplace Room, Gorman House, Ainslie Avenue
City Art Gallery, 40 Gurwood Street
Salamanca Arts Centre, 77 Salamanca Place
VIP Room, Burnie Civic Centre, Wilmot Street
Queen Victoria Theatre, Wellington Street
Seagull Room, Bondi Pavilion, Queen Elizabeth Avenue
Mt Isa Civic Centre, 23 West Street
Newcastle Community Arts Centre, Cnr Selma & Parry Streets
Casula Powerhouse, 1 Casula Road
Wollongong Library, 41 Burelli Street

For further information call Peter Matthews at the Australia Council on 008 226 912.

ERATO CHAINSAW MASSACRE

I wrote this late one night two years ago for publication in SCUM and/or Lust of Life but I don't think I ever sent it to either of them. Oh well. Anyway, here it is.

FESTIVALS: FOOD FOR THOUGHT

At InterVarsity Choral Festival in Hobart a few of us were sitting around and the discussion turned to Festivals - well, I brought the conversation around to Festivals, actually. This was a couple of days before the AIVCC and I knew one or two of the people present were going to go, so it seemed a good chance to get some ideas circulating.

What is the one most important factor in deciding whether you, the reader, will or won't go to a Festival? (The discussion specifically excluded personal issues like *can I afford it* and *can I get enough holidays*.) For those of us sitting around chatting it was mainly whether there was a good vibe about the music programme / conductor etc. Another factor in bringing people to Festivals was whether fellow members of their UCS/UMS were coming.

Then we got on some specific thoughts.

Commissioned work? That could either attract or put off — it depended on the composer's reputation and previous works, if known. Moral: If you want to do a commissioned work at a festival, it's your responsibility to sell it to potential participants.

Carmina Burana? A chorus of groans erupted around the discussion. Moral: Don't do any piece that's overexposed.

We then discussed a few different ways of doing things based on previous festivals.

Camps

At 25th IVCF the camp was held in a sleepy, old fashioned beach holiday resort town, in the off season (August). The Festival

rented every cottage and flat in the town and we had rehearsals in the Town Hall and RSL hall. The Festival hired one person to organise the meals and everybody did a rostered duty in the kitchen. Unfortunately, too little planning went into the washing-up facilities but the accommodation, catering and facilities were fine apart from that. Similar arrangements were made at 27th IVCF but things were too basic - half the festival was sleeping on stretchers in the church hall. They got the local Ladies Auxiliary to do sandwiches for lunches - we got sick of eating bread. Also, hiring a group who are using you as a customer for their fund-raising tends to be cost-ineffective.

At 26th IVCF the camp was not held in the first week. Instead, we spent the first few days in town, having workshops during the day and parties at night. On the Wednesday of the first week we went to the camp and came back to town on Wednesday in the second week. This worked well socially, because nearly everyone knew nearly everyone even before we got to the camp. And once we got there, the low degree of privacy in the big, open-plan dormitories didn't stop anyone! Musically, we got back to town in time for a rest day and then into Dress Rehearsals. Doing it this way increases the work for the Billeting & Transport Officer.

At 26th and at 28th IVCFs the Boat Races were held after the Camp Revue, starting at midnight. Well, the rehearsal the morning after the boat races is usually a bit of a write-off anyway.

Parties

At 28th IVCF we had the first IVCF bush dance, and the bush dance remained a feature of every IVCF for about ten years. It still appears at some IVCFs. 28th IVCF also invented the Recovery Barbecue.

At Minifest '80 someone put the juke box on at the PCP and, regrettably, consuming pop music seems to have been an ineradicable

feature of festival parties ever since.

Music

At my first Festival, not all the choristers sang every piece. In the first half of the concert, half the choristers sang one piece and the other half sang the other. We all sang together in the second half. This enables you to prepare enough music to fill a concert when rehearsal time is limited (it was a Minifest). Of course, you need two rehearsal rooms at the camp.

Workshops

Various Festivals have had workshops which have prepared short items in particular styles, usually for use in a short works concert of some sort. Interestingly, no Festival yet has concentrated on workshops / tuition in reading skills. I think the next Melbourne Minifest should consider this - it's an area where we can still do something different from any other Festival. Also it looks good for getting grants because it's educational.

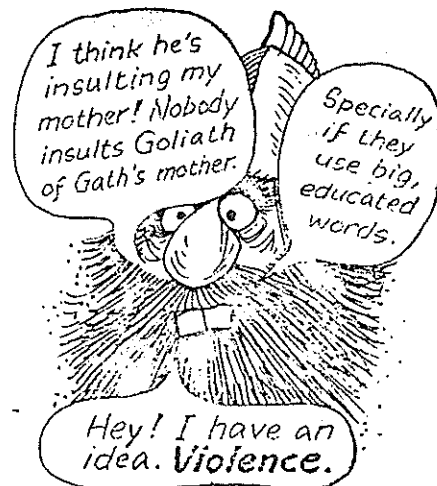
Actually, we have so many Fests of one sort or another, it seems a pity to pursue an increasingly standardised format with the variety being limited to cosmetics rather than structure. The practice of doing something quite different seems to be in decline — putting it differently, the precedents for doing something unprecedented are well back in the past. In this respect, it was good to see 43rd IVCF moving the camp revue back from the last night of the camp — that was a bit different. Perhaps, then, we should look at the basic structure of festivals. At the moment it's rehearse, party, rehearse, party, rehearse, party, ... concert. How about rehearse, concert, party, rehearse, concert, party, rehearse, concert, party, rehearse, concert, party? It's just a matter of redefining 'concert'. And it needs reading skills — how much of that part by part note bashing do you *enjoy*?

Think about it — the spirit of experimentation need not be dead — let's hope it's just dormant.

WIRED - young people and the arts

In the mid '80s the Australia Council surveyed artists and arts organisations around Australia to find out what people thought of the Australia Council. One of the perceptions they discovered was that the Australia Council was seen as Sydney-centric and inaccessible. So they ran a number of seminars around the country. There's no doubt that with *Wired - young people and the arts* they have set themselves a big travelling programme (see opposite page) so, to do them justice, they've got the message. The message about getting out of Sydney more often.

But there's another message they seem to need - and who will send it? **Choirs are an art form.** If you've read the blurb on p 18 you'll see the list of new arts contrasted with established arts in para 6. Now look back to para 5 "There may be other art forms which we don't know about . . .". Well, in the last ten years there has been substantial growth in choirs, in particular small choirs which often call themselves *ensembles* or a *capella* groups rather than *choirs* but whatever they're called these newer groups tend to be made up of younger singers and it is striking that the Australia Council's press release makes no mention of anything that resembles group singing. So send them a message and go to one of their meetings listed opposite. No bookings required.

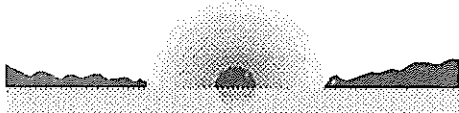


THE ACTS OF THE CHORISTERS BOOK XXV

AUSTRALIAN UNIVERSITIES CHORAL FESTIVAL, MELBOURNE
1 - 10 July 1994

Here are only the first four days and the morning of the fifth day (the Minifest camp). 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.

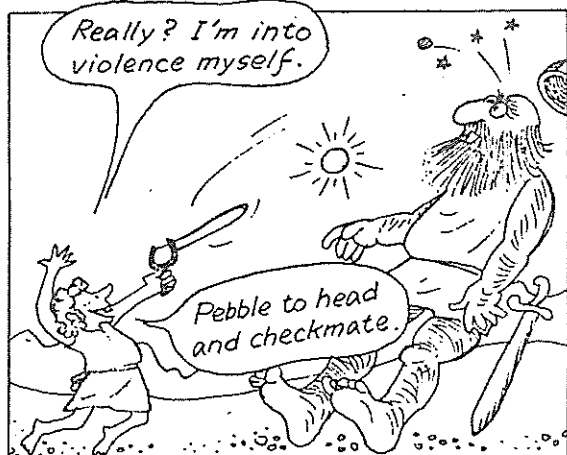
I.



And it did come to pass in those days that the whole people of Intervarsity were summoned again unto the lands of the South: and for this cause all who had desire came unto that place which men name Dookie, which is far to the north of the South: a stench was upon the whole land, for in that place were a multitude of swine. Mengar the daughter of Connan went forth with Dean the son of Economou, hillward, yet his wrath was upon the fence which kept him from the hills of his desire.

3. In the bar of imbibition there were Brian the son of Polli and Jacqui the daughter of Wight: quoth she unto him that she had an headache, and he replied that she might go even unto his own chamber for her remedy. Natasha the daughter of Carpenter gave her name unto a woman of the South, in whose mind the knowledge of her name already resided: and she mocked her foolishness.

5. At the sixth hour, when it was written that dinner should be taken, a cry came forth from the bar of imbibition and from the throat of Sarah-Jane the daughter of Reeh (the first of which had hitherto been closed for business) that this should no longer be so, for at that time wine was the more freely vended than thitherto. The belated dinner-hour came to pass: Natasha the daughter of Carpenter and Jane the daughter of Libbis were in contention regarding the virtues, or otherwise, of pyjama-wearing: quoth Andrew the son of Binns that from a young child he had abstained from such practices as these.



7. At that time went they unto the hall of Patrick Ryan, wherein sang they: and John the son of Grundy was thither for the amelioration of their singing, for all that he sent Andrew the son of Wailes forward before him, that the choir be warmed up: and to this end the son of Wailes counselled all men that they get them to a heater. And strange movings they made, and they sang many songs for the delight of the son of Grundy: when the break was ended the son of Grundy bade them do again that thing which they had done in that time: it was thought with mirth of David the son of Greagg that in this he advocated the smoking of tobacco.

9. It is said of Andrea the daughter of Walker that the lords of Intervarsity so desired her absence that they gave unto her a key which opened the door of no chamber, and second a chamber the door of which no key opened: she being not sent forth by these contrivances, the chamber of her sleeping was for a time in darkness.

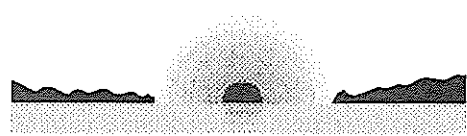
10. And when their singing was ended then many spake unto them, and the names of the lords of Intervarsity were named unto them: Natalie the daughter of Levin and Anthony the son of Botham were named as the two halves of the Social Secretary; but some, beholding these individuals, have advocated alternative fractions. It is said that any might attend the great meeting, but that only the chosen ones might come.

12. They went unto the bar of imbibition, and Sarah-Jane the daughter of Reeh, beholding Tim the son of Daly ran at him in the desire of his embrace, and he fell beneath her: it is thought that the daughter of Reeh is not the little girl she may once have been. At a quarter hour after the eleventh hour the voice of the son of Gratian was raised in malediction of raffles as they are generally conducted, possessing as their chief prize only wine, or a mere chicken: at this the rubber chicken whom men named Solomon was cast upon him. Further to his maledictions he announced a time of gambling in which even lucre was to be hazarded: a strange game of dicing played they, with such dice as are seldom seen: anchors were upon them, and royal crowns; but at the advent of such iniquity I took my rest.

HERE ENDETH THE ACCOUNT OF THE FIRST DAY

but tidings I have heard that foot-ball was played with a wallaby that was among them.

II.



And in that morning there came Alexandra the daughter of Oke, whom men name Bella, unto every chamber to beat upon the portals thereof and to summon those within to breakfast: but for all that two such summons came to pass, no vile musicks were played to arouse the sleepers as hath hitherto been the practice. They took breakfast, and at the ninth hour sang they: when the speech of the son of Wailes was ended and the seizure of backs was at an end, those of lower voice were sent forth into the centre of conferences, that they might pass through a brown door into a building of white; but the very profusion of brown doors in that white building wrought confusion in the mind of Dean the son of Economou, for he sought to pass through a portal that he might not open.

3. They sang further: the time of the break drew nigh, and Bennet the son of McPherson beheld the clock which was upon the wall: to his amaze it was as no time had passed since our advent in that place, for that clock stood at a quarter-hour after the ninth hour - for ever and ever.

4. A break there was, wherein the son of Wailes commanded all to be at rehearsal, lest they be banished utterly from the concert: in the resumption of their singing it is said that sleep came upon the eyes of some.

5. They took lunch, and it was decreed that those who had not eaten all that they would should have another opportunity to eat all that they wished. From a table came mirth in paroxysms, and the shoe of Kirsty the daughter of Ellem also: through the room it was cast, and a wombat likewise flew toward it: it is said that the daughter of Carpenter refused to set this same within her trousers at the request of those about her. And Ned the son of Kilpatrick, whom men named for the time the Key Fairy, sat nigh unto the Treasurer: the daughter of Oke was upon her knees before him, and she gave money unto him.

8. And they resumed their singing at the second hour of the afternoon: men took coffee in a recess, and the daughter of Oke bewailed later the disorder which survived their passing. At the end of their singing came forth the son of McPherson, for to hearken unto the musicks the singing whereof freely in the inward parts of the City might attract the admiration of the populace to our singing, their bodies to our concert, and their wealth to our Treasurer: there were sung songs of strange words, and one which in seeming had no words. And when their singing was ended once more the son of Grundy sought the semichorus which was to be: and in the bar of imbibition cards were played among men.

10. Dinner was taken, and some went unto the hall of rehearsal with the son of Grundy ere all women came unto him: and at the ninth hour there came to pass that famous competition of arias which is men's only: and the several judges were introduced. In this men were clad as women: even Peter son of Campbell and Mark son of Chapman were clad thus. A thing of great grotesqueness it was, equalled only by the noise of his singing, but the son of Economou seized upon him, that he might be silenced: though he wrought in vain, yet women praised him. It is said that in a recess David the son of Woodgate sought the affections of the son of Chapman.

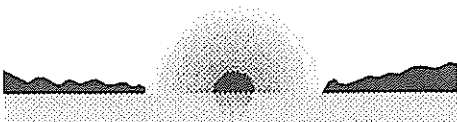
14. The recess being ended, there was a display of various raiments; Helen the daughter of Penrose, who wore a raiment of great age, the possession of a grandmother likewise of great age, fell in the midst of her evolutions.

15. At the loudly vaunted reappearance of the son of Wailes, named Dame Maria Stader von Foetus in his fantasy of the man unborn, and a victor in this contest aforetime, those who were yet to sing stood to behold him, and there was much mirth; but at such a time as this I took my rest, for I was much fatigued.

HERE ENDETH THE ACCOUNT OF THE SECOND DAY

but tidings I have heard hat in the ending the victory went to Peter the son of Campbell, whom men named for the time Dame Kirribilli Warbler.

III.



And in that morning a whistle was blown to Arouse the sleepers: and when breakfast was ended and they sang, the altos went forth in wrath at the words of the son of Grundy, and would sing no more; but the truest sons of Men where they had ought, and the sound of it, it is said, was vastly improved by their absence. There came Kirsty the daughter of Ellem to intercede for them, and she put forth some bargain involving the purchase of drinks at the revel of that night, and sundry other matters; but in the utter manifestness of their superfluity they returned all, and their claims were lost.

erato

3. In a recess it came to pass that Jacqui the daughter of Wight was summoned to the fleet, to fight great battles on the wine-dark Sea: and the whole people sang in her valediction.

4. And in the new rehearsal the one were made two: the altos and the truest sons of Men were in the chamber of arrested time: in that place first Bennet the son of McPherson distanced himself from the altos' dispute. And when their singing was ended the words of the son of Grundy and an old musick, (the singing whereof was recorded in this book long ago) were heard upon the radio: and men exulted at its ending. At that time they took lunch, and sang again: the son of McPherson was there for their singing of little songs, and at its ending the son of Grundy bade them Begone, and sing only when they returned: for the time was for a recess.

7. The wrath of the altos was again upon the son of Grundy, for he mocked them sorely: they cast shoes and other such at him, and his further dersiion was upon them, for they hit him not. At the singing of the sopranos David the son of Greagg was seen to be hunched forward in his chair, and his hands were upon his ears, that he might not hear them. The rehearsal of that night was shortened, that the revel might be the better: the son of Grundy spent further minutes with the altos whom he had so enraged, and the bar of imbibition was filled again with the noise of commerce until the dinner-hour. Shortly ere the rehearsal was to occur Hilary the daughter of Sawyer spoke of her desire for "something quick".

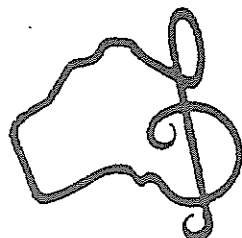
11. They sang again, and at its ending tidings were given: at half an hour after the eighth hour there came to pass the great revel, the theme whereof was the raiment of the night. In that time there was a great conflict with pillows, and in this was much violence: who hath seen Michael the son of Winikoff in wrath with his pillow upraised hath seen, as I think, a thing like unto the advent of the Devil.

The vigorous motions of the conflictors so rivalled even that of the dancers who were in that place that Natalie the daughter of Levin bade them to moderation, and their came upon their evolutions a style of the utmost strangeness, as of dancing of another kind.

14. At a time the various kinds of night- raiment were brought forth to the general gaze: the great pyjamas of SCUNA and of the bleak islands of the South, the shorts of boxers, and other kinds: Deborah the daughter of Grace so loved her 'Nani that she clad herself even as he was clad.

15. At this time the deeds of Men were darkened, and as I was much fatigued I took my rest.

HERE ENDETH THE ACCOUNT OF THE THIRD DAY



IV.



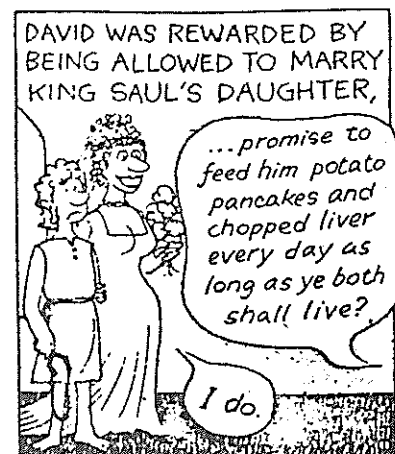
And they took breakfast: no whistle there was, and for many not a word, but only the banging of the daughter of Oke. Natalie the daughter of Levin remarked at the legs of the son of Economou at the breakfast-table, and Thomas the son of Lumley ran after them from the room.

3. And when the son of Wailes had sung some strange things with them, then were the four peoples set in four places: some have thought it appropriate that the tenors were sent unto the bar of imbibition, but men wondered after what things had come to pass when the son of McPherson was with the highest daughters of Men in the great hall. When their singing was but partly finished there went forth the chosen ones to the great council: and when the break from singing was ended a much shrunken choir it was that sat before the son of Grundy: at a time it seemed that the sopranos sang not the musick which was before them, but another entirely, that it might scarcely be divined even among the Wise what musick it was that they sang; and at another time the son of Grundy spoke at length of their burbulancy.

5. And at the twelfth hour there came a maker of photographs to that place, and made the true photograph of all: and they took lunch. The son of Grundy was summoned again for a jest, but in the absence of such a one even in the depths of his mind Trina the daughter of Cairns spoke it for him; and the son of Gration made a jest of armed men in the wars, and a mirth came upon the whole people. And in the afternoon Darren of the West lay with women upon the sward: even Ria the daughter of Xiros, who once was false to him, lay with him once more.

8. And they sang again at the third hour, for all that the great meeting was not yet ended: at a time Rowan the son of Chipchase held in his hand the musick of Bruckner, when all sang in its stead the musick of Schütz: and a man came from afar and made a photograph of him.

(continued over page)



GREAT *PHILOSOPHICAL* QUESTIONS OF THE NINETIES REVISITED

By popular demand i.e. bowing to immense pressure, *Erato* has undertaken further research on the most controversial of our questions.

The following survey results were compiled at the Minifest Post Concert Party:

Is Foetus a wanker?

[illegible]

- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "No"
- "Yes"
- "Yes"
- "Yes"
- "Yes"
- "Yes"

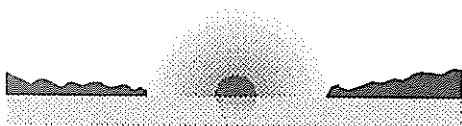
[illegible]

THE ACTS OF THE CHORISTERS
(continued from previous page)

9. And when their singing was ended, they took dinner: and there came to pass the Revue as tradition demanded: in it many things did come to pass, but I name not them all, for they were very numerous, and at their end there was a revel of quietness, wherein many held converse; but as the midnight hour was at that time past, I took my rest.

HERE ENDETH THE ACCOUNT
OF THE FOURTH DAY

I



And in that morning they rose at their several hours, and took breakfast: many there were who remained yet in their raiment of the night. They sat about in the shining of the Sun: the daughter of Carpenter beheld David the son of Rodda and quoth unto him in

a loud voice "I can if you want to" and other words of their kind; but at this time Julia the daughter of Blackham summoned me, that I might go forth with her, and I left the realm of Dookie, and passed into the South.

HERE ENDETH THE ACCOUNT OF
THE MELBOURNE MINIFEST
CAMP.



WIRED - young people and the arts

I trust that by now, having read on another three pages, you have made time to put one of those Australia Council public meetings in your diary (I will have raised this with Melbourne societies myself as their meetings are before they'll see this). The problem here is that we are amateurs and these days amateurism is out of fashion. Everyone talks about professionalism. And they talk of professionalism most uncritically. Hardly anyone wants to praise amateurism. If you're not in it for the money then you can be overlooked and ignored. There is a classical music establishment in Australia which subscribes to this view - and shows this by its actions, never mind its words. We need to keep reminding them that choirs are amateur (mostly) in financial status but we're still a first class arts activity and a significant part of youth arts activity in Australia. So take a sickie, cut a lecture and *go to one of the Australia Council's Wired public meetings.*

DIRECTORY

AICSA

Australian Intersvarsity Choral Societies Assoc
P.O. Box 94,
Adelaide, SA 5001
President Catherine Campbell (08) 352 8811
67 Gladstone Rd, Mile End, SA 5031
Secretary Andy Turner (08) 293 7515
8 Harris St, Netley, SA 5037
Treasurer Jon Yesberg (08) 289 2648
9 Kirrawee Drive, Redwood Park, SA 5097

Librarian Celia Brissenden (08) 332 0430
71 Lockwood Rd, Burnside, SA 5066
Archivist Brian Polli (03) 460 7587
116 Crookston Rd, Reservoir, Vic 3073
Erato Editor Barry Gratton (054) 38 3583
58 Brooke St, Inglewood, Vic 3517

AUCS STD Code 08

Adelaide University Choral Society
c/- Union Building
Uni of Adelaide, SA 5005
Pres Christie Anderson 31 4539 fax 31 5572
8 The Grove, Dulwich 5065
Vice Pres Peter Kelsall 377 0772
2 Jetty Road, Brighton 5048
Secretary Louise Tunbridge 331 3219
PO Box 14, Burnside 5066
Treasurer Adrian Corston
H 373 5575 W 373 1020 fax 373 4911
PO Box 168, Kingswood 5062
E-Mail adrian@apanix.apana.org.au
Concert Manager Andy Turner 293 7515
8 Harris Street, Netley 5037
Librarians Alice Teasdale 370 9499
11 Milan Tce, Stirling 5152
Brendan White 271 9816
41 Marlborough Rd Westbourne Pk 5041
Publicists Gill Pleass 341 9168 fax 268 1978
31 Australia II Ave, Gulf Point Marina 5018
Alison Hansen 297 1663
7 Mortimer Street, Kurralta Park 5037

Karen Lewis 365 2515
21 Schulze Road, Athelstone 5076
Fundraising Officer Emily Wilson 296 6932
59 Lascelles Ave, Warradale 5046
Social Secretary Michael Flaherty 43 8010
26 Bagot Ave, Mile End 5031
Fresher Rep. Linda Gordon 298 5814
24 McCoy Street, Brighton 5048
SKWAUC Eds, Ben Authers 352 8811
67 Gladstone Rd, Mile End 5031
See also above Brendan & Karen
Archivist/Asst. Con. Man. Jo McWaters
26 Bagot Ave, Mile End 5031, 43 8010
Morals Officers Catherine Campbell 352 8811
67 Gladstone Rd, Mile End 5031
Jo McWaters (see above)
AICSA Liaison Christie Anderson

DUS

Deakin Uni Singers has been wound up. Any enquiries should be directed to the former Secretary Donna Moorfoot W(052) 27 2872

FUCS STD Code 08

Flinders University Choral Society
c/- The Union,
Flinders Uni, Bedford Park, SA 5042
Pres Shivaun Kilbane 293 3077
9 Herbert Rd Ashford 5035
Vice Pres Alex Chubaty 276 6281
6 Virginia Gve Panorama 5041

Secretary Sarah Garrett 296 5281
4 Indra Tce Brighton 5048
Treasurer Lea Riley 297 5035
40 Victoria St Forestville 5035
Con Man Emma Rosenzweig 269 6895
1 Shergis Ave Vale Park 5081
Librarian Sarah O'Brien 271 7875
22 Norseman Ave Westbourne Park 5041
Publicity Officer Dean Pearce 370 9379
6 Ayres Ct Stirling 5152,
Publicity Assistant Sally Box 271 2643
23 Tidworth Cr Colonel Light Gardens
Fundraising Officer Garth Kidd 234 0908
53b North Pde Torrensview 5031
Social Sec Damien Day 276 3994
11 Price St Mitcham 5062
Morals Officer Cameron Day 373 4112
7 Malvern Ave Malvern 5061
Fresher Rep Alex Cody
Conductor Kynan Johns 270 1453
5 Catharina St Flagstaff Hill 5159 OR
c/o 9 Herbert Rd Ashford 5035

MonUCS STD Code 03

Monash University Choral Society
c/- The Union,
Monash Uni, Clayton, Vic 3168
President Jane Libbis 807 7438
2/354 High Street Road, Mt Waverley 3149
Vice-President Gudrun Arnold 808 3829
Secretary Brian Polli 460 7587
116 Crookston Rd, Reservoir 3073
Treasurer Elizabeth Ripper
Con Man Nicholas Cowell 802 0357
18 Jason St, Burwood East 3151
Librarian David Young
Asst Librarian Lynn Footonby
Publicity Officer Charles Neave
Fundraising Kanela Gianakakis
IPP/AICSA Liaison Andrew Wailes 568 7374
712 Waverley Rd, Malvern East 3145

MUCS STD Code 03

Melbourne University Choral Society
Union Box 51
University, Parkville, Vic 3052
President Kath Tomkins 387 2420
Concert Manager Nicholas Cowell 802 0357
18 Jason St, Burwood East 3151
Publicity Officer Sarah-Jane Reeh 830 1151
15 Yarrbat Ave, Balwyn 3103
Fundraising Officers Jenny Fyvie 509 9283
1 Nott St, Malvern East 3145
(& AICSA Liaison) Karen Meehan 469 3762
Treasurer Philip Wilkie
Secretary Michael Winikoff
Librarian Darren Parer 700 3306
Camp Officer Alexandra Oke 315 2557
9 Forrest St, Yarraville 3013
General Asst Sarah Western
IPP Cinnamon Innes 397 1504
fax 397 5183
Morals Officer Steve Gallagher
SCUM Editor Dave Rodda 417 6485

MUS STD Code 02

Macquarie University Singers
Box 67, Level 1, Union Building,
Macquarie University, NSW 2109
Pres Jill Kaldor H 412 4064, W 683 9825,
E-Mail kaldorj@agric.nsw.gov.au
Secretary Cynthia Langdale 416 8282
Acting Treasurer Ron James 484 2371

Con Man Ian Johnson 876 3223
Membership Secretary Corinna Horrigan
H 636 9906, W 413 7108
E-Mail horrigan@dap.csiro.au
Librarian Peter Hume H 482 7264,
W 449 0111
Pub Officer Barbara Henery 489 3632
Social Secretary Jean Brown 489 6200
Fundraising Hilary Sherrard 449 2360
Conductor Margot McLaughlin 489 5927
IPP/AICSA Liaison Melanie Smith
H 871 2010, W 585 6407, Fax 585 6401

MUSCUTS STD Code 02

President/AICSA Liaison
Peter Tsoulos 498 5580
Vice Pres vacant
Secretary Barbara Monsma
Treasurer Alex Merchant
Con Man Heath Noble & Barbara Monsma
Librarian Alex Merchant (047) 53 6020
Publicity Officer vacant
Social Secretary vacant

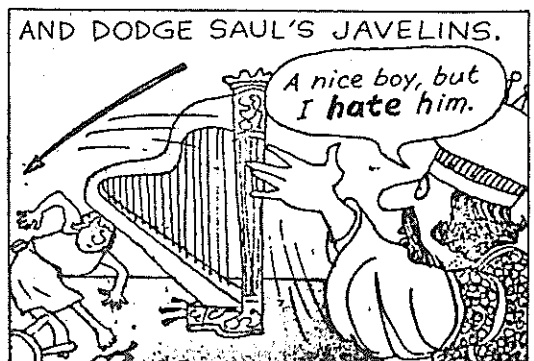
PUCS STD Code 09

President Dean Economou
H 389 1095, W 324 1641, fax 324 1642
Vice Pres Karen Williams 381 6212
Secretary Yvette Hollings
Treasurer Cameron Neylon
Concert Managers
Bob Yuncken & Katy Vincent
Publicity Officers
Sarah Penn & Arran Stewart
Librarians Shelley Hogan, 446 3906
& Andrew Scott 385 2516
Social Secretary Bronwyn Ife
Dischord Ed Rodney Van Luinen
Fundraising Officers Verity Curtis,
& Julia Ife 367 1750
OCM Jen Cunniffe

QUMS STD Code 07

Queensland University Musical Society
c/- The Union
University of Queensland
Qld 4072
President Nicole Le Maistre
137 Central Ave, St Lucia 4067
H 371-4435, W 365 1207
Vice Pres Heide MacGregor
Secretary Shelby Armour
Treasurer Beth Logan 371 9210
Librarian Julia Petzel

(continued over page)



MORAL: It don't mean a thing
if you ain't got that sling.

(continued from previous page)
 Posters & Publicity Michael Scott
 Social Sex Tim "Randall" Golding
 48 Woonga Dve, Ashgrove 4060
 H 366-5793; W 864-1861
 Fundraising Officer Duncan Unwin
 132 Rayment St, Alderley 4051
 856 0369
 New member rep Stuart Unwin
 IPP Lydia Blackburne
 Conductor Emily Cox

SCUNA STD Code 06
 Aust National Uni Choral Society
 c/- The Union
 Australian National University
 GPO Box 4
 Canberra, ACT 2601
 Pres Juliet Lautenbach 2881303
 20 Yiman St, Waramanga 2611
 Sec Michael Sawyer H 247 6047 W 201 5192
 13 Grevillea St, O'Connor 2601
 E-Mail msa@comserver.canberra.edu.au
 Treasurer Mark Chapman
 H 248 8825 W 252 7957
 58 Dumaresq St, Dickson 2602
 Camp Officer Sandra Nissen
 Con Man Liz "The Dervish" Keogh
 IPP *Someone we don't mention any-more*
 Librarians Crit 248 5215 (& AICSA liaison)
 42 Girrawheen St, Braddon
 Jon Price H 258 9534, W 249 5590
 50 Vagabond Cres, McKellar 2617
 Oyez Editor David "Tiger" Evans
 Publicity Officer
Someone else we don't talk about any-more
 Morals Helen Thompson
 Freshers Lisa Knight & Dave Cannell
 Extras Woody 018 622 847 & Darren West

SUMS STD Code 02
 Box 32, Holme Building,
 Uni of Sydney, NSW 2006
 President / AICSA Liaison
 Cassandra Schmiede 564 5037
 Treasurer Brian White 319 7583
 Secretary Annabel Creevey 546 6072
 Con Man David Hoffman 310 2481
 Librarian *In a state of flux* call Cass
 Pub Off Sarah Cheong 858 1046
 Fundraising Eliza Midnight 516 3555
 O Vos Editor Tania Duffield 516 4331
 Activities Tat Garwood 546 5180
 Camp Officer Sam Moody 521 8787
 Archivist Sébastien Maury 428 4539
 Not So Ordinary Roxanna Irvin 398 8181
 IPP Jo Roberts-Thomson 310 1731

TUMS STD code 002
 Tas Uni Musical Society
 University of Tasmania
 GPO Box 252C
 Hobart, TAS 7001
 President & AICSA Liaison Carolyn Field
 85 Lansdowne Cres, West Hobart, 7000
 H 34 4009, W 35 4831,
 E-Mail: cm_field@postoffice.utas.edu.au
 Vice-President & AICSA Liaison Jon Waters
 671 Nelson Rd, Mt Nelson 7005 H 23 2865
 E-Mail: u882574@postoffice.utas.edu.au
 Secretary Louise LeMotte H 34 4009
 85 Lansdowne Cres, West Hobart, 7000
 Treasurer Antony Logan H 28 2586
 9 Cotswold Place, Moonah, 7009
 Librarian Kieran Lennard
 H 31 1459 W 21 0437,
 40a Lower Jordan Hill rd, West Hobart, 7000

Publicity Margaret Finney-Goodwin 34 9875
 50 Wellington St, North Hobart, 7000
 Concert Manager Sally Davy H 29 7125
 33 Mirramar Park, Blackmans Bay 7052
 Archivist Christopher McDermott H 34 6539
 85 Barrack St, West Hobart, 7000
 IPP & SMUT Editor Beth Warren
 H 44 4477, W 23 8277
 12 Biarri Court, Howrah, 7018
 General Reps Zana Ebert H 23 6036
 38 York St, Sandy Bay, 7005
 and Janet Gorst H 25 1073 W 20 2737
 8 / 287 Churchill Avenue, Sandy Bay
 Musical Director Mark Irwin 23 1582
 14 Kelly St, Battery Point 7005

PWUCS

MELBOURNE MINIFEST STD Code 03
 Convenor Natasha Carpenter
 782 2660 fax 782 2588
 Treasurer Dave Rodda 417 6485
 Secretary Julia Blackham 878 0616
 Concert Manager Andrew Wailes 568 7374
 Publicity Officer Sarah-Jane Reeh 830 1151
 Librarian Nick Cowall
 Beds & Rides Jane Libbis 807 7483
 Camp Officer Alexandra Oke 315 2557
 Soc Sex Anthony Botham 808 5373
 Natalie Levin 532 9606
 Sponsorship Ben Hall 592 1386

SYDNEY (46TH) IVCF STD Code 02
 Box 150, Holme Building
 Uni of Sydney, NSW 2006
 Convenor Craig Miller 564 5037
 Treasurer Sarah O'Brien 569 9991
 Secretary Debbie Grace 398 8181
 Librarian Alex Maroya 550 7223
 Concert Manager Juliette Scott
 Fundraising Officer Jenny Gressier
 Transport and Billetting Annabel Creevey
 Activities Officer Liz Pope
 Camp Officer Mel Smith
 Publicity/Corporate Sponsorship Corinna
 Horrigan & Peter Tsoulos 498 5580
 General Assistant Damien Kuan
 Ex-Officio SUMS President
 Cassandra Schmiede

CANBERRA (47th) IVCF STD Code 06
 Convenor: Liz Keogh
 Secretary: Juliet Lautenbach
 Treasurer: Jon Price
 Pub. Off: Alan Girvan
 Librarian & AICSA Liaison: CRIT
 Con.Man: Angie Telfer
 Sox Sex: Dave Cannell
 Camp Officer: Don Berman
 General Dogsbody: Mike Sawyer
 General Tigersbody: Tiger (David Evans)
 Fucks & Trucks: Vacant 'til Needed
 Official Advisor: Mark Chapman
 Mascot & Logo: Solomon 248 5215

SOME NON-AICSA UNI CHOIRS

Northern Territory University Choir
 c/- Professor Don Colgrave
 Music Department
 Northern Territory University, Darwin 0800

Bond University Musical Society
 c/- Alison McGrath (075) 95 1111
 Office of the Dean of Students
 Bond University, Qld, 4229

Griffith Uni Collegiate Singers
 c/- Alison Rogers (07) 875 7111
 Qld Conservatorium
 Griffith University, Queensland, 4111

James Cook University Choral Group
 c/o Peter Symes (077) 81 3102
 Music Dept
 James Cook University Vincent Campus
 Ronan Street,
 Vincent, Queensland, 4814

Wollongong University Singers
 c/o David Vance (042) 21 3591
 Wollongong University
 Wollongong, NSW 2500

Newcastle University Musical Society
 c/o Students' Association (049) 21 5000
 University of Newcastle
 Callaghan, NSW 2308

Newcastle University Choir
 c/o Professor Michael Dudman (049) 21 5000
 Dean of the Faculty of Music
 Newcastle Conservatorium
 Cnr Auckland & Gibson Sts
 Newcastle, NSW, 2300

University of New England Madrigal Group
 c/o Peter Maddox (067) 73 2677
 Music Department
 University of New England
 Armidale, New South Wales 2351

University of New England Organic Choir
 c/o Dr David Goldsworthy (067) 73 2059
 Music Department
 University of New England
 Armidale, NSW, 2351

Earl Page College Choir
 c/o Julie Proctor (067) 73 2054
 Earl Page College
 University of New England
 Armidale, NSW, 2351

University Vocal Ensemble
 c/o Clem Evans H(09) 398 2870
 President, Music Education Students' Society
 Faculty of Education, Building 501
 Curtin University (09 351 2000)
 Bentley, WA, 6102

University of New South Wales
 <people who are interested in choral singing>
 c/o Emily Pritchard
 c/o SUMS, Box 32
 Holme Building
 Uni of Sydney, NSW 2006

Charles Sturt University
 <people who are interested in choral singing>
 c/o Kirsty Ellem (060 21 6001)
 1/474 Dean St
 Albury, NSW, 2640

Murray Valley Conservatorium Choir
 Murray Valley Conservatorium Students
 c/o David Carolane (057) 28 2371
 22 Priory Lane
 Beechworth, Vic, 3747

Deakin University at Burwood
 <people who are interested in choral singing>
 c/o someone in MUCS - please ring me on
 (054) 38 3583 and remind me who you are!