

# *"positively orgasmic"*

(In fact, SUMS' refractory phase went so long they could barely get an Eraticle together!)

# erato

# 76

Autumn, 1995

# AICSA

**S**alutations! In Adelaide we have just been reflecting on what a wonderful time we all had at Sydney IV – heartfelt congratulations to the 46th IVCF committee for organising those fantastic concerts. For Andy and me, it was wonderful to see so many faces behind the names that we see in our mail every so often. We were also surprised by the amount of communication that was going on at IV between societies and about AICSA issues. This exchange of ideas, information and knowledge is part of what AICSA exists to do, but we can't do it on our own, guessing what it is you would like to happen. Keep that kind of involvement up! All it takes is one phone call, an extra envelope in your regular mailouts (we read everything we are sent) and a regular mention on the agenda of your committee meetings. Also, make use of your AICSA Liaison person, and consider involving newer committee members to write for *Erato*. If we are not a unified national network, then AICSA is merely a look-good front to make everybody feel better about what goes on, and we certainly would rather it was an effective organisation. So keep in touch!

Welcome also to all the choristers who joined societies at the beginning of this year – AICSA may not seem terribly relevant to you at the moment, but by becoming part of your society, you have also joined the Australian Intersociety Choral Societies' Association, an organisation unique to Australia that brings together choristers from all over the country to sing. The Intersociety concerts are widely regarded as among the best choral performances in Australia; participants have extremely memorable experiences at these festivals and often form lasting friendships with the people they meet there. If you are keen to become involved in these festivals, all you have to do is keep an ear open for news of Canberra IV (July 1996) during announcements and in the pages of *Erato*.

## AFFILIATION FEES

As most of you will realise, Affiliation Fees are due before the 30th of June. At the AIVCC, the fee was raised (for the first time in a few years) to \$3.00 per head. Fees are calculated on the number of members who sang in the largest concert your society presented in the last financial year (1st July 1994 – 30th June 1995). For example, if your society had 100 people sing in the first concert for 1995, then you would have to pay an AICSA Affiliation Fee of \$300 for the next financial year. Societies will be contacted by mail with a call for fees and a list of the benefits of affiliating to AICSA. All societies who affiliate on time will receive a bonus pack full of exciting surprises, exclusively compiled for you by the Executive. Just a small reminder of what AICSA can offer affiliated choirs:

- Exclusive use of the AICSA library

catalogue, containing listings of all University choral societies in Australia.

- Exemption of music hire fees between affiliated societies (postage costs only)

- Regular copies of *ERATO*

- Voting rights for your President (or nominee) at Australian Intersociety Choral Councils, the supreme governing body

- Regular mailouts from the Executive

- Representation at a national level for events such as WIRED

- Participation in Intersociety Choral Festivals

- Involvement in a national network of choirs which can give you support, information, advice, and direct contact with many experienced individuals.

- A say in running the world's only Intersociety Choral Societies Association

## ELECTIONS

AICSA elects its committee annually. All positions will be declared vacant by the 30th of June 1995. Societies will receive notice of the elections and a call for nominations soon. The Executive will appoint a returning officer; should an election be necessary, the votes will be counted by this person, and the result published on the 1st of July. The positions up for election are:

- The Executive, comprising President, Secretary and Treasurer (must all be in one city)

- Librarian

- Archivist

- ERATO* Editor

These positions may be elected from any state or society as long as they are financial members of an affiliated society. If you are interested in running for any of these positions, please contact me on (08) 352 8811 to find out just what is involved. You could also ring some of the people who have held these positions before and chat to them.

## AIVCC DISCUSSION PAPER

Thank you to all societies who responded – it made us feel good to think that so many people were giving these issues some thought and making the effort to have some input into issues that affect them. If you are still thinking about the issues, please refer to the article published in *Erato* 75 in preference to Debbie and Mel's paper circulated at IV – while this paper was great and contained many good suggestions, it also has a few statements that are not clear or are wrong, though this is no fault of either author. I will send individual responses to all people who contributed, and the next *Erato* will have a summary of these issues and what we pose as a resolution.

## 4TH WORLD SYMPOSIUM ON CHORAL MUSIC

AICSA is at the moment working on becoming a part of this event, scheduled for Sydney in August 1996. Any societies or individuals interested in becoming involved in this extremely important event, please contact a member of the Executive.

## SYDNEY AIVCC

- MINUTES from this meeting will be available soon.

•We were asked to consider a "Friends of AICSA" register for people who are no longer active in and/or members of an affiliated society but would like, nonetheless, to receive *Erato* and other correspondence from AICSA. While there seemed to be quite keen support for this idea at the meeting, like many other issues that burn the hearts and minds of the delegates at the time, it fades into oblivion once we are back into our normal lives. If you are one of those people who would like to see this happen, contact us and we'll set up a trial version, to be voted on at the next AIVCC in Canberra 1996.

As we leave you to enjoy your copy of *Erato* and ready your first concerts, please take seriously our requests for communication. It is much more effective and efficient if you make contact with us, rather than the three of us continually having to give up great chunks of our lives to find out what everyone is doing around this huge nation of ours. Get on the phone/email, scribble us a note, put AICSA on your agenda, pester your Liaison person – just communicate with us!

Cheers, The Executive.

NEW ADDRESS: "AICSA House" 67 Gladstone Road Mile End SA 5031.

Phone (08) 352 8811 (we have an answering machine).

email: John.Yesberg@dsto.defence.gov.au (back in Australia!)



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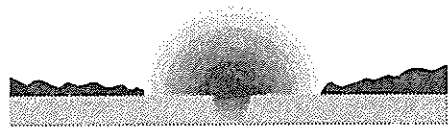


# THE ACTS OF THE CHORISTERS BOOK XXVII

46th INTERVARSITY CHORAL FESTIVAL, SYDNEY  
20th January - 6th February 1995

Here are the first five days and the morning of the sixth day (the Minifest camp). A copy of the complete text 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 children of Intervarsity were summoned into the North: out of the distant West beyond the Great Desert, and from other lands nigh to that desert came they; from the heats of the South, and the glooms of the capital, and the bleak Islands of the South, and the forgotten North came they unto the realm of Meroo: and they were in a great hall in a circle. <sup>2</sup>And in that circle Melanie the Smith was behind Lisa of the Knight suddenly, and her screams rent the air in that place for all its bigness. <sup>3</sup>Tim the son of Daly spoke unto Michael the son of Cooper of the failure of his dolphins, and his wrath was such that that which he bore was cast to the ground. <sup>4</sup>Sasha daughter of Curthoys screamed at Michelle the daughter of Imison, that she sought in seeming the destruction of her hair: and that same daughter of Imison asked unwisely of Barry the son of Gration at what time certain things would come to pass: unwisely, for the son of Gration was not without ideas for the bringing about of these things.

5. And the many were in the hall of registration, for in that place was set a bar for the purchase of spirituous liquors: and they were in converse until half an hour after the sixth hour, which was the dinner-hour. <sup>6</sup>Here a marvel: at a time the dinner was set forth in three places, that the waiting therefor be less: this is a wonder few men had seen thitherto. <sup>7</sup>At that time Richard son of Barrett (now named anew the son of his mother, the daughter of Summerhayes) was summoned for a jest of brevity; Melanie the Smith spoke of men and their scores, and men rejoiced at the advent of Bennett the son of McPherson.

8. And thereafter they stood long that they might obtain their musick: Edward the son of Jitts, an aged man, was much fatigued; but would not sit ere Margaret the wife of Murray who was with him, might do so: for he is a proud man.

9. And at half an hour after the eighth hour Melanie the Smith was before the whole people gathered in the great hall: long she looked upon the microphone, for the ways of its function were hid from her. <sup>10</sup>The son of McPherson was before them, and wrought

also with the microphone ere it satisfied him; and in their singing he made again those actions which Rodney son of Eichenberger hath brought to our shores long ago. <sup>11</sup>They sang the songs of the Carmina Burana, and one screamed until a silence was imposed upon them; they sang also a symphony of the Sea: when their singing was ended Craig the Miller's son bade them speak unto Juliette the daughter of Scott, for Melanie the Smith was distant at that time. <sup>12</sup>That lady named those who had to work toward the morning-meal: if Barry the son of Gration hath thought his fame to guarantee the correct pronunciation of his name, this is not so.

13. And the lords of Intervarsity opened their ears once more, that the many might be registered: Shelby the daughter of Armour was nigh unto the table of registration when Melanie the Smith summoned all who loved not to eat meat unto her, and as the daughter of Armour was of these a great vexation was upon her.

14. And they played a game of contortioning: at a time Karin the daughter of Groenesteyn spoke the orders in a foreign tongue, and confusion was upon all the players. <sup>15</sup>They took the game to another place, and played musick also; and the noises of the game and the musick rent the airs of that place and were heard from afar. <sup>16</sup>At a late hour Kristen the Clark came unto that place, and the deeds of Men were darkened: many sought to pass beneath a pole.

17. At half an hour after the midnight hour I took my rest, but in my way I heard the musick of a guitar in the night, and two as lovers upon the greensward: and the moon shone over all.

## HERE ENDETH THE ACCOUNT OF THE FIRST DAY

II.



And they rose from their slumbers, for Melanie the Smith had aroused them: they took breakfast, and Rachel the daughter of Sag learnt the means by which oranges might best be eaten. <sup>2</sup>Sebastien son of Maury exclaimed at the benevolent divinity which had driven Melanie the Smith from his door.

3. The many sought to be registered, as it was decreed, and at the tenth hour Bennett the

son of McPherson stood before them: in the outstretching of his arms some liken'd him unto the Christ; they sang before him, and the altos plumbed depths seldom heard. <sup>4</sup>The son of McPherson sent the lower peoples unto a far place, and was with them: Natalie daughter of Levin spoke with odium of the mistress of the kitchens. <sup>5</sup>At a time the flattening of the tenors was attributed to the horseborne departure of a man — this was named the effect of Doppler.

6. When their singing was ended, the Miller's son bade all men restrain the placement of the bottles of their imbibition, and the nausea thereof; the noise of comings and goings was made the subject of reproof, and it was said that the words of the Miller's son were even more than the words of the son of Wailes. <sup>7</sup>Alexander the son of Maroya chided all those whose musick was parted from them, and quoth that the foreign words of the song of the quietened ocean must of necessity be writ in the scores thereof before the fourth hour.

8. They took lunch, and sang again: at a time the truest sons of Men sang a note of musick; and for all that their true note was upon the piano, yet they recognised it not. <sup>9</sup>And the daughters of men returned unto that place, and were amazed at the sounds of the sons of Men, and at the power thereof. <sup>10</sup>When at half an hour after the fourth hour they ceased their singing, the son of McPherson sought a semichorus: but it is scarce known where he might find the purity he sought. <sup>11</sup>He asked of the Committee if the organisation of a piece of paper might lie within the compass of their powers: yet they knew not where it might be laid. <sup>12</sup>Craig the Miller's son bewailed the profusion of books of musick that yet lay about abandoned: of these was his own.

13. And in that place were Stuart son of Reeh, and Ange the daughter of Telfer upon him: those things which thy did, and what embrace did come to pass, it is not written.

14. And in that time a coldness was come upon the terrestrial atmosphere, and the legs of many women were hid once more from the sight of Men.

15. And when they set themselves again to singing Neil the son of McEwen was before them, and conducted them until the dinner-hour, for the son of McPherson had taken with him certain women to a distant place; he hath claimed that he sought among them the semichorus. <sup>16</sup>And when that meal was ended



there came to pass the revel of the Blue Lagoon; by reason of the wetness not only of the pool but of all that was about it the revel was held in the first chamber of conferences, wherein the game of contortioning had been upon the previous night. <sup>17</sup>In that place were dancing, and many clad in blue: for the theme of the revels was one of blueness; but in the many minds the word 'blue' hath taken many meanings, as hath also the word 'clad'; but at that time the hour grew late, and I took my rest.

### HERE ENDETH THE ACCOUNT OF THE SECOND DAY

but it is said that Craig the Miller's son brought unto that place David the son of Greagg at half an hour after the first hour: and that women rejoiced at his advent.

#### III.



And they rose at the eighth hour: at the morning-meal Corinna the daughter of Horrigan and Kate the daughter of Haslam were much dismayed, for that muesli which had hitherto been set before them was now no more to be seen. <sup>2</sup>In that time David the son of Woodgate extolled the wonders of Juliette the daughter of Scott.

3. And when at the time of singing Craig the Miller's son had chidden them for their latecoming, and had announced the discovery of the banana of Anthony the son of Botham, then was the son of McPherson before them, and they sang notes from the very deeps of musick. <sup>4</sup>And at a time the highest order of women sang a note upon a chord ere the son of McPherson would have it so, thinking themselves to know which note he desired: but it was not so. <sup>5</sup>They sang again the song of the still'd ocean, and at twenty minutes before the first hour of the afternoon they took lunch. <sup>6</sup>Quoth Kristen the Clark that that satiation of her carnal desires which she had so long awaited was at last come upon her: at the writing of these words she resolved a silence upon herself, that the words of her mouth might be no more.

7. And they sang again: quoth the son of McPherson that those who would impose rectitude upon a note erred as greatly as any. <sup>8</sup>And when the lower voices went again unto the distant place, Neil the son of McEwan bade the many tenors "Physically do it with me." <sup>9</sup>And when they returned unto the great hall the son of McPherson quoth that the children of Intervarsity had a foolishness too oft untempered by wisdom, and that in the coming race of the Presidents' Pyjamas they ought by prudence to retain their voices and restrain the ardency of their cheers.

10. And when their singing was ended and they sat about, Emma the daughter of Craineau smote the son of Wailes, for which

cause he seized her, and would have borne her away had not she by her vigour prevented him; and Jane the daughter of Libbis was much vexed at the plaint of Lynne daughter of Featonby, for it seemed she smote all men who were about her.

11. And at the fourth hour the several Presidents and their seconds were gathered on the sward, and the whole people there to watch them: and David the son of Cannell (whom men do name also the box of dogs) and Kristen the Clark were for SCUNA. <sup>12</sup>In the first their names were named and the several Presidents made for the time blind; and they were caused each to set a bowl of jelly each upon the President's head by way of an helmet, and also a boot filled with some vile stuff upon his foot; and they were caused to find their raiment of the night in a pool of vileness.

13. At this their sight was restored, and they were caused to burst a balloon of rubber betwixt their bodies: David the son of Cannell and Kristen the Clark burst their own upon the instant, for such is their ardour; but Erica the daughter of Nielsen and Aaron the son of Oakley, who some have said have even crossed the Sea from the distant islands of the South, were about the task for the seeming of an age: for such is their ardour. <sup>14</sup>And they must eat of aught suspended from a string by a rival President, the President and the second equally: and a great confusion was upon them; when this was ended they must each seize the feet of the other and roll upon the sward until the end, where stood Elizabeth the daughter of Pope: but they knew not the true way, and many were near unto the edge of the sward, and nigh rolled into the depths.

15. And they were summoned for the judgement; but they assailed the Miller's son, and the slimes of their bodies were upon him. <sup>16</sup>The judges spoke of style, of who possessed it and who not; and in the ending the men of MUS had the victory; alas, David the son of Cannell and Kristen the Clark had but little knowledge of the ways of Intervarsity, but they sought to grant unto the judges that kind embrace which the judges sought to avoid. <sup>17</sup>And when the matters of the Presidents' Pyjamas were ended, then was the Sog-ball brought forth: and they played upon the sward.

18. And the division of the teams was as the size of their trains: and those of the smaller trains had the victory, though some have thought that the incompetence of their opposition wrought more to their victory than their own skill. <sup>19</sup>The posts of goals bewailed the violence that was done them, in especial Jane the daughter of Hebiton: quoth she "I'm dreading getting banged."

20. And they sang again, whereon the son of McPherson sought by another sheet of paper the men of the semi-chorus: at a time when Neil the son of McEwan would that all men sit some tenors stood on, and by reason

of their persistence all stood; but in the dimness of the light Joseph the son of Phillipa used a torch for the illumination of his musick. <sup>21</sup>And the higher peoples were sent forth the first, wherefore was there rejoicing among them; but when the voice of music was stilled I took my rest.

### HERE ENDETH THE ACCOUNT OF THE THIRD DAY

#### IV.



And in that morning, when the morning-meal was ended, then was Neil the son of McEwan before the lower peoples while all others were yet afar: and they sang a song of a public-house. <sup>2</sup>Some on hearing this danced behind them; and at their advent the son of McPherson saw to the warming-up of these women.

3. And when their singing was stilled for a time the Miller's son bade them constrain their revels far from the sleeping-chambers, lest they disturb those who would use those chambers for their appointed purpose: and many loud debated what this appointed purpose may be. <sup>4</sup>That chicken of rubber whom men name Solomon was set upon the microphone, and subsided greatly.

5. They sang again the song of the quieted Sea, that it might be sung the better; but the singing of David the son of Woodgate was not thus ameliorated, for he slept fitfully upon his chair; and Christie the daughter of Anderson questioned her role in the life of Kirsty the daughter of Ellem. <sup>6</sup>The sopranos were bidden to keep their distance only in a spatial sense, and not in a temporal one.

7. They took lunch, and sang again: some were gone into the town that lay nigh unto that place when their singing was ended. <sup>8</sup>And when they had sung again then came the backward part of that hall to be filled with the noise of commerce: Leanne the daughter of Veitch and Lynne the daughter of Schrale, on beholding a man clad in the raiment of FUCS, were overcome.

9. And they took dinner, and the lower peoples sang again: the son of McPherson had bidden all others be far away at this time. <sup>10</sup>At half an hour after the eighth hour men played at cricket upon the sward in the gathering dark; but one in smiting the ball thought to have lain it upon the roof; yet it was not so, for all that he climb'd upon the roof in seeking it. <sup>11</sup>And the great hall was made ready for the manifestation of films: Wiston the son of Todd lay upon a table, and his knees were raised: it was said of one that he seemed to give birth to progeny, and behold! he was delivered of a bottle of cider. <sup>12</sup>And the memories of the masses at the recent journeys unto the South and the lands nigh unto the Great Desert, and a journey

## THE ACTS OF THE CHORISTERS

(continued from previous page)

unto the North long ago, were shown ere I took my rest, and that to the islands of the South afterward; but it is said that a functionary of the realm cast them forth ere they would go, to the wrath of Melanie the Smith.

### HERE ENDETH THE ACCOUNT OF THE FOURTH DAY

V



And they took breakfast: Debbie the daughter of Grace bewailed the nature of the food, that it pleased her not: quoth she of the eggs "It's the bubbles of something that make it really nothing"; and she whom men name Crit spoke of the wonders of Berocca, and she wrought it before her auditors, and was amazed at its falling upon the table, and the smokes thereof pleased her. <sup>2</sup>Melanie the Smith called aloud unto Dermot the son of McGuire, and he made to go unto her, bearing coffee: yet she bade him that his coffee be left behind, and his body only be brought with him: and he did so.

3. And they sang again: quoth the son of McPherson, "I'm not worried about basses and altos". <sup>4</sup>Melanie the Smith spoke of their parting from that place upon the following

day: of how buses were to be taken, if not trains, and how all should rise early, and leave from their packing only that which they would need; and of how ale should henceforth be sold in great boxes, and that the price thereof depended in part upon their affections.

5. And they sang again: amid that singing they took a break against the advent of Charles the son of Mackerras, but they sang again ere he came, and his coming was known by the instant desire of the son of McPherson to sing again the first and greatest of the songs of the Carmina Burana, manifesting thus the powers of the singers. <sup>6</sup>And the son of Mackerras made apology for the loudness of his voice, resolving ever to restrain it: and they sang a song of the Stilled Sea; when that song was ended they sang again the songs of the Carmina Burana: at the musick of the lover's departure quoth the son of Mackerras of certain players of musick "Though they're only playing softly, it's quite loud.", and he spoke of how he would beat the baritone solo (in seeming whether he transgressed or not). <sup>7</sup>The presence of she-tenors was brought to his notice and gained his favour.

8. And when their singing was ended, certain of them cavorted in the waters of a swimming pool: for all that Emma daughter of Anderson was cast down from the shoulders of Christopher the son of Stevenson, yet she sought ever after to attain that exalted place; Leanne the daughter of Veitch upon the shoulders of Cameron of the Day was victorious in every conflict, and Larry the son of Mays lay upon the sward as one dead.

9. And they took dinner, and when the meal was ended the Revue was: in that Revue did many things come to pass, but I name not them all, for they were very numerous; and at nigh unto the first hour of the morning I took my rest.

### HERE ENDETH THE ACCOUNT OF THE FIFTH DAY

VI.



And they rose at an unwanted and unwanted early hour, for they must be from that realm before the tenth hour. <sup>2</sup>They took breakfast, and Joanna the daughter of McWaters quoth "I can be a lot stupider than this."

3. When the men of strength (and certain women also) had borne from the chamber of conferences the manifold ales and waters which had been set there, then were the multitude set upon buses, and they left the realm of Meroo for ever.

### HERE ENDETH THE ACCOUNT OF THE SIXTH DAY

### HERE ENDETH THE ACCOUNT OF THE SYNEY I.V. CAMP

## "... is in many senses the conscience of AICSA."

Comrade Editor,

At the recent AIVCC meeting in Sydney the AICSA executive once again displayed its high handed totalitarian nature when it refused to allow the meeting to deal with an application for affiliation from the Melbourne University Falsetto Singers despite a great excitement within the remainder of the meeting at the prospect of welcoming these musical pioneers into the AICSA fold. And for what reason did they take this Helmsian action? Their ridiculous basis was the allegation that MUFS is a sexist organisation.

Now this is so patently laughable that to explain the reality would be an insult to the intelligence of anyone not on the AICSA executive; for their benefit however, the argument goes a bit like this. It is in no way sexist to have a male choir. If a Welsh male choir wished to affiliate and was not daunted by the process, it would be accepted like a shot. Female choirs are the darlings of the political red rinse set as are all-male choirs, as

long as they sing about how hard it is to be a male in the 90s, what with the constant struggle against patriarchy and all that. MUFS is a falsetto organisation; it is in the name for all, even the AICSA mandarins, to see. If the aims of MUFS require that soprano or alto lines be sung falsetto, then well and good and all ideologically acceptable.

It has been clear for some time that there is a militant anti MUFS bias within the socio-political cabal that controls AICSA. Has not the current AICSA President, a well known extremist alto, taken part in bizarre (not to mention less than competent) anti MUFS propaganda performances? To follow this by ruling as she has on so straightforward a matter is to destroy any illusion of the impartiality and rectitude we have a right to demand, if not under the current circumstances expect, from our AICSA servants.

What the executive seems not to perceive, blinded as it is by its own perverted sense of its purpose, is that MUFS is more than just a choir, it is a socio-musical phenomenon. What

AICSA choir can claim to have written one of the most popular pub songs (*Azaria*) something that will soon be one of the most popular pub songs (*Senna*) and a piece that deserves to be one of the most popular pub songs (*You Know (If You Drive Through Clifton Hill.)*) Not merely are the words poetry of the highest order but the biting social satire cannot be ignored. MUFS is in many senses the conscience of AICSA, a faculty sorely needed at this time.

This issue will not go away; we will continue to seek affiliation until such time as AICSA and the AIVCC can be persuaded of the essentially serene nature of our organisation. Perhaps the enormous groundswell of support to greet the imminent MUFS songbook will open the eyes of these bureaucratic time-servers to the very great affection in which MUFS is held outside the executive's jealous bigoted little clique.

Have a nice day;

Tim Daly on behalf of MUFS

# You came to Sydney IV!

Well, after two years of brain-draining, energy-sapping work by the 46th Intersivity Choral Festival committee, Sydney IV 1995 was all we could possibly have hoped for. 260 choristers from around the country (and a few from overseas!) flooded into Sydney to have the musical and social time of their lives and were certainly not disappointed. A large influx of older past members of SUMS and the attendance of most of the more experienced IVers meant that the choir was the best our accompanist Kathy Gibbney has heard since she started participating in IVs in the early 70s. I would wager that it was the best IV choir ever heard but then I'm biased.

The rather truncated rehearsal camp at Kurrajong was — despite the weather and the food — very successful. The social events came thick and fast: the welcome night with the Giant Twister gave people a chance to get to know each other, the Blue Lagoon Pool Party saw some stunning outfits paraded, the Pressies' PJs was suitably revolting (I'd just like to let all my assailants know that I know who you are and you will pay), the sogball stayed inflated and didn't kill anybody, the Film night included the first ever viewing of the Adelaide IV 1994 and Melbourne Minifest videos and the Revue (hosted by the Pope) absolutely reeked of creative talent. In amongst all this we rehearsed Orff's *Carmina Burana* and Beethoven's *Calm Sea and Prosperous Voyage* with the lovely Ben Macpherson and every now and then we ate and slept a bit. Our first rehearsal with Sir Charles Mackerras had his amazing conducting talents overshadowed by the fact that he keeps time with his tongue...

Then it was back into the city and into Women's and Wesley Colleges at Sydney University. The rooms ranged from the sublime (large and spacious with doors opening onto a shared balcony complete with sun chairs) to the ridiculous (imagine Alcatraz). Rehearsals with the SSO gave everyone a taste of what was to come. The sculling night at The Grandstand was saved by David 'The Wizard' Greagg's weather control and saw some of the traditional sculling society champions beaten by dark horses, particularly SCUNA.

AND THEN!! there were the *Carmina Burana* concerts. Two scintillating performances to packed-out Opera House audiences, standing room only, hold onto your hats this is going to be BIG!! The review described the Friday night performance as "...positively orgasmic" and Sunday afternoon was even more fabulous. The Friday night gig was broadcast on Saturday night and the less said about that the better. In between concerts we became an exhibit at the zoo for publicity singing.

After the hot and sweaty PCP at the Student Prince Hotel on Sunday it was back to rehearsal for the next

Sunday's Vaughan Williams concert. Maestro Graham Abbott thrilled the choir with his jokes(?) and stories ("Tell us a story Mr Abbott."). On Wednesday night: Glamour Gourmet! The Sydney IV Blue Danube Masquerade Ball at the Taronga Zoo Function Centre. Sweeping views of the Sydney city skyline, gorgeous costumes and ball gowns, the social event to end all social events. The food was delicious, the speeches were entertaining, the music was groovy, the auction was won by The Man In Black and we'll never go to the Paragon Hotel again.

Then more publicity singing at venues many and diverse. A lucky few sang on Manly Corso and arrived at rehearsal salty and sunburnt. Then finally the concert we'd all been waiting for: Vaughan Williams' *A Sea Symphony* in the Sydney Town Hall. A respectable audience turned out to witness the final event of our choral extravaganza. The Sydney Youth Orchestra softened them up in the first half and then *bang!!!* we hit 'em with the big stuff!  
No-holds-barred

## SYDNEY INTERVARSITY CHORAL FESTIVAL 95

romanticism  
to the hilt!

Our work done, we retired to Napoleon's for a well-earned party. The relief flowed like beer and the beer flowed like water. The committee let their hair down properly for the first time in two long years and the resulting stories will be told for years to come (Strongbow shampoo? Interesting!). Now comes the aftermath — the cleaning up, the sorting out, the unsold merchandise, the chocolate drives — but it was all worth it.

My thanks go to everybody who made Sydney IV the mega event it was: the conductors, the soloists, the accompanists, the choristers who put so much work into three fantastic performances and most especially, of course, the Sydney IV committee who put up with my shit for two years and mostly still speak to me. For as long as I live, I'm sure I'll never experience anything like this festival.

Craig Miller

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NSW 2006

# SYDNEY IV CONCERT REVIEWS

## MIGHTY IS THE SEA

By Fred Blanks

(Sydney Morning Herald)

Sydney Youth Orchestra and Intervarsity Choirs,  
Sydney Town Hall, Feb 5

Major English choral works appeared during the early decades of this century with the frequency of ripe plums falling from trees in a prolific orchard. Festivals like Leeds, Three Choirs (Gloucester, Worcester, Hereford), Birmingham, Norwich and Cardiff gave birth to them with utter predictability. Few survived infancy (I would love to hear Bantock's *Omar Khayyan*, or Sullivan's *The Golden Legend*).

One happy exception from the 1910 Leeds Festival, was the *Sea Symphony* by Ralph Vaughan Williams, and it received a performance of great conviction and conscientious attentiveness from the Sydney Youth Orchestra and the 46th Intervarsity

Choral Festival Choir, conducted with every sign of authority by Graham Abbott in the Town Hall on Sunday.

This work was the first of nine Vaughan Williams symphonies, and the only one with a large choral contingent throughout. It has the dimensions of a leviathan as regards weight, length and power, and requires appropriate forces. The text is by Walt Whitman, who conforms — in this set of poems, at least — to the dictum that it is often the second-rate poets who bring out the best in composers.

This performance engaged some 250 voices, plus two fine, expressively serious soloists in soprano Gillian Sullivan and baritone Robert Dawe, and there were passages, quite long ones, when the sheer penetrating volume of their singing acted rather like a vocal battering ram.

If the work has a fault, it is too great a dependance on a heavy turbulent swell at the

expense of contrast; only the extensive nocturne of the second movement, *On the Beach at Night Alone*, provides substantial relief.

While the actual shape of the music has its roots in the Parry/Stanford/Elgar camp, there are also quite obvious forecasts of the Vaughan Williams who was to compose, for example, the *Five Tudor Portraits* and the *Sinfonia Antartica*.

If it was a pleasure to hear such a large choir in an age where large choirs are unfashionable, it was also quite impressive to hear the Sydney Youth Orchestra led by violinist Richard Pulley play the *Hebrides Overture* (also known as *Fingal's Cave*) by Mendelssohn, even though its full romantic surge did not quite reach high tide, and the *Four Sea Interludes* from Britten's opera *Peter Grimes*, given a goodly measure of sensitivity.

The sea in many moods provided a concert of many virtues.

## AN EXPLOSION OF PASSION AND ENERGY

By Fred Blanks

(SMH Monday, 30th January, 1995)

Sydney Symphony Orchestra and Intervarsity Choir,  
Sydney Opera House Concert Hall, January 27

Few choral works of this century, perhaps none, can engender as immediate a sense of rhythmic and melodic exhilaration as does *Carmina Burana* by Carl Orff, but there is an obverse side to the coin.

That is the risk, most pronounced in any less than first-rate performances, that after a few hearings, the initial thrill loses its thrust, and turns into boredom and even exasperation.

This is caused by musical punch-lines which become too obvious, derivative, repetitive and predictable. Here is a kind of instant music, as unlike the genuine thing as instant coffee. Call it dog-music, as in dog-Latin.

Fortunately the performance by the Sydney

Symphony Orchestra, a choir of 270 voices mostly from various Australian Universities, currently singing and socialising together in Sydney, and three highly competent soloists — one of them quite superb — was so charged with energy and passion by conductor Sir Charles Mackerras that not only newcomers to the this music (and there cannot be many of those in these days of numerous recordings) but returnees must have felt the thrill.

The swift urgency of this reading was typified by the absence of pauses between sections, except, of course, before the tavern scene and the Court of Love. But what really electrified the music, apart from the generally brisk tempos, was excellent choral attack throughout, splendid particularly for the final sarcastic Blanziflor et Helena chorus which hymns virginity by addressing two ladies not exactly known for its practice, and for the return of Fortune's Wheel; the music became positively orgasmic.

The superb soloist was tenor Gerald English with the roasted swan song. Very

effective, if just a shade less than youthfully luminous, was soprano Gillian Sullivan; she rose to that cruel *Dulcissime* climax without strain. Baritone John Pringle, sang the drinking songs with sly operatic mien and a flexible, accurate voice with clear enunciation, but without quite enough bass sonority.

Matters had been rather more debatable before interval. Beethoven's rarely heard Cantata on words on Goethe, *Meeresstille Und Glueckliche Fahrt* (Calm Sea and Prosperous Voyage) Opus 112 is a slight piece which was well sung and played, but his Symphony No 7 had a performance which sacrificed polish to rude vigour, and in that sacrifice displayed some woodwind playing, near the end of the allegretto, and some garbled phrases in the presto, which were unworthy of a top orchestra. That gave what Wagner called "the apotheosis of the dance" a dishevelled feeling.

Perhaps most rehearsal time had been devoted to the Orff, and there, certainly, it paid off with keen orchestral precision.

## CARMINA BURANA

By Laurie Strachan

(The Australian Tuesday, 31st January, 1995)

It's easy enough to dismiss Carl Orff's *Carmina Burana* as one of those fads of the 70s; in those days, it sometimes seemed you couldn't go to a party in Paddington without hearing at least some of it. But *Carmina* is much more than a passing fancy; it is an important choral work which overcomes its apparent shortcomings of simplicity and repetitiveness with an exuberant energy and deft musical touch.

The Sydney Symphony Orchestra's programmers took advantage of the large number of choristers in town for the

Intervarsity Choral Festival to put on two performances of the piece over the weekend under that choral master Sir Charles Mackerras, and were rewarded with full houses and a popular triumph.

Some choral works can sag under the weight of so many voices, but in this case the sheer power produced by 280 singers only added to the appeal of the performance, giving much needed strength and excitement to the rather too familiar O Fortuna chorus, which opens and closes the piece, and extra zing to other segments like the beautiful *Flora Silva Nobilis*.

The chorus tends to dominate the piece until near the end, when the soloists begin to play a major part, but fortunately the combined choirs were more than up to their

heavy workload. The children's chorus doesn't get a look in until the last section, but it's an effect well worth waiting for when done as well as it was on Friday night.

As for the soloists, they were superb. Baritone John Pringle had the biggest workload and he didn't put a foot wrong; his cries of Wafna! Wafna! Wafna! (Woe! Woe!) rang out like bells and his handling of the tricky falsetto passages of *Dies Nox et Omnia* was immaculate — and that's a rock on which many a fine singer can founder.

Tenor Gerald English was his usual amazing self in the bravura piece, the Roasted Swan, while soprano Gillian Sullivan floated her voice beautifully in pieces like *Stetit Puella*, In Trutina and the final, glorious *Dulcissime*.



(continued from previous page)

The orchestra plays an essentially subservient role in all this, but the SSO's musicians had the chance to show their wares earlier when Mackerras led them through a lively performance of Beethoven's Symphony No. 7. The point at which the slow introduction of the opening movement of this symphony gives way to the springing dance theme is one of the great moments in music, and Mackerras and the SSO handled it to perfection.

## AUDIENCE IN TUNE WITH CARMINA BURANA

By H Forst

[Sorry, no provenance available – Ed]

Publicity will claim its priorities. It was not the return of one of our most respected conductors to his homeland or the symphony he was to present in the season's first appearance of the Sydney Symphony Orchestra.

No, it had to be Carl Orff's *Carmina Burana* to attract a full-bodied, receptive audience.

Rehearsal time may also have favoured it as the prominent event and yet Beethoven's Seventh symphony outshone all the trumpetry to follow.

The great work made its impression, even if its final movement seemed to be pressed for time and had to take its strides in undue haste, which deprived it of some of its meaningful impact.

Mackerras is a leading advocate of "original instruments" performances and it seemed some of this approach had seeped through to this mainstream performance, particularly in the quick tempos chosen for the next three movements. These occasionally created the feeling of rushing rather than dancing but, on the other hand, gave the frantic closing passages of the finale a powerful punch.

The 46th Intersivity Choral Festival Choir also had a welcome opportunity to warm up for the principal presentation in one of Beethoven's rarely heard cantatas, *Calm Sea And Prosperous Voyage*, all executed in good tonal precision and balanced unanimity.

The central control in conductor Sir Charles Mackerras' hands maintained accuracy and coherence in exemplary fashion right through the program, but of course it highlighted *Carmina Burana* in its most favourable aspects.

All the same, even the most adept handling will hardly be able to conceal the neo-professional simplicity that went into the making of this score.

Any tune promoted receives its appropriate pom-pom from the lower voices.

No contra-puntal arguments are permitted interference, no compositional subtlety will obviate the prescribed course.

The programme opened with a rarity, Beethoven's cantata *Calm Sea and Prosperous Voyage*, a piece Mahler must have been familiar with for its first movement contains in its hesitant, staccato passages the germ of the opening of the second movement of his own Eighth Symphony.

Beethoven's second movement is in the heroic mould of *Fidelio*, and the Intersivity singers sang it "can belto", but to great effect.

With these requirements dutifully observed in all parts, the songs celebrated their linguistic concoction and their variety of thematic speculation, all vested in some well-measured mediæval attire.

Possibly tenor Gerald English could gain for himself top scoring by conjuring up the right atmosphere in an earthy sense of mockery. It was not only as a singer, but as an impersonator that he was deservedly applauded.

Soprano Gillian Sullivan ascended to her brilliant high notes in her customary splendour, this time weaving a few winning smiles into her vocal exploits.

Baritone John Pringle completed the successful vocal solo trio, singing and acting, as usual, with pleasant sonority and with fitting comprehension.

## CHORAL TRIUMPH

By David Brown

(Australian Jewish News)

Intersivity Choral Festival Choir/Sydney Symphony Orchestra

The current ubiquity of Sir Charles Mackerras rivals that of the Scarlet Pimpernel. He is seemingly everywhere. And while he may not cut the romantic figure of Sir Percy Blakely, even that gentleman would be hard put to rival Mackerras for vitality and variety of activities.

Now in his 70th year, and following engagements at the Edinburgh Festival where I saw him conduct Beethoven, he has, since January, conducted eight performances of *Katya Kabanova*, two SSO concerts (Haydn's *Creation* still to come on February 17), the Domain Symphony Under The Stars concert, and an Australian Chamber Orchestra Concert for charity at Ascham. Whatever he has it should be bottled.

Here, in the second of two performances, he presided over as fresh and entertaining a performance of Carl Orff's *Carmina Burana* as one could wish to hear. The Intersivity Choral Festival Choir (a quick head count revealed 240 members) superbly prepared by Ben Macpherson and Neil McEwan, gave everything they had, and to quite splendid effect.

Only the boys' chorus, which actually contained a significant proportion of girls (why?) were less than telling. It could not be

ascertained for certain that their innocence in sexual matters was feigned — but their "oh, oh, oh, I am bursting out all over" was a delight. Given the gender mix, I missed the pubescently throaty sound and energy of "*Tempus est iocundum*".

Of the soloists, tenor Gerald English was in rusty form. This near 70-year-old (singers haven't the longevity of conductors) had a distinguished career, particularly in England, but I cannot help thinking that now is the time to think about retiring with dignity. His account of the *Roasted Swan* episode was croaked out, sounding more like a cooked goose.

As for John Pringle, he doesn't quite have the natural gravitas for his substantial part, but he made a boldly vigorous and imaginative contribution, and in his famous *Abbot's Song* there was a positively cataclysmic contribution from the percussion.

Soprano Gillian Sullivan's contribution was rapturous. Her song of uncertainty (between desire and modesty) was wonderfully tender with some alluring playing from the flutes. Her account of the girl in the red dress was delectable and her stirring moment of submission was crowned by a resplendent response from the chorus in "*Ave formosissima*".

Indeed, the choral singing rose marvelously to climaxes — grand and joyously ebullient. This was a performance with a great many explosions of passionate energy throughout, both vocal and instrumental.

Speaking with Sir Charles earlier this month, he told me how eager he was to conduct period instrument performances, like the concerts he gave in Edinburgh with the Orchestra of the Age of Enlightenment. The performance practice, with a scaled down orchestra, (as here) is increasingly to adopt Beethoven's metronome markings which are a good deal faster than those found in the standard Breitkopf editions.

This is not the place to canvass this in any detail but suffice to say that such tempos played by an orchestra not used to this practice, as in this account of Beethoven's Symphony No. 7, is courting disaster, here narrowly averted, but with a substantial loss of articulation.

There seemed to be a want of variation in climactic moments, especially in the finale. It all sounded the same, in 3/4 time. One longed for the touch of *gravitas* (even in this work) that Klemperer brought to this "apotheosis of the dance". It was seat-of-the-pants playing, though I was delighted to see that Mackerras had largely kept to the "new" orchestral seating configuration.

Opening this invigorating concert was Beethoven's rarely performed cantata, *Calm Sea and Prosperous Voyage*. Not to be confused with Mendelssohn's overture of the same name, it provided a disciplined choral opening.

# PROBLEMS IN THE SURVIVAL OF A VSC (Very Small Choir)

**M**USCUTS — the Music Society of the Uni of Technology, Sydney — is the youngest, smallest and most recently affiliated AICSA choir. As such, we have run into a number of problems that may potentially threaten the existence of our society. In this article, I shall explain some of the problems, their causes and what we have tried and are currently trying in order to stabilise the choir.

*A Brief History:* MUSCUTS was started in 1991, with no musical groups for students and staff existing at the uni. The choir has always been small, with numbers at performances ranging from about 15 – 27. At UTS, MUSCUTS also runs a small orchestra and a bell-ringers group. These groups are similarly small in size but at least we are provided with an orchestra when required for concerts.

## The Problem

The number of choristers, in any society, attending rehearsals will always vary through the year, with numbers usually dropping off towards the end of each year. This becomes a huge problem in a choir the size of MUSCUTS, as we have occasionally had trouble filling all parts in a work near the end of second semester. What is worse is that those who are left are generally the die-hards, not freshers. This means that we begin each new year with a number of new choristers but they are being lost during the year — and we have to start afresh the following year. This leaves us in the position in which we find ourselves this year: the core of the choir are finishing or have just completed their courses and if what has happened up to now continues there will be no committee and no choir next year. Therefore we have just this year to build a strong choir and a committee that will stabilise the choir and allow it to continue.

## Its causes

Some of the causes of the problem lie in the very nature of UTS.

- A large number of UTS students are part-timers. There are also many “sandwich”

students, who are at uni half the year and are working full-time the other half. This makes rehearsals inaccessible to many students.

- Evening lectures are very popular and the science & engineering timetables run in blocks with the afternoon block ending at 4:30pm and the evening block from 5:30 – 8:30pm. This allows only one hour in which many students are free. So we ran rehearsals from 4:30 – 5:30. However, the other faculties of the uni run lectures on the hour, which has cut many of those students out of attending rehearsals. It is difficult to please both groups and MUSCUTS has traditionally been made up of science and engineering students.

- UTS has four campuses scattered over Sydney, which causes an obvious problem, although there are about 11,000 students in the city campus where we are based.

In the past we have tried organising various social events to retain choristers but the general feeling of the committee has been that it was more important to get the musical side of things in order first. We have tried poster runs advertising rehearsals each week, which has had some effect but we still lose most of our members by the end of the year.

So there are basically two problems: making rehearsals more accessible to gain more members and working out how to retain members during the year.

## Solutions

This year we are trying various things to attract and keep new members

1. Longer rehearsals — we have extended our rehearsals to 4:30 – 6:00pm. This not only benefits us but should make it easier for workers to get at least one hour, eng & sci students at least one hour and other students at least one hour.

2. Ensure several freshers get committee positions — this will mean that some members will have had experience in running the choir next year, when many die-hards have disappeared. The AGM is to be held in early April.

3. Increasing social activity and getting as many choristers involved as possible. A change in tack follows from a conversation with the UTS Union's Activities Manager — he suggested students just starting at uni often build their social life from the societies they join, rather than in classes. So if we provide them with many opportunities to build their social scene from the choir, they will develop an identity with MUSCUTS and the choir should start to build from a solid base (no pun intended — anyway, choirs build from tenors, everyone knows that) with members having the enthusiasm to run for committee positions, and further encourage new members the following year.

So far, we have had our usual fresher BBQ, which was well attended. Our numbers at rehearsals are sitting at about 20, which isn't too bad considering that not everyone turns up each week and that we are still attracting new members each week. To consolidate all this, we are planning a fresher camp for the first weekend of April, to consist of mainly social activities with a bit of singing thrown in. The plan is to seek and encourage some good committee ~~feeder~~ oriented members up to and including the camp, so that we can put new faces on this year's committee — to be elected at our AGM on 5th April.

To pull all this off, we need an enthusiastic group of choir elders, and at times the level of apathy among these people (including last year's committee) is threatening the whole exercise. This is particularly disappointing as the people in question should know, more than anyone else, the serious problem we're facing.

Finishing on a positive note, things are looking up but there is a long way to go. It would be only too easy to fall into the same situation as before and it is vitally important that we don't. If anyone is able to share some suggestions or advice, I and this year's committee would be only too happy to hear it.

Peter Tsoulos

## QUICK BITS

From *ANU Orientation Handbook*

### Clubs for talented people

#### SCUNA

The ANU Choral Society has a very clever acronym. Work it out for yourselves. SCUNA consists of plenty of pleasantly daggy would-be musos who love to sing and don't care really what they sing, which is

fine, because mostly they do twelfth century Latin Gregorian chants. God knows where they dig up the music from. SCUNA sings at various official events at the ANU, at community venues and at Choral Intervarsity. These latter events are *notorious* for sleaze. Beyond the cleverly-cultivated nerdy facade, SCUNA people can be very randy at times like these. I swear this is true.

*Erato* is edited and printed by Barry H. Gratton 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.

# MUCS

Greeting fellow choristers from all over, since the last MUCS Eraticle much has happened and here it is.

Discovery Day at the University of Melbourne was held during August and MUCS took the opportunity presented by the presence of so many young potential members to publicise itself by doing some publicity singing and having an information table set up in the Union Building.

In mid-September MUCS and MonUCS were asked by the Melbourne City Council to combine to perform a concert of "Great Choral and Organ Works" in the Town Hall. The works we performed included *Zadok The Priest*, the *Hallelujah* chorus, *Jerusalem*, *I Was Glad* and many more — and best of all we were paid for our trouble.

On 8th October MUCS gave its second semester concert at St John's Southgate. The concert was titled *A 20th Century Lament*. We performed the Rutter *Requiem*, accompanied by players from the Melbourne Sinfonia, *Credo* by David Cundy, *Lament* by Michael Winikoff, *Past Life Melodies* by Sarah Hopkins and *Wake For A Friend* by Tom Lane. Three of these pieces were commissioned by MUCS especially for this concert.

Christmas Carolling this year began with a gig at Werribee Park Mansion on 6th December. This year, as well as doing the usual shopping centre gigs organised by Barry, MUCS and MonUCS wrote letters to

several hotels and clubs from which we received many other carolling gigs. We performed over twenty gigs with between four and eight singers at each and added substantially to our fundraising for the year.

Our Christmas concert for 1994 was performed at Trinity College Chapel and included Vaughan Williams' *Fantasia On Christmas Carols*, Britten's *Ceremony Of Carols*, Orwall's *Gaudete* and other shorter carols and carol suites.

Carolling in the streets was in Collingwood this year starting and finishing at Tom & Kath's home in Langridge Street. St George's Anglican Church Malvern asked MUCS and MonUCS to combine for their Midnight Mass, over fifty choristers sang.

New Year's Eve Party Festival happened in Melbourne from 30th December to 2nd January. Many choristers from interstate helped us in our festivities ranging from video nights to BBQs and featuring the infamous MUCS vs MonUCS cricket match at Fairview Park in Hawthorn. The cricket match turned into MonUCS vs Rest Of The World but a relaxed and hungover time was had by all.

Sydney IV was enjoyed by thirty or so MUCS who so enjoyed singing *Carmina Burana* that they had to do it again less than three weeks later on 18th February. This, at the Myer Music Bowl, was the last in the series of free summer concerts held there. We combined with the Melbourne Chorale and two of the soloists were the same as for IV.

Everyone had heaps of fun and most sang again at Pyrofest in Canberra.

During O-Week this year several old MUCS sat on, around or under our publicity table trying to attract new members. At wine and cheese on 22nd February we had about 50 new members in attendance and we are still growing, albeit slowly.

As for 1995, our Fresher Camp will be at Don Bosco Boys' Camp, Dromana from 24th to 26th March. MUCS has been approached by the Monash Philharmonic Orchestra about doing an instant Mozart's *Requiem* on Good Friday at St George's Malvern. Although many of us will be at Party & Fall Over Fest in Adelaide, those of us who aren't will have something to keep us entertained. As an exercise in publicity and for interest's sake we are also performing a short concert of pub songs in late April, also at St George's. Our first concert for the year will be at St Mary's Star Of The Sea West Melbourne on 27th May. We will be performing Haydn's *Nelson Mass* and Mozart's *Benedictus Sit Deus*. We will be accompanied by the Melbourne Sinfonia who are also contributing to the concert programme with a performance of Mozart's 39th Symphony. The rehearsal camp will be at Kinglake West Adventure Camp from 4th to 6th May.

Yours in choraldom,  
Kath.

## WIRED — YOUTH ARTS FESTIVAL

Hey! Wired — Australia's First National Youth Arts Festival — is coming soon!

Wired will be Australia's first national youth arts festival. A festival with a difference.

Wired will comprise six major circuits all leading to a very cool event in which young people take over the media for one day.

The six circuits will be plugged into each other and all will be plugged into the very cool event.

Thirty forums were held in places all over Australia [see Erato 74] and thousands of young people were asked what Wired should be on about. Between them and the Wired committee the six circuits, each funded by Wired, were devised.

The festival programme will be developed through the six circuits, which will also create the content for the very cool event. Wired will package the diverse content from the circuits, and broker partnerships and deals

with media outlets — TV, radio, print, commercial, public and community — to get as much time and space as possible for young people to do their thing.

**Wired Workers.** 25 Wired Workers will be commissioned to work in 25 hot spots around the country. They will be artists, preferably young, who are interested in screen and communications technology based work. The Wired Workers will be the lynchpins, the cultural guerrillas of regional Wired. They will work directly with young people and assist them to get their work happening in their own community and help plug it into the very cool event. Wired Workers will be electronically linked to each other and to central Wired.

**Tactical Response Fund.** The TRF will support the Wired Workers' activities. Money will be available to assist young people and artists working with Wired Workers.

**Big Gig Fund.** The BGF will allow Wired to entrepreneur Big Gigs which will be about youth culture and feature the employment of

Australian artists and performers. These will be focussed on metropolitan centres.

**Unusual Collaborations Fund.** This fund will support unexpected and exciting work between the arts and other creative pursuits.

**Transport and Accommodation Programme.** A programme to assist young people and artists to move about the country so they can be involved in different aspects of Wired.

**Special Access Stash.** A fund to assist those young people disadvantaged in some way to be part of Wired. There will be a specific programme for regional Aboriginal people.

The Wired Workers will start in early to mid 1996 and the very cool event will be around Easter 1997. All other events will occur between these two times.

Contact: Wired, Australia Council — Cultural Foundation, (03) 285 7045.

[Is this a "youth" version of "MUFS meets Doonesbury & Barbarella"? — Ed]

**H**ello everyone! Here I am, writing my first ever Eraticle, having just attended my first ever IV. Where can I go from here? MUS had a record contingent at IV - fourteen happy campers - more than a third of the choir. For most of us, it was our first IV, and we all had a great time (understatement). I'm proud to say that the Pressie's PJs trophy is currently "decorating" my hall. Now we're spreading the gospel, and talking about Canberra IV. Roll on 1996!

MUS had a successful Orientation week, including our free lunchtime concert. This year, the audience outnumbered the choir! First rehearsal concluded with our traditional wine and nibbles welcome/welcome back, and we were pleased to see many new faces. Now we are rehearsing for our first concert of the year, to be held on May 27th. The programme is Bach's *Wachet Auf* and Haydn's *Mass in Time of War (Paukenmesse)*. Both of these will be good to sing, but we're recruiting hard to get enough choristers. Interested? Ring Corinna (02 413 7108)! Rehearsal camp is fast approaching - once again, it will be set among the rolling hills of Camden. The concert rehearsal programme will, as always, be interrupted for a word TO our sponsor - singing at Graduation ceremonies. *Gaudeamus* anyone?

In September, we expect to be joining SUMS to perform Rachmaninov's *The Bells* with the Sydney Youth Orchestra, in the Opera House. Preparation will include a joint rehearsal camp. Should all be an interesting experience, particularly for those of us who weren't at IV. The rest of the programme includes an end of year concert, but plans for that are still lost in the hazy mists of the far-distant future.

Love and geschwinde!  
Jill Kaldor

### PUCS LEGENDS RULE

**T**he PUCS travelling show, having WOWed the crowds by the South Pacific, followed the sound of music back home to the groovers in the West. Joined together once more, the happy PUCS whistled a happy tune, and started rehearsing for their Rogers and Hammerstein concert. Orientation Day is upon us, and there is much appropriating of photos, music and singers. Beware, freshers!! PUCS men and women are stalking young fresh, juicy voices and will be dragging them to rehearsal and throwing them to the tenors — we've only got four weeks to drum the music into them before we're in the Concert Hall with orchestra, soloists and AN AUDIENCE!!

The Christmas concert went well, if you didn't hear, but with a disappointing audience turn out, with only 105 lucky people paying to hear our stunning musicality and fantabulous renditions of Mendelssohn, Britten and, er, other stuff. The PCP was, of course, a blast, although the host piked out early in the evening. NOTE: never leave your house in PUCS' possession without supervision.

New Year's Eve was great with a HUGE barn dance — sweaty, hot, panting bodies, heaving chests gasping for breath, legs collapsing from the sensual strain of too many dosie-does. After the hoe downs, on to Bob's for warm downs and the beach for cool downs. Next event is Croquet Day — grab your boater — but the PUCS social crutch will be bending under the strain of rehearsals for the concert...

All PUCS groovers wiggle a big hello to sexy Eastern staters (some are better wigglers than others).

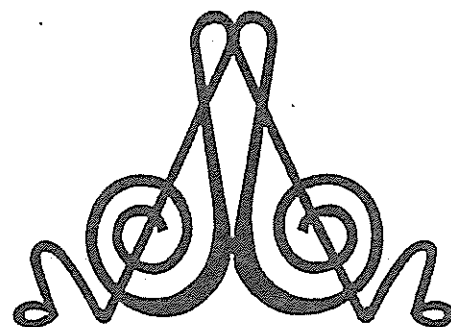
Jen xxx

**S**CUNA, hmm. We've been so busy since Sydney IV that it's hard to know what's happenend... Our Christmas concert went well. It was at the chapel at the Canberra Girls' Grammar School, and consisted maostly of pieces entitled *O Magnum Mysterium*. The gift for our conductor was, of course, a magnum of champagne covered in question-marks. (I will digress at this point to define *O Magnum Mysterium* as being "where the%#\$& did that bottle of champagne go during the PCP?" although it didn't happen this time...) The other works we did at the concert were two pieces by Nick Cowall and one by Michael Winikoff, which both went really well and were appreciated by the audience. There was a PCP.18 SCUNAE and one ring-in (Peter Chicken) made the trek to Sydney IV, and had the obligatory fun there, taking out the Freshers' 4 sculling (yay team!) with the incredible sculling of Yasmin (Day-O) Idriss, but no tits from the womens' 4 this year :(A lot of people sang in *Carmina Burana*, and I reckon it was better, in a lot of ways, than being in the opera house. We didn't get to see much of the action but there is a video. [???? - Ed]

The current SCUNA concert is being rehearsed, with our chorus-master Kris Clarke. We are performing Bernstein's *Chichester Psalms* and Fauré's *Requiem*, while the chamber group will be singing Britten's *Five Flower Songs* ("Green, broom, green, broom, green etc") this concert will be in the Wesley Uniting Church in Forrest on 5th May. Our rehearsal camp is coming up (31st March) at Kangaroo Valley, and we are trying out the idea of a Friday night rehearsal...

We have our August concert lined up also, at the War Memorial to commemorate the end of the war in the Pacific (aka the bombing of Japan) where we will again sing the Fauré as well as a selection of popular wartime songs. Canberra IV planning is well under way. The composition competition has been announced on ABC-FM and letters sent to conservatoriums around the place. We're busy checking out repertoire possibilities...

That's about it from us,  
XX CRIT and Solly.



## 47th INTERVARSITY CHORAL FESTIVAL CANBERRA, JULY 1996

### CHORAL COMPOSITION CONTEST

The 47th InterVarsity Choral Festival invites entries in a special Choral Composition Contest. The chosen work will be performed during the Festival, in Canberra during July 1996.

The work should be suitable for a large a capella SATB choir, duration about 20 minutes. Prize will be \$1,000 cash plus travel and accommodation to attend the first performance in Canberra. Entries close 1st February 1996 — Winner announced May 1996.

For further information and the full conditions of entry, write to  
47th InterVarsity Choral Festival

GPO Box 1929  
Canberra ACT 2601  
Ph (06) 252 7957

# PIVP PYROFEST — TWO VIEWS

**W**ell! It was HUGE!!!! The choir was gargantuan, the audience was massive (9000 people in the enclosure, and more outside, and some even on the other side of the lake with binoculars...) What more can I say?

The PIVP contingent began arriving on the Friday, and there was a rehearsal on the site (the shores of the lake) but it was not a full rehearsal, in fact not once did we run the whole thing as it was to be performed...The rehearsal was followed by the obligatory gathering at Jon and Juliet's house, where more choristers arrived, until about 3 am, I'm told, whereupon everyone went to their pre-assigned beds (or something).

Saturday arrived, and there was a rehearsal for all the IVers so that the conductor (Dominic Harvey) could tell everyone about the minor changes in interpretation, and be insulted by a certain Sydney tenor. At this rehearsal the terrible truth was revealed that there would not, in fact, be enough room for all the interstaters to sing as we were limited by a 20x20 metre tent. It was decided that anyone who arrived more than 20 minutes late to the rehearsal would not be allowed to sing. This led to a group of about 10 or so sitting out, and not being thrilled with the situation.

Saturday afternoon was the production rehearsal, getting the sound right, being amazed, again, at the 10 second delayed echo across the lake. The afternoon wore on, and those who wished it were covered in white

clay. At 6:45 we went on stage, well, we went into the tent. The choir was performing from the afore-mentioned 20x20 tent to the right of the main set, which meant (in theory) that we couldn't see any of the action, any of the dancing, any of the fireworks, or any of the final conflagration. We could, however, see Dominic, and notice that he was waving his arms around, which was a good thing, especially considering that most of the choristers were children from various schools and childrens' choirs. It was just possible for the tenors, basses and altos to get tantalising glimpses of lanterns, stilt walkers and roasting swans, not to mention burning sets, which made for a fairly interesting rendition of 'Amor Volat Undique'. Lucky enough, they videoed the whole thing.

Those who had been excluded from singing went to the other side of the lake, and reported that the sound was incredible from there, though the visibility was a bit pathetic without the binoculars, but at least they didn't have to pay \$16 to sit on top of a family of six and their dinner...

The performance was electrifying, the Canberra Youth Orchestra was fantastic, the soloists exceptional. Gerald English got very loud applause and foot stamping when he was introduced to the choir, as did John Pringle, the soprano was Jennifer McGregor.

There was a picture on the front page of the paper, with a short review, and the following lovely comment from the reviewer "As the

choir sang *O Fortuna*, the finale climaxed in an explosion of music, fire, and roman candles. 'Wow, how excellent!' proclaimed a group of sub-teenage boys in the crowd." Yes it's true, there was a beautiful, painted, and with a Catherine wheel attached, and they burnt it down. Completely. The whole cast hung around the remains of the set (still burning) for quite some time, until the Fire Brigade came and put it out, whereupon, the PIVP types went to the PCP at the Chicken Coop (Peter Chicken's house).

Partying happened there until around 4 am, with a few notable events being The Pool, The Balcony, and Jon Price and Mel's re-enactment of Nat's erotic novel, aided by Debbie Grace. Sunday saw the recovery Barbie-queue, which was fairly low-key, but some very enthusiastic people actually kicked a soccer-ball and threw a frisbee to each other at the same time...

People then went their separate ways, with the remainder heading towards the independent film cinema to watch Wallace And Grommet. We managed to find beds for all that wanted them, although there was some doubling-up — so it would seem to bode well for Canberra IV. Thanks to Peter Chicken and the JJJ household for the party venues, and taking care of all the extra bodies. Well, I've just about run out of words, so see you all in 16 months!

XXXXXXXXXXXXXXXXXXXXXXXXXXXX  
CRIT

**F**riday day/night...people arrive, congregate mostly at Jon Price's house, and stay up very late. People are still arriving at 3am. This doesn't seem to disconcert many at all.

Saturday morning, 11am...rehearsal of *Carmina* for interstaters and SCUNAE. Conductor contrives to put much of the choir off-side by refusing to take people beyond 45 choristers and 11:30am. Slight feeling of discomfort is apparent as we on stage (yes, I was lucky) watch those rejected walk out of the rehearsal room. Conductor contrives to alienate choir further by disdaining the need for warm-ups. Conductor then regains some sympathy by the following exchange between one (un-named) tenor and himself: (not quoted verbatim...) Un-named Tenor "Is this the speed we're taking it at?" Conductor "Yes." UT "It's too slow." C (with some heat) "Would you prefer to take over the conducting?" UT "Any time." Deathly hush drops, tension manifests, and goes further when choir inadvertently speeds up a section, at which point C. exclaims "I hate back-seat drivers!" and throws score around. Rehearsal finishes on time in some discomfort, at which point choir is quietly rapped over knuckles [Why? It sounds like it was the conductor who deserved the reprimand — Ed] and released.

Until 3:30pm choir regains equilibrium by judicious ingestion of lunch and taking in the (dubious?) delights of Canberra. 3:30pm (actually more like 4pm but what the hey) to 5pm: full dress rehearsal (in full white(ish) regalia) with orchestra and all other singers. I personally am relieved to see the conductor (a) more relaxed and (b) scold everyone else with equal heat and temperament. 5pm-7pm: Dinner, sitting around in enclosure, watching it fill up, watching the sun set over the lake "curly gherkin" (I like that nickname!) and daubing each other with white clay to enhance the general angelic effect. It's unlikely to succeed but interesting all the same. Choristers unable to sing attempt to smuggle on stage or into the enclosure (the latter with more success than the former) or trot off with resignation to listen from the other side of the lake (which is acoustically interesting, so we are all told!)

7pm - 9pm (I think) Sing, watch, perform *Carmina Burana* complete with vast quantities of fireworks, fire, sparklers, dancers, clay, fire, wood, lanterns, fire, and some small amount of noise from the choir and orchestra! We receive suitably rapturous response from the 9,000 (so *The Canberra Times* says) strong crowd and obligingly repeat the *O Fortuna* chorus, after which the choristers are left panting for breath and dizzy from oxygen deprivation and

adrenalin feedback. We then stand around, watch the remnants of the set burn, sing a bit more, and eventually head off to the PCP at Peter Chicken's place. He eventually kicks the last people out of his house (apart from the ones sleeping there) at 4am. In the meantime there occurs skinnydipping, shower cram, an acting out of some juicy bits of a "Black Lace" novel: (book courtesy of Nat, read by Debbie, acted by Jon and Mel, and watched by many...), delivery of a LOT of pizzas, massages, D&Ms in the corners, balconies, front and back lawn etc, consumption of much alcohol, tea, coffee etc, and all the general debauchery that tends to happen at such events. People were showing a regrettable tendency to flake out about 1am until some latecomers woke 'em up...then people went home to bed and/or sleep...

Sunday: sleeping in, pancakes at the house of the J's plus the house of Woody, and then recovery BBQ, or "Food and Wine frolic", or other things. These are the events as I saw them. Some people are unhappy at not knowing numbers were limited, and more unhappy at not being able to sing. I'm biased - I got to sing, so I'm not commenting. Yet. Another *Carmina* in Melbourne in July, then in Adelaide in September, then...and then...

Fiona Porteous



# TIMOTHY RICHARD GOLDING (TIMBO-BIMBO) (1963-95)

Choristers around the country were shocked and saddened to learn of the sudden death of our good friend and colleague, Tim Golding, President of QUMS. After a long struggle with a depressive illness, Tim tragically ended his life on 22 March, 1995.

Tim's involvement with AICSA choirs spanned many years, dating back to his studies at Melbourne University during the '80s, when he was involved with MUCS, MonUCS, and the infamous Melbourne University Falsetto Society (MUFS). Upon moving to Brisbane 3 years ago to take up a post-doctoral post at QUT, Tim enthusiastically threw himself into the role of Social Secretary on both the Brisbane IV and QUMS Committees, and was later elected President of QUMS.

He was a keen supporter of the IV movement, and came up with an scheme for getting corporate sponsorship for travel grants to enable freshers to attend interstate festivals. He officially raised this idea at Melbourne Minifest in July last year, and at Sydney IV, a mere six months later, there were freshers from QUMS present who had received such travel grants, which were mostly from Tim's professional contacts in the optometry business. He was certainly a man of action as well as ideas. Unlike many society Presidents, Tim was in regular contact with the AICSA Executive, sometimes ringing Catherine with ideas (like the travel grant scheme), or often just to keep up to date with what was going on at a broader level.

Tim was a kind and generous man, and the ultimate "party animal" (hence his well-earned and self-appointed nickname, "Timbo-Bimbo"). Through participation in various IV

choral festivals and minifests, as well as via the Choral-Chat and -Net email lists, choristers from all states came to know Tim, and to appreciate his friendliness and generally warped and twisted sense of humour. He organised two National Never Never games, with intricately devised rules and phone call rostering systems, and even threatened me with a mass walkout of my email harem if I didn't get TUMS to participate, so keen was he to make the events memorable. Tim was always so full of life, and encouraged people to have a good time, which made his death all the more unexpected and shocking.

His funeral was held in Melbourne, and well-attended by choristers from Melbourne and interstate, who sang (between choking sobs) *Laudate* and *Ave Verum Corpus* during the service. A memorial service was also held in Brisbane, again well-attended by choristers. Both services were sad, but special occasions, as we remembered and farewelled the creative, intelligent, and caring "Bimbo" who was such a special friend to so many of us. He will be greatly missed.

Although Tim's body may be dead, his spirit lives on, in our affectionate and humorous memories of him: the *real* Tim can never die. In the light of this, a number of people on Choral-Net have been sharing some of their memories of Tim with each other, and we thought it would be nice to have those memories documented as something tangible to remind us of Tim, and perhaps to present to his family as our tribute to him.

Already many contributions to "The Bimbo File" have been sent to Choral-Net, and people

have said that writing down their own memories of Tim, and reading other people's, has helped in the process of grieving and coping with the loss. Malcolm Herbert and I have taken on the task of compiling and editing contributions into a final document which will be passed on to choral circles (probably via a future Erato, or individual societies). We would like as many people as possible to have the opportunity to contribute to the Bimbo File, (not just those with access to email), and so I would like to invite you all to send any memories of Tim, be they funny, sad, silly, long, short or whatever, to me for inclusion (even photos could be scanned by computer and included).

Ideally, I would like this to become a substantial document that could be specially bound for his family, and finished in time to be given to them on Tim's birthday (in October), as I think they would appreciate such a gift at that time.

This will mean that contributions will have to reach me by the end of August, to allow time for editing etc. I know it seems like a long time away, but I really want to make sure that everyone who wants to can contribute (and that some people may need some time to cope with thinking about such things).

Contributions can be sent to:

Carolyn Field  
C/- Pathology Dept  
University of Tasmania  
GPO Box 252C  
Hobart. 7001.  
Ph (002) 35 4831  
E-mail: Carolyn.Field@path.utas.edu.au  
Caro Field

## AICSA TRUST FUND

Hi all Erato readers!

The AICSA Trust Fund is not exactly something on everyone's lips all the time, let alone a regular and fascinating feature of Erato, and so I thought it might be timely to include in this edition a brief report in regard to the current status and circumstances of the Trust Fund maintained by AICSA. on behalf of all choristers in societies.

Put simply, AICSA has for a number of years now maintained a slowly-increasing fund of money for use in the running of Intervarsity Festivals and to be made available, upon meeting the conditions of grants, to Festival Committees to assist in setting up an I.V.

Trustees to manage that Fund have been appointed over the years. These have for a long time now consisted of some choristers

from days gone by whose names may or may not be familiar to the current readership. For those interested to know, the most recent retiring trustees have been David Goodwin in Sydney, and Geoff Garside and Tim Mason from Perth. Anne Hoban, Orchestra Manager for the Sydney Symphony Orchestra, has been a Trustee since sometime in 1990, and with the recent retirements, I was appointed by the A.I.C.S.A. Executive to fill one of the vacant trustee positions.

On behalf of Anne and myself, I tabled a brief written report on 26th January to the A.I.V.C.C. (Australian Inter-varsity Choral Council) meeting at the recent Sydney I.V. and anyone interested can ask their Society's A.I.C.S.A. delegate or representative to see that report. Otherwise, I would be happy to answer any questions and can be written to at

192 Church Street, Newtown 2042 in Sydney or telephoned on (02) 517 2864.

At the moment the Trust Fund could benefit from a lift in profile and some more widespread understanding of its use, conditions and benefits. I hope the commencement of my partnership in trusteeship with Anne will provide Societies with an opportunity for a new lease of life for the Trust Fund (not that it was moribund at all, but it is always good to think you can move forward and not stagnate!)

Hoping to hear from anyone interested, and hoping also that the A.I.C.S.A. Trust Fund will be able to provide its intended benefit to the fullest extent to all choristers in the I.V. movement in this country.

Yours in trust and harmony!  
Brian Leaver

# COMPOSITION WORKSHOPS

**H**i all! An idea which I have been thinking about since MUCS' Twentieth Century Lament concert is that of a composition workshop in choral music.

The aim of this eraticle is to seek feedback and suggestions from the collective choral wisdom. The basic idea is that a number of composers and a choir spend a few days learning and workshoping pieces. Other possible activities include a concert (highly desirable) and some workshops/lectures on relevant material (possibilities that come to mind include an overview of contemporary repertoire, discussions from contemporary composers (Eg. Stephen Leek), vocal techniques workshops etc.)

This proposal differs from previous proposals such as Dean R's composer resident scheme and the Canberra IV Composition Competition in that it allows for multiple composers, is more focused in time and has more potential for a festival setting.

An alternative slant to "let's learn pieces and give a concert" is to run it more as a learning environment. You would have multiple choirs (numbers permitting) and these would learn pieces and listen to each other. This approach has potential to be both more fun and much more educational to the choristers involved. It also gives better audience feedback to the composers.

I would like to have something happen this year and would suggest that initially this workshop be local to AICSA in order to simplify its running and allow a better environment in which organisers can make mistakes and learn from them. Experience gained from this would help in setting up the "Inaugural Australian New Choral Music Workshop" (thanks Cam for the name — your acronyms need more work, though).

Issues that need to be addressed include (1) Choir (2) Organisation (3) Money (4) Works

**Choir:** There are three possibilities. Firstly, use an existing choir (Eg. FUCS, SCUNA etc.) this has the advantage of reducing costs but in some cases getting sufficient numbers of interested people could be a problem. Secondly, structure a "composer-fest" microfest. This has more overheads but could be the way to go if enough interest is generated, more people will come simply because it is an interstate event. Thirdly, hold the workshop in conjunction with an existing festival. It has been suggested that one could hold a festival in Canberra around Easter in 1996. This could help CIV decide on the composition competition by giving them a chance to workshop the pieces, would provide a good forum for performance of ALL of the submissions and could be used to publicise

**CIV.** There are four days in between Perth IV and Rottotest which would be ideal for such a workshop.

**Organisation:** This depends on the choice of choir. If a local choir is used the committee of that choir may be interested in running the event. If run during another festival the festival committee may be willing to organise the event. Alternatives include AICSA organising something or a specially formed committee. Of course a single individual organiser is always a possibility.

**Money:** Always a good question. AICSA might be interested in putting some money into the first festival. Open festivals may be able to attract outside funding (particularly if they are annual events). If the workshop is run within a festival or locally then costs could be quite low. Minimal publicity and hall hire could be covered by ticket sales (Yes Virginia, minimal publicity can be effective especially for a specialist target audience). A workshop that is designed to be a learning experience for choristers could have a rego fee which could help cover costs.

**Works:** In order to realistically allow choirs to learn works in a few days the works should be checked early on and composers of works considered too hard should be encouraged to revise the works and resubmit rather than be rejected. One interesting possibility is to specify the text or theme. (Imagine how say, Kynan would set Kyrie Eleison compared to how say, Cameron would.) Works would probably be A Capella or "provide-your-own-musicians".

This note summarises my thoughts augmented by ideas from a day's worth of discussion on the choral-net mailing list.

I would like to thank Cameron Neylon, Caro Field, Sarah Penn, Michael Sawyer, Tania Duffield, Brian White, Cath Lawrence, Dean Economou and Sandra Nissen for getting feedback to me fast enough for inclusion in this Erato-deadline-meeting version.

Yours,

Michael Winikoff



# HO, HO, HO!

(sung to Deck the Hall)

Deck the hall with boughs of holly,  
Fa la la la la, fa la la la,  
Tis the season to be jolly,  
Fa la la la la, fa la la la,  
Don we now our gay apparel,  
Fa la la la la, fa la la la,  
Singing yet more Christmas carols,  
Fa la la la la, fa la la la.

Endless carols lie before us,  
Fa la la la la, fa la la la,  
On and on in mindless chorus,  
Fa la la la la, fa la la la,  
On we go in weary measure,  
Fa la la la la, fa la la la,  
Hotel, college and shopping centre,  
Fa la la la la, fa la la la.

Who will lead this Christmas carol?  
Fa la la la la, fa la la la,  
Cynthia, Jill or Andrew Howell?  
Fa la la la la, fa la la la,  
Just as we get used to one beat,  
Fa la la la la, fa la la la,  
We get one completely different.  
Fa la la la la, fa la la la,

If we have to sing one more verse,  
Fa la la la la, fa la la la,  
I will start to scream, or worse,  
Fa la la la la, fa la la la,  
Slow away the old year passes,  
Fa la la la la, fa la la la,  
[spoken] Won't it ever be January?

## BURN!

A recent issue of the "Bulletin" (21 March) has an interesting article about Neil Cameron, *Carmina's* Pyrodirector (aka theatre director), a Scotsman who's been in Oz since 1981 doing stuff like huge firewheels at the Maleny Folk Festival and Bonfire 93 at the Brisbane Festival, in which "four huge fire images of the sun burnt as they floated on barges down the river" [to Handel's Water Music, perhaps?]

Sample quotes: "We don't use fire for everything we do but it is such a symbol of transformation".

"There will be only one performance because we burn the set down at the end", he says with a grin.

Michael Sawyer

Greetings fellow affiliated choirs! Much has happened in MonUCS since the last edition of *Erato*. Most importantly we would like to welcome our new conductor, Rick Prakhoff, and our new accompanist Alison Sewell. Rick Prakhoff many PUCS will know as he is an ex PUCS Conductor.

We would also like to extend a warm and fuzzy welcome to all of our new members, otherwise known as 'Freshers' and hope that you will all stick around for some time yet.

At the end of 1994 (it seems so long ago, now!) MonUCS held its Christmas Concert at St Andrew's Brighton. Thanks to all of the people involved, this was a success. Our programme consisted of Schubert's *Mass in G*, Holst's *Old English Carol Suite*, a number of traditional carols and a piece composed by one of our very own - MonMUC Nick Cowall's *Shestopsalmiye*.

1995 began with the annual MUCS-MonUCS New Year's festivities which kicked off with a New Year's Eve party at the home of our new conductor. We Melbournians were most pleased by the arrival of a number of interstaters and we want you all back next year. The traditional MUCS-MonUCS cricket match was held on New Year's Day and - to the surprise of all involved - resulted in a tie (although some experts predicted that MonUCS would have been victorious had the match been decided decisively).

Sydney IV came and went (as IVs are wont to do) and the many exhausted yet happy

choristers returned to their home cities - the Melbournians to yet another successful performance of *Carmina Burana* less than a fortnight later with the MSO, the Melbourne Chorale and a number of members of MUCS and MonUCS at the Myer Music Bowl.



Our first major concert for 1995, which we are very excited about, is being held on 19th May and we are performing Rachmaninof's *Vespers*. A number of you will remember that the *Vespers* was performed at Melbourne IV in 1991 and MonUCS extends a warm invitation to all choristers who sang at Melbourne IV to come and join us for this performance. We would love to have as many Melbourne IVers as possible. If that's you, please contact our *Con Man Extraordinaire* Nick Cowall (03 802 0357) for details.

MonUCS is looking forward to a very successful 1995 with many exciting concerts, camps and social events. Thanks to everyone for all their hard work throughout 1994 and we hope to see the same enthusiasm during 1995.

Salutations aplenty  
Kanela Giannakakis

1995 looks set to be a big year for FUCS (this is how every article for *Erato* begins! - disruptive committee member). We're moving on to even bigger and better things, beginning with a concert featuring the music of Philip Glass and J.S. Bach (interesting combination - talk about extremes!). We then have the annual graduation ceremonies (perhaps with a special appearance from "The Rubber Duckies").

The high point of the next six months will be a massed choir (FUCS, AUCS, Adelaide Graduate Singers, Adelaide Harmony Choir and the Adelaide Chorus) performance of the Berlioz *Requiem*. This performance will be the launch of the Sir Robert Helpmann Academy of Arts and will be complete with enough rumbling timpani to cause an earthquake (I'm sure there will also be many rumbling basses!).

This covers the first half of the choir's 1995 schedule - stay tuned (and in tune) for more!

Love and uvulas,  
Sarah and Alex.

N.B. It was heartening to see a contingent of sixteen FUCS at Sydney IV - especially five freshers - all having a fantastic time! Congratulations to Ali Hansen for *again* winning the women's single section of the Sculling and to the women's four - Sarah O'Brien, Catherine Campbell, Ali Hansen and Kate Haslam - for their win - GO FUCS!

## JOHN GRUNDY - AICSA PATRON

After the blurb on AICSA Patron Nicholas Braithwaite (*Erato* 75) it seems only fair to have something about John in this issue. The only text I have handy on disk is this one, provided by Rob Hilliard. John was conductor of 41st IV in Perth, the camp was at Cunderdin - Ed.

### SUMS REVUE ITEM

(Sung to the Tune of "Give us Rum" - Songs of Australia)

(Spoken)

From distant shores o'er widespread seas he came,  
From mother Scotland's Shores, garbed o'er in fame.

Baton in hand, he's trundled in,  
How will he score in Cunderdin?

(Chorus) Debauched, defiled, debased and drunk,

How desperately we need a spunk!  
We're hanging out, we're lacking taste-  
And he's too good to go to waste.  
Do do do do do do ...

(Verse 1) We can cope with love's reversals,  
When we're melting in the sun.  
We can endure those split rehearsals,  
When we dream of Number One.  
We will eat that nutmeat curry,  
smear the sweet'n' sour on.  
What's the worry there's no hurry,  
If you only give us John!

(Chorus) Give us John, Give us John, Give us nothing but John,  
Give us John, (Someone wrote "give me John" here!)  
Give us John, With or Without his clothes on.  
Ah John! John! He's so smooth, He's so couth.  
We're hot here in Cundy, 'Cause we've got John Grundy.

(Verse 2) Does he know our hearts are bleeding?  
From his fingers we'd eat crumbs.  
And we wonder is he succeeding,  
With his female fans from QUMS?  
Though we tease him, can we please him,  
Will he spurn or turn us on?  
When he's naughty we hit triple forte,

When we're singing under John!

(Chorus) Let's give John - a poke,  
A cuddle, a hicky or two.  
A pevertible bonk on a bunk with a long, fat,  
white, sleek baton.  
Horny hours, in the showers,  
And a triple-barreled bounce on the trampoline at midnight!  
We thirst for what he's got,  
'Cos a scotch-on-the-rocks is hot.  
Give us John! Y E A H . . .

Now, what can we say about Rod in *Erato* 77?



# A RAVE ABOUT IVs

From Hey, You Lot! aka O Vos Omnes (SUMS' newsletter)

Greetings one and all. Having expended all my mental capacity on writing a camp blurb for the Sydney IV Bullsheel, I decided to avoid any camp references and give you a few reasons why I first went to IV.

My first IV was Hobart, 1992, where the major work was the Monteverdi *Vespers of 1610*. Now, being a huge Monteverdi fan, I thought that this was too good an opportunity to pass up and besides, the Macquarie University Singers (MUS) wouldn't have the resources to do the work, ever. At the time I decided to go, I only knew two other people, and they were from MUS. I soon discovered that not knowing anyone wasn't a handicap. Choristers are one of the friendliest bunches of people in the world.

The great thing about IV is that you get to do works and perform with conductors and

orchestras which are beyond the normal resources of a university choir. I realise that SUMS is an exception to this rule as far as performing large choral works is concerned, but not even SUMS can book the Opera House and arrange for Sir Charles Mackerras to conduct the SSO.

If you've never sung in the Opera House before, you're in for a huge time. There really is nothing quite like the feeling of being on stage in one of the greatest concert venues in the world in front of a full house. I've performed in the Concert Hall more times than I can remember and still get a buzz out of it every time. Either way, you can't beat the surge of adrenalin and the feeling of exhilaration just before the concert starts, and irrespective of how many other choristers are present, you get the feeling that the entire audience has come to see you.

Socially, IVs are just as good. Just ask any IVer. The friendships which are formed are

just as important and after a few festivals you'll know enough people that you'll never have to pay for accommodation across the country ever again. The highlight socially of any IV would have to be the Academic Dinner, that one night of the festival when T-shirts and shorts are discarded and black tie, tails, top hats and formal frocks are definitely *de rigueur*. The Hobart dinner was memorable, choristers in academic gowns and colours, dining in the Town Hall, with a string quartet playing quietly in the background. Apart from all the socialising, partying etc, IVs are one of the best ways to improve your sight reading and singing techniques. In two weeks you've got to learn a major and a minor work. There's a lot of hard work involved, but the reward is there in performance and next year in SUMS struggling through page after page of semi-quavers won't seem so bad. Well, that's my rave.

Melanie Smith

## I ONLY LIKE WHAT I KNOW

Well, an interesting thread that came up on chat the other week was how choristers only ever seem to enjoy music that they've sung before. I know I'm one of the (possibly) many people who fit into that category, since it is quite true that the vast majority of choral works littering my CD shelves are all pieces that I've sung before. (One noticeable exception is Mozart's *Requiem*, which I am about to start singing in SUMS this session, and *Carmina Burana*, which seems just to mysteriously appear in everyone's collection, wanted or not.)

One point that was made in the choral-chat discussion was that maybe only buying what one knew was a narrow-minded policy.

However, I think that it is a very sensible practice. We should be supportive of the arts, and buying CDs and going to concerts is the only way us (not-so-)poor students really can support the musical arts (apart from taking part in it all).

For us people who really don't know much about music, singing pieces is the best way to learn. As I repeated ad infinitum to freshers while helping out on the O Week stall this year, join and you *will* learn how to sing. (Sing it, and they will come!) And from learning how to sing you will learn about music and from that you will learn about what you really want to listen to. When I first joined SUMS, I really knew nothing about music- it wasn't

just the fact that the black squiggles on the page were pretty much meaningless, but I wasn't sure what styles I'd like, what made good music, et cetera. But actually been thrown into the midst of all this music making, I can now say "Wow, Britten was really one helluva dude, wasn't he?" (or words to that effect).

QED, being in SUMS has helped me to learn about music. And if that involves a stage of only liking what I know (that is, what I have sung), then so be it. The stage of learning to like what I do not already know lies ahead.

ciao!

Tania Q Duffield

## DON'T DREAM IT — SING IT!

Don't miss the next exciting issue! Erato 77 is due out in late July 1995. Deadline is a few weeks before it comes out. Play it safe - send your article NOW. Your article could appear in the company of:

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Yet more on IVs vs Minifests

And even more on contemporary / Australian music

Photos - *please* send me some suitably inappropriate snaps

My first festival (Sydney IV) - volunteer needed to write this one  
Society news - can we get all societies in one issue?

Melbourne Minifest Convenor's report - Natasha Carpenter

A topic of his choice - Nicholas Braithwaite

Send YOUR article to me at 58 Brooke St, Inglewood, Vic 3517

Ph (054) 38 3583, Fax (054) 38 3582. If possible, send your

contribution typed on Mac diskette (Word, MS Works, Teachtext).

Not DOS, thanks. OR email: bgration@ozemail.com.au. OR Ring me and arrange to upload directly. Thanks, Bazza.

# SUMS AND THE OPTUS GRANT: CAUSE FOR CONCERN?

*We all want money and sponsorship is one way of getting it. But is it the best way? Tania Duffield wrote this article on the subject a while ago but, presumably, it hasn't suddenly gone out of date — Ed.*

Being an "oldie" in SUMS now, I have noticed a distinct lack of enthusiasm in the choir for all things social recently. The current apathy of the SUMS membership was discussed on choral-chat last year, mainly as a "how can we encourage the freshers to stick around and get pissed with us?" style of question. I feel that we are going about solving this problem the wrong way. Apart from the fact that hanging around and getting pissed with SUMS may not be every one's cup of tea (although I must admit, I highly enjoy it) shouldn't we be looking at not just how to turn around this apathy, but what caused it in the first place?

It would be impossible to decide upon a definitive reason for this recent lack of apathy. Maybe it was just a quiet year for freshers, and next year's crop will be more willing to hang around at the Thurles drinking Guinness and drunkenly singing Laudate. Maybe it will not fix itself after this year, because the apathy is due to the changing social life of the University as a whole: students are now there to get degrees in order to get a job. They are there to learn how to become Good Members of Society, not to become fully rounded human beings with an overactive social life. And that in part can be blamed on HECS, which definitely adds an extra stress to

studying and indirectly discourages enthusiastic activity in the social life on campus. However, other musical/choral societies around Australia do not seem to be suffering from the same dramatic lack of enthusiasm, which leads one to think that maybe it is particular to SUMS. I believe that in a discussion of the lack of enthusiasm in the 1994 SUMS membership we should look hard at the Optus grant.

The Optus grant is a financial windfall for SUMS: \$15,000 a year, in exchange for two extra (private) Christmas concerts for Optus. At first my main concern was that we would run around in Optus t-shirts and be called the Optus Choir. Thankfully, that was just my imagination going into overtime. However, another worry was that we would become lazy and financially dependant on Optus, which would leave us floundering when our five years of grant money was up. (Of course, it may always be renewed at the end of these five years.) One thing that I didn't think of would be that we would become lazy so soon. However, it does look as if a large proportion of the choristers in SUMS really don't care any more.

Before the Optus grant, SUMS (both on and off the committee) had to work hard to keep the choir afloat and running smoothly. There was a sense of satisfaction in rehearsing for the concerts, bullying friends into buying tickets, sticking posters up around Sydney, and then the huge buzz from performing to a full house, and the crowded PCP. Now I feel

that people care less about the promotion of SUMS, because Optus can cover for us. When ticket prices were announced for our *Israel in Egypt* concert last year, there was a fuss over the ticket prices. Granted it was not a cheap concert (\$25/20), but the orchestra was professional, the piece itself was splendid, and we felt that we could ask that much for what promised to be (and was) a wonderful concert. However the feeling from the choir seemed to be one of why couldn't we cut the ticket prices, since we had the Optus grant? True, we could have done that, but my feeling is that the money is there so we can do the same things better, not the same things cheaper. For example, hire top-notch soloists or have those long promised master classes, rather than just dropping the ticket prices. I felt that the choristers in SUMS last year would have preferred to do something easier than going out and selling our concert, which is a disappointing attitude.

Maybe I'm just turning into a boring old fart sitting on the front porch muttering about how much better things were in my youth, and young people these days, they'll just never listen to you. In fact, I would prefer to believe that than to think that SUMS has lost its energy. We must get our enthusiasm back for when the Optus grant finishes, or we will be finished ourselves.

Yours in pessimism from the front porch swing,

Tania Q. Duffield.

## AICSA SPONSORSHIP

*And speaking of sponsorship, here are some views from Liz Keogh, Convenor 47th IVCF.*

I am very interested in canvassing opinion on an issue for discussion at the next AIVCC. The issue: AICSA sponsorship.

I believe that a far more effective way for festivals to achieve sponsorship is through AICSA having a number of sponsors. I will outline my vision - it is a close copy of the way CSO sponsorship works. AICSA has a number of sponsors of varying generosity. A particular sponsor or sponsors sponsor a particular festival, thus receiving primary promotion during that festival. However the names of all other sponsors will appear on the backs of programmes and promotional material. The idea is that the IV movement is able to offer continuous exposure to sponsors,

thus making sponsorship of the movement far more attractive to the people with the money. The idea can be extended to incorporate the names of sponsors on programmes of all affiliated societies - thus AICSA can offer sponsors exposure to audiences in Brisbane, Hobart, Perth and Canberra three times a year, Adelaide and Melbourne six times a year and Sydney nine times a year - plus major promotion at a national event EVERY year. It starts to look like a fairly attractive prospect for a company. I see a few potential problems - most of which can, I think be worked around. One is possible conflict with sponsors of orchestras used at festivals (and for ordinary concerts for more affluent societies) - I suspect this can be negotiated. What of SUMS' Optus money? I'm sure there are others too. What do you think?

The Dervish (aka Liz Keogh)

47th IVCF Convenor  
ph 2813043

9 Schlich St, Yarralumla 2600 (home) or  
GPO Box 1929, Canberra ACT 2601 (for IV  
business).

*Yes but who's going to organise it? From way out west comes this suggestion:*

A great idea. I would suggest the best people to help organize this are the Fundraising Officers of the currently active IVs, as they are going to have to do much of it anyway. Of course, they should ultimately deal with AICSA (probably in the form of the AICSA Prez), but that doesn't mean they can't do the work of tracking down sponsors.

Arran Stewart

*Okay readers, let's have some letters rolling in! It's easy, just sit down and write!*



# LEARNING FROM RECORDINGS

A little while ago there was a discussion on Choral-Net about learning from recordings. That is, learning from a practise cassette that one play any old time (in the car, for example, if you (a) have a car and (b) it has a cassette player). Given that many choristers learn by ear anyway and use the score only as an aide-memoire, it follows that bypassing the score even further can increase learning rates and reduce the amount of note-bashing in rehearsal. Is this a good thing?

Note bashing is part of building esprit de corps (esprit du chor?) although it can be built by other means. Nevertheless, one of the things that bonds a group is repetitive work in physical synchronisation. The same applies to army parade ground drill.

As literacy declines we are becoming a more graphics-oriented culture. Technological progress makes it possible and, in our decadence, we deem it desirable. So it's not surprising that in learning music we might seek to use new technologies to rely less on musico-literacy and, instead, develop new aural learning methods. (As distinct from aural training.)

Here's a comment from choral email:

From: Jill Kaldor

"Personally, I don't learn pieces from recordings. But many people find it useful. Most people need to practice between rehearsals, or they forget too much. Some of our choir members, particularly those without keyboard skills, find recordings of help in the early stages. I think they can be useful for getting an overall feel for a piece, particularly for people who are new to choral singing. Overall, though, I think their value for learning is very limited — it can be very difficult to pick out a particular part, and it is important to follow your own conductor, not the recording's."

This elicited a detailed reply about using a high-tech way of producing customised practice tapes, using computer and synthesiser to produce a stereo recording with the voice part in question on one stereo channel and the rest of the ensemble on the other stereo channel. Of course, this raises issues of copyright, so it's only open slather for music that's in the public domain. I might have more material available to publish on this matter in *Erato* 77. With the right gear it's not too difficult to put a customised rehearsal tape together, complete with tempos as preferred by the choir's own

conductor. This discussion prompted Jill to reply

"Unfortunately, we don't have access to this sort of equipment. We pay our accompanist to make practice tapes for each part. I don't use them, but I know that other people find them useful."

Of course, this still raises the issue of copyright, but, since there is no lost revenue to the publisher, any pursuit of damages would probably be somewhat conjectural. And, of course, no matter what you pay for legal advice, you don't really know until you stagger horrified from the court.

Oh dear, I'm digressing again. My own view is that if you need practice tapes you should have chosen an easier programme, called more rehearsals or been stricter about rehearsal attendance policy. And when I say an "easier" programme, that might mean music more comprehensible to the musicality (as distinct from musicianship) of the choristers. With non-auditioned choirs this can be tricky since there is such a wide range of skills within the ensemble and such a wide range of 'ears'.

I invite readers' comments on this subject.

## MUSCUTS

Well, here we are — launching into another year, after the summer break which featured an IV that could only be described as *positively orgasmic*. The 270 or so choristers who attended sang for two packed houses in the Sydney Opera House for *Carmina Burana* and gave a hugely successful performance of Vaughan Williams' *A Sea Symphony* (see the Sydney IV article).

MUSCUTS started the year on a bright note after a fairly good orientation replenished the choir with a large number of freshers. This is particularly important this year, as the survival of the choir after 1995 depends on MUSCUTS attracting and retaining a large group of new choristers (see the article on the problems with the survival of a VSC). We held a well attended BBQ and did some publicity singing on Clubs' Day (this is like orientation, two weeks into semester, during our Unicon Awareness Week).

We are currently rehearsing for our first

semester concert, scheduled for 26th May, which will feature Schubert's *Song Of Miriam* and Gounod's *By Babylon's Wave*, plus a



selection of short songs. And, as usual, we will be presenting free monthly lunchtime concerts. We have also been approached by the UTS theatre group (TROUTS) to take part

in the joint production of a musical. This will be quite a change from our normal engagements during the year but it is already generating a lot of interest among members. It will probably not take place until early next semester as it is currently being written.

We are preparing for our inaugural fresher camp, to be held during the first weekend of April, at UTS' Yarrowood Centre (at the foothills of the Blue Mountains, not far from Kurrajong where the Sydney IV camp was held). If the camp proves a success we will develop it into a traditional annual event. Also, for the first time this year, we have appointed an accompanist, Mable Tse, for rehearsals. This has led to more productive rehearsals — also due to a half-hour increase in their length.

And that's about all there is to report for the moment, so until next time — [some incredibly wise piece of advice that I've just forgotten].

Peter Tsoulos

## DON'T DREAM IT — SING IT!

# TUMS

Greetings yet again from the pinnacle of Australia and the southernmost (and coolest) member of the AICSA family. Since our last communique, TUMS has been busy doing what we do best... singing and relaxing. The Messiah performance at the end of last year with the TSO was fantastic. Once again, Graham Abbott entertained choir and audience alike with his animated conducting style, and again showered us with lots of compliments (after telling the TSO in 1993 that he would only return for Messiah in '94 if they would guarantee that TUMS, and no-one else, would be engaged as the chorus... and he later said he was not disappointed).

Christmas arrived and went, and with it the usual round of Carolling at shopping centres and sundry other places. During the holidays, there were a few social events, including a lovely picnic in the Botanical Gardens, and of course, there was Sydney IV. TUMS was represented by myself, Erica and Aaron, demonstrating great dedication, given that

Aaron now resides in Melbourne, and Erica hasn't been actively involved with TUMS for a while, but who can miss the opportunity for an IV, eh? It was fantabulous, and for a *Carmina* 'virgin' such as myself, the experience really was 'positively orgasmic'.

We are currently preparing a concert of Venetian music; and some shining wit thought to include some blinds as backdrops (and I don't even think it was me... even MY humour isn't that bad). The performance will be at Mt. St. Canice Church on May 27, and will include music by Carissimi ("Jephtha"), Gabrielli and a few others whose names escape me for the time being. The music is a bit challenging, with some split choir work and interesting musical styles, but I'm sure it will sound utterly gorgeous in the acoustic of St Canice:

The first semester rehearsal camp was held on the weekend of April 8-9, and, being unable to attend, I am yet to catch up on all the

goss, but I can imagine that a good time was had by all.

Our illustrious MD, Mark Irwin, will be jetting off to some exotic clime later in the year, and so we will be welcoming a "special guest conductor" for our mid-year concert. Names have been named, but as yet the identity of that special guest is still top secret and will be revealed at a later date (just to give you another reason to read the next *Erato*).

A few TUMMIES are already showing interest in going Canberra IV, and can't wait for the time to arrive, and Antony and I (aka the 50th IV Steering Committee) have had our first meeting, and are starting to think about what we need to think about... or something like that. I'm sure there's lots of things I've forgotten to mention, but I guess that will do for the time being.

Peace, luv and mungbeans

Caro x

# AUCS

The phone rings. "G'day, it's Bazza here. I'm printing *Erato* tomorrow and I don't have an AUCS article. You know what this means, don't you!". The phone went dead. I knew exactly what he meant. Missing this edition would mean that AUCS would only appear in one of the last four *Eratos* and could face disciplinary action from the AICSA Executive. As a member of said body, I know what Catherine and John can do, and self-discipline sounded particularly uninviting. There was only one thing for it. So, after a hard day at AICSA headquarters I headed home, brushed the expired chocolate wrappers and port bottles off Audrey and the computer, and commenced the daunting task of deciphering the records of AUCS' last eleven months from the back of Brecknock Guinness coasters. (Some of the above has been dramatised for the benefit of the discerning reader.)

The last AUCS Eraticle made mention of the then forthcoming Duruflé *Requiem* and Part *Berliner Messe* concert. June '94 saw us performing these works in Elder Hall under the baton of Carl Crossin with the Adelaide Youth Orchestra. It turned out to be one of our largest audiences in recent times — just one of the advantages of using a young orchestra with lots of mums and dads. By all reports, we performed very well and it was a pleasure to work with Carl.

Only a small contingent made it to Melbourne Minifest but I hear that a good time was had by all. A few rumours came back with the choristers but they're probably all common knowledge by now [*The rumours or the choristers?* — Ed.]

Back in Adelaide, AUCS finally managed to appoint a full-time conductor, the young and energetic Feter Leech. After being in Melbourne for a couple of years, Peter is a very welcome return both to Adelaide and to AUCS. He previously led us in a couple of Christmas concerts and I believe that at some stage he was our Assistant Conductor. Our first concert with him was a programme of 20th Century English church music, with works by Howells, Vaughan Williams and others. St Peter's Cathedral was the venue and in such an acoustic we made a beautiful sound.

We've had a particularly exciting year with Annual General Meetings — for various reasons we had the 1994 meeting in no fewer than four installments. Christie just loved it! Despite all this we still have only five committee members. If anyone is interested, we'd love to hear from you.

In January, Adelaide's largest contingent in our collective living memory drove, planed, trained, bussed and *Boris-the-wonder-car*-ed across to Sydney for IV. In case any of you have forgotten — WE WON THE REVUE!!! Congratulations to all the committee for a great festival and thanks to everyone in Sydney for giving us a great time.

We've already had our first concert this year. I think we were the first in Adelaide to commemorate the 300th anniversary of Purcell's death, singing, amongst other things by him and his contemporaries, *Come, Come Ye Sons Of Art*, the *Funeral Music For Queen Mary* and his *Magnificat & Nunc Dimittis* from the g minor service. We performed it in Our Lady Of Victories, a big Catholic church

at Glenclg, with a baroque string quartet and a stunt chamber organ. It went well.

For the second year running, AUCS contributed to the Wednesday night Tenebrae service in St Peter's Cathedral, singing the responsories by Cardoso, Victoria and Morago. We have a good association with the cathedral — thanks in no small part to Peter Leech being its musical director — an association much appreciated by them and us.

In July, we're performing — along with most of the other choirs in Adelaide and two orchestras — the Berlioz *Requiem*. This extravaganza, marking the opening of the Helpman Performing Arts Academy, will be in the Adelaide Entertainment Centre and should be huge.

By the time you read this, Easter will be over and all of the memories and experiences of Adelaide will have returned to their respective states. I have no idea how many people are coming for our Party-for-three-days-and-fall-over-fest but I'm about to go ice-skating with them all to find out.

See you all soon

Andy Turner

Committee update

President Michael Flaherty (08) 376 3046

Secretary Louise Tunbridge

Treasurer Gill Pleas

Librarian Alice Teasdale

Fresher Rep Jenna Stamp

# SUMS

It's been a long time since you've had a chance to read about what's happening in SUMS, so I'll start with a round-up of the major events since September last year.

## September Concert to IV

*Israel in Egypt* was an unqualified success: a good house, a good sing & great soloists. We all have our *Israel* publicity stories (nothing beats the one where the fresher tries to put up a poster in a halal butcher), ours involves the philistines harassing Johanna & Nina as they were painting the Graffiti Tunnel at Sydney Uni: "Whaddoyoumean: 'Israel in Egypt'?" "Israel in Egypt - no way!" So much for institutions of higher learning. (By the way, the magnificent murals painted by Johanna & Nina are still visible: no one seems to be willing to deface them despite the scarcity of advertising real-estate in the tunnel.)

The Extraordinary General Meeting was really quite ordinary: the elections barely fitting into the time allowed. The society resolved that 1995 will be a test run of the Student Composer Residency. We received several applications from Sydney Uni students for the position of Resident Composer. Unfortunately the quality was so high that Ben & I could not make a determination beyond short-listing two candidates. We'll keep you posted.

Carolfest'94 came & went with its usual pomp. SUMS used a string orchestra and an electronic concert organ — the Great Hall organ was being refurbished over the course of the concert season. Of course, the Great Hall organ was ready for us to use by the last concert of the series — the refurbishment

finished a month behind schedule. Be that as it may, the punters were happy. Optus was especially happy — their VIP audience is getting bigger & more appreciative.

And IV came to pass. And there was much rejoicing.

## IV to now

And then there was O'Week. A successful O'Week at that. We signed up over 150 Freshers over the three days (if memory serves). The May concert promises to be a challenge: two performances of the Mozart *Requiem* (in the Maunder reconstruction) & the Rossini *Stabat Mater* in the city & Penrith. We've engaged great soloists (Jennifer Bates, Anne Fisch, James Bonnefin & Michael Saunders) & musicians from the Sydney Conservatorium of Music. Rehearsals are progressing apace; it promises to be spectacular, if not particularly authentic (at the time of writing, SUMS has over 250 of its members eligible to sing in the concert!).

## The shapeless things at SUMS.

Look out for the SUMS Ball: coming to a September near you (we hope). Hopefully we can reschedule the vernal equinox so that it doesn't conflict with the SUMS September concert nor BazzaFest. Details available as soon as we know them.

Time constraints have postponed the release of the SUMS Carolfest CD. Many person-hours were spent in the preparation, but the effort was not wasted: we will release the CD in time for Yuletide 1995. In the meantime, SUMS will work on a commercial CD release of the Bruckner motets in time for

the Bruckner anniversary in 1996. Tall Poppies has agreed to the project in principle. We have our first studio session in May: some or all of *Locus iste*, *Pange lingua*, *Ave Maria* & *Virga Jesse*. Hopefully SUMS can also release some of our previous concerts on CD, particularly the Berlioz *Te Deum* from 1992 — time will tell.

Bazza asked me to deliver a seminar on 'The significance of toe-tapping tunes in the Ligeti *Requiem*' as part of the BazzaFest programme, however I have had to decline. Nonetheless, BazzaFest deserves the support of all of you IV hacks & neophytes. It's an opportunity for grass-roots music making that few of us really experience, as well as a vindication of the AIVCC guidelines for festival timing, and the chance to work on a compressed time scale (more so than an IV or Minifest) should not be missed. I expect an exciting & rewarding festival.

September also sees another SUMS concert in conjunction with the Sydney Youth Orchestra: Rakhmaninov's *The Bells* in the Opera House on Sunday, 24 September.

## The Four Last Things

The SUMS committee is likely to change over the next month or two.

Thanks to all of the IV participants for making two great concerts.

Looking forward to seeing lots of people at BazzaFest.

Best of luck in all of your society's activities this year.

The Straw Man. (Dean R)

# DON'T DREAM IT — SING IT!

## Trivia Corner

One of the more memorable syntactic barnacles which has been permitted to encrust the hull of Choral Music Inc is the use of the term *Requiem* (or *Requiem Mass*) to describe a certain piece of music in memory of the departed. "Requiem" is the accusative case of the third declension feminine noun "requies", meaning peace, rest and other soporific signifiers. So why isn't it a *Requies Mass*? Simply because the words "Requiem Aeternam Dona Eis Domine" ("Grant them eternal peace, Lord") are what occurs in the text of the standard performance of this particular musical item.

Similarly, "Mass" is a rather strange description in English. The reason appears to be that the original term for a Requiem Mass was "Missa Pro Defunctis" ("Mass for the dead"), and the term "Requiem" crept in

during the relatively recent past. If I had a musical dictionary I would be able to tell you when this happened; but I haven't so I can't, and there we have it in a nutshell. "Missa" is Latin for "That which has been sent"; presumably referring to the Holy Spirit (though in that event why is it feminine? — Good question!). It still occurs in the relatively rare concluding text "Ite, Missa Est" ("Depart, for it is sent" — see Kodaly's *Missa Brevis* for a recent example). "Mass" appears to be phonologically close to "Missa" but not very. Perhaps it is because Masses are supposed to be weighty music but I have always found the best (Palestrina etc.) rather weightless if anything.

Any comments?

David Greagg

This space reserved for QUMS' article.

# MONEY FOR NEW MUSIC

*This article has been adapted from an article in Sing Out written by Julie Grayland, formerly of the Australia Council's Performing Arts Board office — Ed.*

The Performing Arts Board of the Australia Council has recently announced a streamlining of its funding structure, and two closing dates for 1995. The Music Committee of the Performing Arts Board has been a key initiator in the development of the new structure, having discussed it at its policy meeting last October. The new structure allows for creative artists and organisations to design their own programmes and projects, and also provides greater flexibility for the Performing Arts Board to respond to new proposals.

The new structure combines the previous eighteen grant programmes into three broad categories - Project, Development and Programme. The three new categories will be open to both individuals and organisations. Two closing dates per year for each category, 15 May and 15 November, will provide applicants with more flexibility in the timing of funding requests.

Until now, with the exception of a limited number of Fellowships, Creative Development grants and the Don Banks Fellowship,

composers were only able to apply to the Performing Arts Board for composition funding via other parties, and support could usually only be sought for the fees for the composer.

The new funding structure will offer more options for composers to apply for support from the Board. As well as continuing to access funds via other parties, composers may now also explore new relationships with performance ensembles, which may include composers' fees and materials costs in their project applications. As well, there are now increased opportunities for composers to get funding by applying directly to the Board under any of the three new categories.

The Performing Arts Board still only funds Australian creative artists. In the case of commissioning new Australian work, the commissioned artist must be Australian or have permanent-resident status. The individual or organisation commissioning the work may be non-Australian.

Applicants seeking funds from the Performing Arts Board should read the new handbook, which provides details of the Board's goals and criteria. For example, applicants must consider the Board's general criteria, such as the professional track record

of participating artists. For applicants seeking to compose new work, the individuals or ensembles involved will need to demonstrate a commitment to the performance of the work.

A choral organisation with a track record of significant performance could consider applying in the Project or Programme categories. In the Project category, for example, a choral organisation could apply to commission an Australian composer to write a work. In the Programme category, a choral organisation could include one or a number of commissions of Australian work as part of a series of activities, which may also include performance and recording of the commissioned work.

As the Australia Council's charter is to support professional artists, support for choral activity might include the professional fees associated with the rehearsal and performance of the work, such as the artistic director's fee, or fees for professional soloists or a professional accompanist.

The new *Performing Arts Handbook* (which replaces the *Programs of Assistance* booklet) and application forms have been available since early March. Music staff of the Australia Council can be contacted on (Free call) 1 800 226 912.

## 'COZ I'M A BLOND, B-L-O-N-D

The AICSA world was most gratifyingly rocked with the exciting news that Emily Cox has been confirmed (no, I don't mean Anglican first communion sort of thing) as Conductor of Chickens In The Snow! Emily has lots of musical training and experience so I'll let 47th IVCF Committee organise all that c.v. type stuff for their next Eraticle (hint). All I'll put in here are some quotes from Emily whilst conducting 44th IV.

-In the midst of all your partying remember to keep drinking fluids. I want you to keep healthy. (this was said just before the sculling)  
-I can't count, that's why I'm the conductor.  
-You can really do the most fantastic things with your tongue, and that is really important to me.

-I love playing around with it, let's do it again.  
-Sorry Sopranos, I wasn't thinking of you, I was thinking about doing something to the basses.

-I'm going to pounce on the basses early in the week.

-It's like asking him to take all his clothes off.  
-We will have some purity coaching for the women.

-Bar 34 2nd Bar

-Do you need private coaching?

-I did that backwards, I'm sorry I'm a lunatic.

-I always strip in public on Fridays. Yes!

-If you guys ever stand together again, don't stand together like *that*.

-I've heard so much about those Danes and Finns, that is why I'm so late.

-Ooh... Aah... Ooh... That's so goood...

-Aah... Ooh... That spot... Ooh... Aah...

-What's that penguin doing there? ... Ooh...

-Aah... Professional Huh?... Ooh... Aah...

-I'm melting... Aah... Ooh... You're wonderful...

-Men in particular, don't scream.

-How can you not respond to what the women just did?

-Pull it off Sopranos

-Can I have the men alone?

-All I ask of you tonight is 80% voice and 100% Aaaaaah.

-Basses they are more aggressive than you and you are letting them lead you astray.

-I was talking about the cash payment that you made to me

-Basses I hope you picked up what I was doing to the Altos because I have to do it to you as well

-You make my dreams come true Chris.

-That's all of the evil sections unless there are any requests from the evil bits from last night

-One of my lingering memories of this IV will be the Basses

-Be brazen and arrogant, Tenors, for once, I need it.

-And knock off heads so that you can see.

-What I really want is all the men on the floor.

-Just feel that each time.

-Just do weird things with your hands like I'm doing.

-About last night... No, NO, NO! I'm smiling!

-As if you had a ping pong ball or egg in your mouth, Oh... comfortable.

-You have to hold on to what you just did so you know what to do next.

-We are naked here, we need to be decent.

-Can I get on with you now as I have got on with the men?

-There is just no way my brain can cope with that at the moment.

-I want to get the altos feeling really womanly.

-Ooh sexy, that was nice, that was great.

-It's going to blow everybody's mind but it is still not quite there

-I believe in Alto power.

-Please do that tonight, Thank you.

-This has never happened to me in rehearsal before.

-And the people are going to comment about you because you are really good (said to the Basses)

-I've been taking my scores to bed each night.

-I wonder how many times I'm going to go to my grave saying that.

-I feel I have to express my frustration somehow.

-God why did I say that I must be losing my mind!

-Shut up, Emily!

(Quotations compiled by Philip Wilkie)

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Griffith Uni Collegiate Singers  
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Qld Conservatorium  
Griffith University, Queensland, 4111

James Cook University Choral Group  
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Music Dept  
James Cook University Vincent Campus  
Ronan Street,  
Vincent, Queensland, 4814

Wollongong University Singers  
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Wollongong University  
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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  
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University of New England Madrigal Group  
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Music Department  
University of New England  
Armidale, New South Wales 2351

University of New England Organic Choir  
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Earl Page College Choir  
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University Vocal Ensemble  
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President, Music Education Students' Society  
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