

“DEAR DOROTHY DIXIT . . .

Dear Dorothy,

My choir has lots of sopranos and heaps of altos but very few basses and hardly any tenors! How can I get more men?

Frustrated

See page 6!

Dear Dorothy,

What exactly is an AICSA Archivist? What do they do? What's it got to do with me?

Puzzled

See page 19!

Dear Dorothy,

Can you suggest any holiday activities during the September mid-semester break?

Party Animal

See page 10!

Dear Dorothy,

Is there any international connection so that we can find out more about choral music in foreign climes – and meet some foreign choralists?

Cosmopolitan Chorister

See page 4!

Dear Dorothy,

We need some scores. Vocal scores. We didn't think we'd have any trouble finding them (I mean, it's not as if we're doing the Ligeti *Requiem*) but things aren't working out. Any suggestions?

Embattled (Acting) Librarian

See page 5!

Dear Dorothy,

How am I to know if my bonking average is up to par?

(name and address withheld)

See page 14!

Dear Dorothy,

Where can I get some world-class choral music typesetting done free?

Hopeful

See page 18!

Dear Dorothy,

I've never been to one of these "IV" things. What's it like the first time?

V. Intacta

See page 8!

Dear Dorothy,

What's the difference between A4, B4 and C4?

Administrator

See page 15!

Dear Dorothy,

Is there any hope for rapid development of a community choral tradition in Australia?

Futurist

See page 11!

Dear Dorothy,

When the hell are we going to get a new *Erato* Editor?

Impatient

See page 22!

**Yes folks, it's all in
Erato 77!**

erato

77

Winter, 1995

ISSN 0819-5072

Newsletter of the Australian InterVarsity Choral Societies Association

AICSA

Don't forget our NEW ADDRESS: "AICSA House" 67 Gladstone Road Mile End SA 5031. Phone (08) 352 8811 (we have an answering machine). email (back in Australia!) John.Yesberg@dsto.defence.gov.au

Well, here we are, already past the Winter Solstice and doesn't it feel like we just stopped singing Christmas Carols? Oh, that's right, Andy and I have been singing Xmas ditties at some sick puppy's idea of a good time (read mid-winter Christmas dinner) which not only forced us to sing our favourite repertoire but came complete with fake snow, faked reindeer, *other people* drinking mulled wine and eating roast chestnuts, and weather cold enough to make you wish for 40 degrees and a Westfield shoppingtown. Oh well, I hope these evils do not befall you, fair choral comrades, before their time is well and truly nigh.

As I write this, Andy Turner is sunning himself on the Gold Coast and Mr Yesberg is preparing a jaunt to the US of A (all expenses paid of course) to confer there. So my two ex-friends and I (did I mention that I won't be going anywhere in the next few months or so?) have yet to catch up on a meeting or two. First of all, on a serious note, the issue of Affiliation Fees. Every year at AIVCC Meetings, we discuss the issue of how to save money, and then no one pays their Fees on time, so we have to spend money and time ringing around to chase them up. Only three societies paid on time: (in order) AUCS, PUCS, MUSCUTS. Our thanks to these societies. I did have a phone call from MonUCS, but have not seen a cheque as yet. If you are still outstanding, all I can say is - what else can we do? You have had two written reminders and numerous email messages and some less formal reminders. It brings me back to the by now familiar (and therefore fully-bred contemptuous) issue of communication. I feel like I have to say this every time - probably most of you have skipped this bit and cut to the amusing sentence at the end. Each AIVCC is so full of enthusiasm, and we go away and act on it, but end up sending mail into (for the most part) a vacuum. I know it may just be the time of year, but we have hardly even heard from the faithfuls that seem to ring us every week, which makes us very glad. Soon I will have an email account, and then you will have even less of an excuse. Remember, it takes less time for you to pick up the phone/keyboard/pen and contact us than it does for us to ring every one of you. Try and remember the enthusiasm generated by the Sydney AIVCC and act as if you give a shit about AICSA.

For those who have not yet paid your affiliation Fees, here is a 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 Intervarsity Choral Councils, the supreme governing body

- Regular mailouts from the Executive

- Representation at a national level for events such as WIRED

- Participation in IV 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 Intervarsity Choral Societies Association

ELECTIONS

Andy will mail formal results soon. The unofficial results are:

Nominations received:

FOR THE EXEC

Catherine Campbell

Andy Turner

John Yesberg

FOR LIBRARIAN

Celia Brissenden

All elected.

No Nominations received for:

Erato Editor

Archivist

As Barry will be retiring after this edition, I would like to call for any interested parties in taking on the role of *Erato* Editor to contact me. [Stop Press! See page 22 - Ed]

As for Archivist, perhaps there is someone out there who would really like to do this job - if so, please contact me. [See page 19 - Ed]

PATRON SURFACES

Recently, one of the AICSA Patrons, Rodney Eichenberger, was here in Adelaide to take a series of workshops and a conference on choral music and conducting. For those of you who don't know Rodney, he is Professor of Choral Music at the Florida State University (USA) and a world renowned expert in getting amazing sounds out of choirs. He has conducted a Brisbane IV and SCF '92 in Australia and keeps *Erato* in an office file marked "Pornography". A few keen Adelaide UCS were fortunate to work with him and perform in a concert conducted by him. Andy, Christie, Jo and I took him out to dinner to show AICSA's appreciation for our Patron, and a jolly time was had by all, even those who ate the wood fungus (we went to the Red Ochre Grill) and especially by Rodney who drank Rockford's wine, ate kangaroo and emu, and regaled us with stories and jokes. A fuller report will follow.

A HISTORY OF AICSA

Helen Penrose has been working on producing a *History of AICSA* to commemorate 50 years (in 1999) of Australian IVs. She has already contacted societies asking for assistance in research and in making applications for funding to the universities. This *History* will be a professional production and will be a great way to mark 50 years of one of the best concepts ever to come out of the tyranny of distance. Please give her your support and offer her help when she asks for it. This project will be an opportunity for everyone to get involved in some way in contributing information, so that we can truly say that it is our history.

AICSA CONFERENCES

Kirsty Ellem, who has kept up communication with AICSA almost as reliably as Helen (and these people aren't even societies or festivals and they ring us!) has been working on a programme of conferences that can take place after IVs while everyone is still there (or even before where time allows). Ideas for topics include Events management, Publicity and Public Relations, Basic Financial tips for planning and raising funds, and others. If you have any ideas, please contact either myself or Kirsty to discuss them - we really want to hear from societies and festivals as to what you would like to know more about to help run your activities better. Seminars will be taken by people connected with IVs, past and present, and other professionals in the area. We hope to offer at least a short programme after Canberra IV. A lengthier article will follow.

4TH WORLD SYMPOSIUM ON CHORAL MUSIC

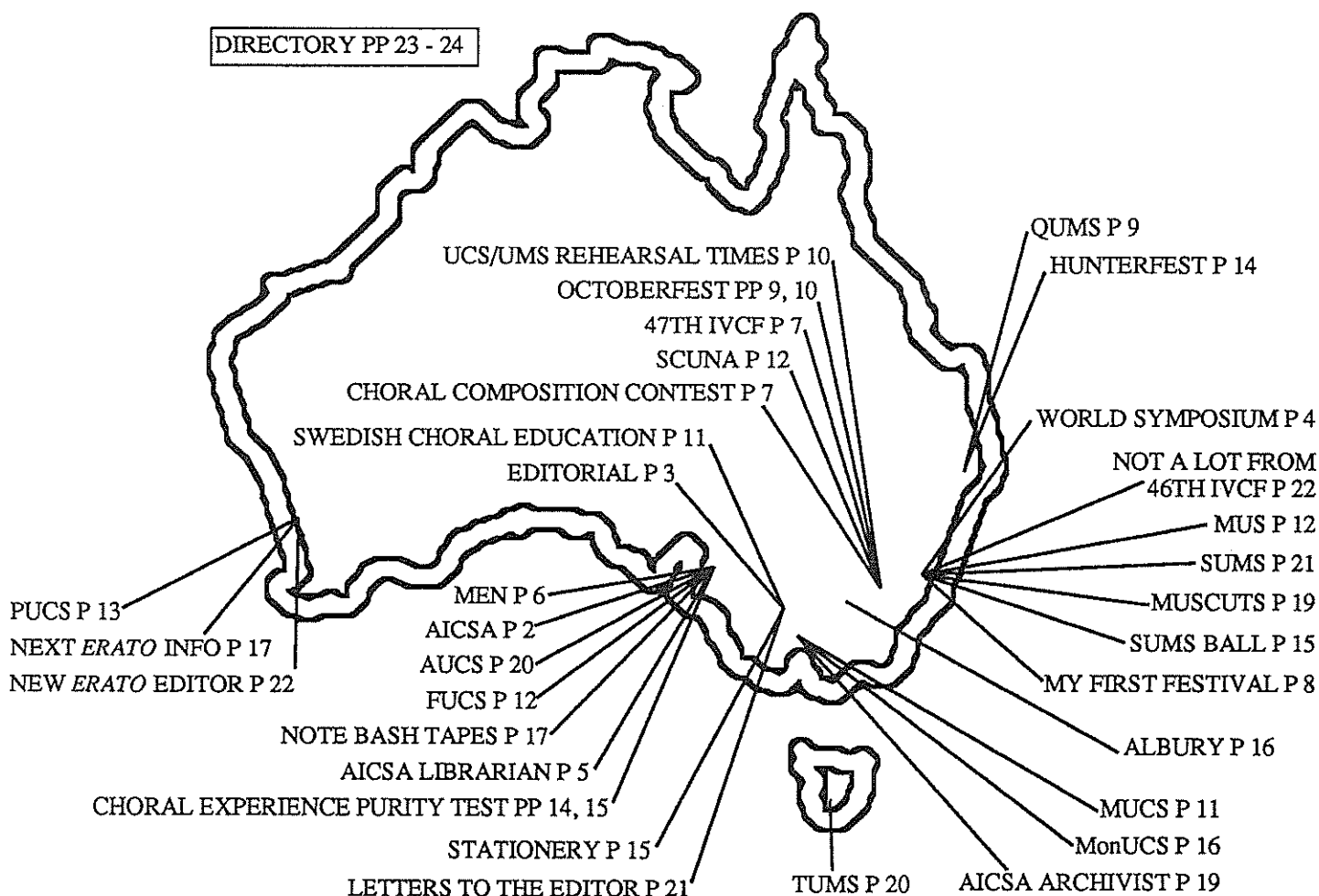
AICSA would like a person (preferably Sydney based) to represent AICSA and coordinate our involvement (deciding on what it will be will also play a part). If you are interested, you will actually have to call us and communicate this to us. I know this can be difficult, but...

Finally, I would like to thank Barry for the amazing work he has put in as *Erato* Editor. A few "articles" aside, *Erato* under Barry's editorship has been substantial, thought-provoking, interesting, diverse, amusing, eclectic, relevant (mostly) and unifying. It has really given a focus to some of the things AICSA is about, and has given lots of circulation to ideas that our particular group of people consider important. I hope whoever takes on the job shares some of Barry's insight and interest in what *Erato* is. Thanks Baz.

The Executive.

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EDITORIAL

WELCOME

Welcome, once again, to *Erato*, newsletter of the Australian InterVarsity Choral Societies' Association. It's good to see that there's a lot happening around the country and even better to see that people are telling *Erato* about it, so that *Erato* can, in turn, tell everyone else.

FULL HOUSE

As many of you know, this is my last issue as Editor. It may seem odd to be breaking new ground at this late stage but here we have an *Erato* with all departments of AICSA (exec, library, archives and editor) AND all societies represented! All in one issue! Wow!! At last!!!

LEAP-FROG

It can be easy to break your neck playing leap-frog and a vaguely comparable *caveat* applies to leap-frogging IV publicity. There is an AICSA policy of some sort on this matter but you know how it is with AICSA policies. My own views have been expounded – sometimes at some length – in *Erato* and elsewhere. See *Erato* 73 p 27. Therefore, all I'll say about 48th IVCF is that it will be a lot of fun and very worthwhile – the dates (if you plan this far ahead) are 25/1/97 to 9/2/97.

47TH IVCF

By contrast, 47th IVCF is also going to be a lot of fun and very worthwhile AND it's coming up much sooner. You can read their article on page 7. I note that they have booked a camp with a capacity of 256 (or 257 – opinion is divided on this issue). This is a big vote of confidence in the festival and in us, the participants, by the committee. It's a big vote of confidence because it's a big camp! A Canberra IV with 256 full-time participants will not just be the biggest Canberra IV since the last one, it will be one of the biggest Canberra IVs ever! Certainly, it will be the biggest Canberra IV for over 25 years. It deserves your support so send in a rego NOW.

PARTYFESTS

We're not just musical, we're a pretty social bunch, too. There's a variety of interstate get-togethers planned. See pages 8, 10 & 15. Every one of these is a chance to keep up to date with other society social and musical news and to talk to Canberra IV committee members (who will be getting around, too) about how much singing and how much fun there is forward to which to look at *Chickens In The Snow* (aka 47th IVCF). PUCS

haven't sent me anything about this year's Rottfest – there might be something about it in *Erato* 78 but, anyway, it's coming up at the end of November and if you want an excuse to head West (it's about 8 nautical miles from Freo to Rottfest – or is that kilometres?) there's none better in the near future. Ring a friendly PUC and ask for more details.

WHO PAYS FOR ERATO?

Erato is paid for by the readers through their UCS/UMS membership fees, part of which money goes to AICSA, part of which goes to *Erato*.

WHO READS ERATO?

Erato is read by those who pay for it (see above). It's distributed to AICSA member societies. Copies are also sent to the AICSA office bearers and the AICSA patrons. A specimen copy is sent to the National Library, although whether anyone reads it (other than Helen Penrose and Brian Polli) is doubtful.

In particular, the primary readership is those who go to festivals or are likely to go. Therefore, the content includes a range of material including both society news and other

(continued on page 12)

FOURTH WORLD SYMPOSIUM ON CHORAL MUSIC

FOURTH WORLD SYMPOSIUM ON CHORAL MUSIC & WORLD CHOIRS FESTIVAL Sydney, Australia.

7-14 August 1996

Australia now has the singular opportunity to present this global music event.

AIMS

- To present a one-week World Choral Symposium and Festival in Sydney which will be one of the major cultural events in Australian performing arts history to date.

- To attract more than 1,000 conductors, singers, composers and educators from around the world for this global music event.

- To bring 30 of the world's finest choirs to Sydney to perform in more than 40 day-time and evening concerts of choral excellence in Sydney's premier concert venues. These choirs will then fan out across Australia to spread the gospel of choral singing!

- To provide an opportunity for Australian singers and conductors to experience excellence in choral performance from the world's finest choirs.

- To provide a platform for Australia's best choirs to perform in an international environment.

- To present an international choral symposium of the highest standard and interest, featuring the world's finest choral conductors, composers and educators presenting workshops, seminars and master-classes.

- To attract representation from the world-wide choral music industry to Sydney for a major International Music Trade Fair.

- To present a vehicle for educational in-service courses for music teachers from NSW, Australia and around the world.

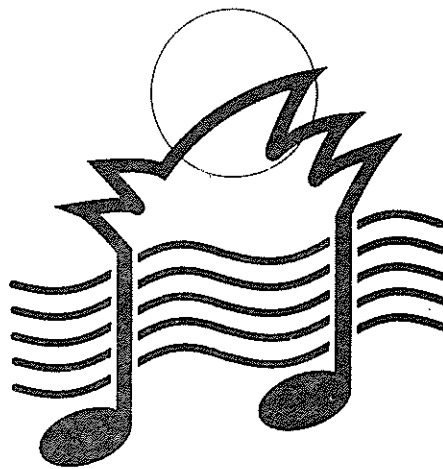
- To stimulate interest in choral music among the Australian public by presenting choral music at its very best, thus developing increased audiences Australia-wide.

INVITED CHOIRS

Since its inception in 1987 this Symposium and Festival has become an internationally acclaimed event and it is a great honour and privilege for a choir to be invited to participate. We expect 26-30 choirs of international renown to perform here in '96.

The International Federation for Choral Music requires that in general the maximum number of choirs invited to each Symposium is 30, that only one choir be invited from a given country, and that no choir should attend consecutive Symposia.

The following overseas choirs will be participating (current as at June 1995)



Basler Madrigalisten (Switzerland)
Brigham Young University Choir (USA)
Budapest Academy Choir (Hungary)
Cantoria Alberto Grau (Venezuela)
Choir of St John's College, Cambridge (UK)
Chor Katolickiego Uniwersytetu, Lublin (Poland)
Coro de Niños de San Juan (Puerto Rico)
Danish Radio Choir
Elektra Women's Choir (Canada)
Hodeiertz Choir (Spain)
La Coralina (Cuba)
Madrigals de Bordeaux (France)
Mongolian Youth Chorus Troupe
Moses Hogan Chorale (African-American)
New Zealand National Youth Choir
OMP Choir (Japan)
Pretoria University Choir (South Africa)
Stuttgart Kammerchor (Germany)
Swedish Radio Choir
Taipei Philharmonic Chorus (Taiwan ROC)
Tapiola Choir (Finland)
University of the Philippines Chamber Choir
A further 5-6 foreign choirs will be invited.

Australian choirs participating in the Gala Opening Night Concert: 'Songs of Australia and the Indigenous People of the South Pacific' include The Adelaide Connection, Australian Voices Youth Choir, Sydney Children's Choir and The Sydney Philharmonia Choirs. Australian ethnic and traditional choirs will also be invited to participate in the Opening Night Concert and are invited to apply via audition tape.

DO YOU OR YOUR CHOIR WANT TO BE A PART OF THIS WORLD EVENT TOO?

There are several ways you and your choir can be involved:

Come to the Symposium and register as a delegate choir. Meet, sing with and learn from the other 3000 or so singers and conductors from around the world in a

wonderful atmosphere of friendship and mutual love of choral music. Take part in the Symposium by selecting sessions from any of the four strands:

- **SINGERS' SYMPOSIUM** (If you register for this strand you can be a part of the massed choir which will sing at the final Festival concert.)

- **CONDUCTORS' SYMPOSIUM**

- **COMPOSERS' SYMPOSIUM**

- **EDUCATORS' SYMPOSIUM** (This strand is being registered as an In-Service Course with Education Departments in each state.)

As delegates you will also have tickets to daytime and evening concerts and entry to the International Music Trade Fair.

Register as a volunteer. Your whole choir could join the roster. This is a great way to get to know choral enthusiasts from every part of the world and to develop camaraderie with other choirs. We're putting together a roster of volunteers to help in many areas, including stage managers and assistants, Festival office assistants, ushers, volunteers to look after VIPs or be 'Guardian Angels' for visiting international choirs, and other tasks such as staffing the information desk. **Don't worry, there will still be plenty of time to participate in the Symposium and Festival when you're off duty!**

Register your interest and support by placing your name on the mailing list. Those who have already sent expressions of interest will be receiving a new brochure and the first newsletter shortly. Contact:

The Executive Director,
Fourth World Symposium
on Choral Music
PO Box 913 Double Bay NSW 2028
Fax: (02) 363 9449

Rub shoulders with the Greats in Choral Music!

BE A VOLUNTEER AT WSOCM4

Volunteers will be rostered on teams before and during the Symposium for a variety of interesting and useful tasks.

Interested?

Contact: Elizabeth Willis
Fourth World Symposium
on Choral Music
Co-ordinator, Volunteer Team
542 Darling Street Rozelle NSW 2039
Fax: (02) 818 1993

AICSA LIBRARY NEWS

The first of a series from the AICSA librarian, to all those who thirst for knowledge.

Celia's Top Ten Handy Hints for Snark Music Hunting

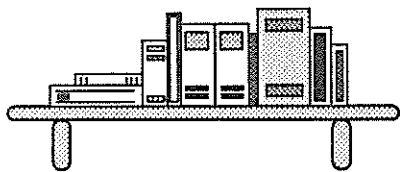
1. Check your home Music Department/Performing Arts Library after the AICSA choirs have drawn a blank. It may seem stupid, but they're often overlooked. Hell, try it before you look in the AICSA catalogue!

2. Get friendly with your Head Music Dept/PAL librarian. Useful for their knowledge and also for facilitating Interlibrary Loans, ABN searching (looking up stuff in other Australian University libraries), faxing requests etc.

3. Nose around other community choirs in your city—you may be surprised at what resources they have. (Even try the music-oriented secondary schools). If their librarian is friendly, they may provide helpful suggestions.

4. Once your own city has been exhausted, and the AICSA choirs have been no help, write to Anne Cowan of the Canberra Choral Society Music Lending Scheme (MLS) at 31 Jennings Street Curtin ACT 2605. Or if you're in a hurry ring her on (06)281 3302. Individual choirs subscribe to the MLS, and provide it with updates of their holdings. AICSA used to subscribe but now it's up to each society itself (hint hint).

5. If the gamut of free or cheap loan possibilities has been run, hiring is the next step. For information on hard-to-find scores ring Bruce MacRae, the hire librarian at Boosey and Hawkes, on (02)439 4603 (fax (02) 439 2912). Not because Boosey and Hawkes handles all hire scores in the world, but because Bruce knows everything and he's a really nice guy.



6. Seriously though, B&H handles more than just recognisably B&H scores. If I'm organised, a full listing of their range will go into my next *Erato* column.

7. Music Sales Australia has a hire library also (they handle Novello, for example). Phone (02) 299 8877, fax (02) 299 6564.

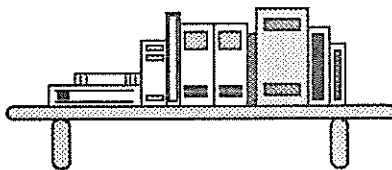
8. And don't forget the ABC Federal Music Library, if you're getting desperate. Phone (02) 333 1627, fax (02) 333 1678.

9. I could go on for a while...and probably will in the next *Erato*. In the meantime, you could always ring me for the odd pearl, on (08) 332 0430 (**Note the change of phone number, those who have rung me before!***).

10. Convince your conductor and/or committee to do another piece of music.

Good Luck!

I don't have the space or energy in this issue to go into the labyrinthine logistics of photocopying and copyright. I am currently plunging into the messy and sordid realm, and will report back when I emerge. Ciao.

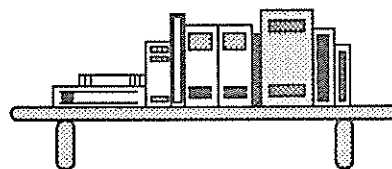


Greetings!

Over the last six months I have been slowly working my way towards a better AICSA catalogue, with no help whatsoever from society librarians around the country, and a lot of help from non-librarians on Choral-Net. Yes, that is a pointed comment.

Unbeknownst to non-emailing types, there has been a lot of discussion as to whether or not the AICSA catalogue should be widely available in computerised form, for example accessible via the Internet. Discussions range over the legal and copyright implications, the implications for AICSA and the IV movement (what it means to be a member of AICSA etc), to the downright practical problem of access via that medium.

I've not participated in the discussions as much as I should have, perhaps, but I have certainly read and noted with interest what people have had to say. Personally I'm wary of a medium as (relatively) new as the 'Net, particularly when so many librarians/choristers/students/people don't have access to email, let alone the Internet and World Wide Web facilities upon (or is it within?) which the catalogue would perhaps be placed. Even if you do have access (as I think I do, for the time being anyway), knowing how to use it successfully is another matter. I'm not sure I'd be able to find the AICSA catalogue if it was on the WWW now.



Before that happens, however, the catalogue MUST be updated. This I am trying to do, but I can't make it up—I've got to have the new information in order to put it in the catalogue! I'm going to name names for the first time —SUMS, SCUNA, TUMS and QUMS have not sent me anything in the last

year, despite letters and phone calls. FUCS seems to have lost their lists... I can't remember if MUCS and MonUCS have updated or not... PUCS is wonderful (they know that already), and the smaller societies have sent me completely updated records (this is understandable due to their libraries' more manageable size).

The catalogue exists currently on disks in a database programme of which I know not much except that it's not user friendly. I'm trying to get the AICSA catalogue into an accessible form, which the next AICSA librarian can sit down and use within 5 minutes on their PC or Mac. High-complexity databases are not of paramount importance; access is, and for this reason Claris Works is a very possible thing. Extremely helpful suggestions and comments have been given on the Choral Net —thank you everyone! Any non-emailers are extremely welcome to offer their two cents' worth. Please ring me at home on (08) 332 0430 or write to me at 71 Lockwood Rd., Burnside SA 5066.

Well, that's it...I hope the non emailing people out there read this (I hope the jargon didn't stop you), because there are more of you than there are choral emailers, and your opinion is just as important. Please tell me if you have an idea about anything!

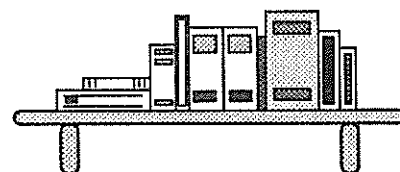
Good luck in semester two everybody—

Celia

AICSA librarian

cbrissen@arts.adelaide.edu.au

Ed – There are two articles here, the first was omitted from Erato 76 owing to a computer error (i.e. I forgot to put it into the computer). Celia mentions copyright – see articles in Erato 72 and Erato 75 for some legal background (NOT legal advice) under the heading 'Et Lex Perpetua'. Erato 75 also had a discussion of electronic distribution of the AICSA catalogue under the heading 'Choral-Net In Action'. As I said there, it's quite easy to upload and download tab-delimited databases between platforms (e.g. Mac to DOS, DOS to Mac). Whether this is possible, however, via email is another matter. And not everyone has any particular programme (e.g. Claris Works), so distribution on diskette has limitations. Keep Celia up to date with your views.





MEN



Fellow choristers, I'd like, before we begin, to address a problem dear to our hearts, the shortage of singing men. Settle down, that was *singing* not *sinning*. We'll talk about *that* at coffee, as usual.

The first thing that happens is puberty; almost overnight the boy's voice goes abseiling and immediately embarrassment takes over. Young singers are advised to rest their voices until the change has settled down and many of them don't take it up again. Male voices do develop later, by which time most young men are settled into other things . . . that stuff they do in sheds with oil, and chains, you know. The 'choir practice' tradition, where the men in an office or factory gather down the pub at the end of the week to get pissed and sing rude songs, even that is dying out. The nearest most Australian men get to group singing is in football crowds where the end result is a territorial expression, rather like a war cry as opposed to the sweet unison of hearts and minds and voices etc. Voices that could enrich the tonal palette of choirs all over the country are lurking behind tight collars and ties in offices throughout the land, never knowing what they're missing . . . and what is it that they're missing?

I can recall the immense thrill of singing the Mozart *Great Mass in c* in Canberra in 1971¹, watching Joan Carden's zip snake down her back as she went for the high notes. I can recall the visceral excitement of the orchestral dress rehearsal of the Verdi *Requiem* in the Concert Hall of the Sydney Opera House². All right, I confess, it had something to do with the set of Tasmanian shoulders I was leaning against at the time but it was an engrossing aerobic workout for which we didn't have to wear lycraTM³. And that is the music I'm talking about. There was the sense of union, of being in something that was bigger than the sum of its parts, it was exhilarating, uplifting and non-violent. Choirs may get a little rowdy but when was the last time a male voice choir went on a rampage smashing windows and overturning cars? (apart from the last night in Port Elliot⁴ and it wasn't me, Officer . . .)

Choral singing, like folk dancing, takes into account the biological dichotomy, that we have two sexes, with different and complementary ranges. Folk dancing however tends to maintain old agricultural ideas of a woman's place and the man's role. The necessary co-operation and co-ordination of a mixed choir can work wonders for male/female communication and respect. It is a team activity for men and women, unlike most sports which are rigorously segregated by sex. It is excellent socialising for young men and let's face it they need it in buckets.

The Welsh have maintained their male voice choir tradition. Cologne has a male voice choir of 250, two-thirds of whom are

currently tramping around Australia. There are plenty of other choirs in Cologne and it's just one city. Judith Clingan recalls taking a vocal ensemble from Canberra on a Scandinavian tour, where in the months of eternal sunlight, little towns had big choirs singing local music at well attended concerts . . . and that's not a reflection on the lousy quality of television in the land of the midnight sunnies.

The depopulation of our country towns, the damage done by war time deaths, all militate against the maintenance of a culture that supports choirs and that presents ensemble singing as a value added male tradition. The settlement pattern of Anglo-European Australia in the 18th and 19th centuries encouraged church choirs, predominantly in an English pattern. But England, I would argue, due to the Industrial Revolution and other factors, never possessed the choral tradition of Wales or Germany. Cathedral choirs, yes — but not a community choral tradition.

There is a parallel to be drawn with dance. Dance courses at universities are widely oversupplied with female dancers and there are very few male dance students. Dance has, in Australia, still that sexual suspicion built into it, despite the fact that ballet dancers are fitter than footballers. The success of movies like *Strictly Ballroom* and the formation of companies like the Australian Dance Theatre, or Paul Mercurio's Australian Choreographic Ensemble may slowly help to re-establish dance as a value added male activity. The ethnic dance groups to which young people go so unwillingly, under pressure from grandmothers from the old country, played a vital role in the maintenance of cultural traditions after the war but I suspect that they are having the same problem recruiting young men that the traditional choirs are having. Rap both in song and in dance has encouraged young men to perform and there are Rock Eisteddfods which help to break down the old reservations about what is proper for young men to do in public. More needs to be done.

In an Eraticle, the focus should be on finding suitable men, training them and keeping them (maybe I should offer this to Cleo). The big selling point for most young men in university choirs is the availability of young women, with the added bonus of IVs which may have slowed down since the mid seventies but are still hotbeds of hot beds . . . (I remember Adelaide 1974 . . . no I don't!). I am not discounting the fact that the availability of likely sexual partners is not entirely heterosexual, I'd be the last person to suggest that . . . what about getting Ansell International to sponsor a concert and give away free condoms at O-Week functions?

How do you keep them? Men are generally more aggressive than women, thousands of years of conditioning have gone into harnessing the testosterone and androgen that courses through their vital organs, so find stuff

that builds on that. *The Battle Hymn Of The Republic*, *Judas Maccabeus* etc. Do big, butch, hairy-chested stuff to balance the more emotionally subtle madrigals. Every time you do *Carmina Burana* you get them in, every time you do chintzy Brahms folk song arrangements you lose them. Choose music that is SABarB, if tenors are a problem. Encourage the formation of male ensembles within choirs to sing some of the bawdier catches and rounds, sea shanties, jazz arrangements of popular songs, music that suits the voice and the mental profile of young men and then get them to express the softer side of their nature with spirituals. They may have problems with *The Man I Love* (God knows I did . . .) unless it's the Sydney Gay And Lesbian Choir.

Does reverse psychology have a place here? Don't tell them that it's good for them and they'll sing it by the boxfull. Don't go for the Bases Do It Deeper bumper sticker approach — this is music we're talking about. Remember that you can't win them all . . . there will always be those men who believe that the biological mechanism with which we produce sounds is designed only for belching and farting and other such forms of phatic communion.

Right, got that? . . . excellent, now let's begin *Nymphs and Shepherds, come away* . . .

Ewart Shaw

FUC/AUC '71-'75

Hon member Brisbane Transvestite Chorale
Bass-Baritone and (under the) Counter tenor

¹ 22nd IVCF

² 26th IVCF

³ LycraTM is a trade mark of DuPont Corporation

⁴ 25th IVCF

Ewart mentions the depopulation of country towns and it's true that WW1 completely depopulated many Australian settlements and towns of men aged 17-40 (i.e. they went away and never came back). But community singing still existed e.g. a calendar picture of a street scene in Sydney Rd., Brunswick circa 1931 has a sign - "Community Singing, Thursday nights, Admission 3d". (In real terms that's about \$4.) He devotes more words to general perceptions of appropriate male (masculine) pastimes and in a country close to its pioneering roots that's obviously more relevant. So, where do we go from here? Well, figuring out how and why we got here helps to define where here is, which is an important part of figuring out where to go from here and how to go there (this applies to study of history in general). So a bit more could be said about how we got here. But it's not too soon to look at which direction to go next. This calls for some more contributions from readers! In the meantime, see also my short article on page 11. — Ed

Come to Canberra IV!

Hands up anyone who doesn't have a copy of our latest chicken sheet? [Me - Ed] Go and hassle your society's secretary or AICSA liaison person because they should have copies! Especially any freshers who are a little dubious about what this IV business is all about - we've tried to explain it a bit on the front page - if in doubt ask an oldie from your choir, they'll rave, you'll come to IV and then you'll be hooked just like me!

Anyway, I guess you want to know what IV things have been happening in snowy Canberra since we last sent an eraticle. Well, they are trying a free heroin programme for intravenous heroin addicts. It's all a bit controversial. Oh, intervarsity, sorry - got confused there for a moment!

Canberra IV is steaming along! We have almost all the major details finalised. There look set to be two fabulous concerts! Emily Cox conducting us and the SYO (remember that shit hot youth orchestra from Sydney IV???) in Llewellyn Hall. The major work is Walton's *Belshazzar's Feast* - for those who don't know it it is a wonderful fun yell - lots of percussion, two brass bands in addition to a normal brass section (for anyone with a passion for men in uniform we might be using the Royal Military College band for these!). There will be another choral work to be conducted by Emily and an orchestral piece to be conducted by the SYO's own conductor, Henryk Pisarek. We haven't decided what these will be yet - if anyone wants to throw in a suggestion or two we will have a listen - the decision will probably be made August Septemberish.

The a cappella (can anyone spell this word???) [It's a phrase of *two* words - Ed] concert will be no less spectacular. We will be performing the premiere performance of Gorecki's *Miserere* - it is rather more complex than *Totus Tuus* which was performed during Adelaide IV - have a listen, it's a very powerful work. In addition we will perform the five Negro spirituals from Tippet's *A Child of Our Time* - (ever wondered how to sing 'Deep River' properly???) Depending on programming time we might also have a sub choir (the really hard core singers) perform Gesualdo's Marian Motets (yum!) BUT the most exciting bit of all is that we will be performing the work which wins the choral composition contest! To date we have 19 entries! The advisory panel is almost fully established and will receive scores in early February to ponder over. If there are any composers out there who still need info (in fact I believe there are some writing who still haven't asked us for the criteria) our address will be on the back of Erato so please send us a line. Did I say yet that Kynan Johns and Trish Shaw will be conducting this concert and chorusmastering the orchestral one?

We have a ball/academic dinner venue, (very swish) and are looking at jazz and swing

bands. We have wet and dry weather Pressies Pj's (I wouldn't advise standing for the presidency next year!!!) Other social events such as a dance party and a Black Rooster Bushdance are fast in the making. The PCP venue is great - lots of dark corners to snog in!

And the Big One!!! We have found a campsite at the SNOW!!!! Forty-five minutes from the snowfields and if the weather is bad enough you may even awake to falling snow - so start raiding the local St Vinnies for warm jumpers! Robyn who runs the Southern Cross Motor Inn is a bundle of fun - almost the first thing she told us was that they do have a 24 hour bar licence!!! She is helping us organise a local fundraising/publicity concert for one night during the week up there (songbook type stuff) - so we will have to have a practice PCP afterwards. We have the camp to ourselves and it holds up to 256 (though we're told it has slept 257!) so we have space for all you keen choristers. (My brother tells me the snow in the last few weeks (ie: exactly a year prior to IV) has been fabulous!!!!)

Anyway enough raving I have lectures to go to - hunt up a chicken sheet it tells you more and look out for rego forms. They will hit the stands before the end of the choral year!

Love and chickens,

Liz, The Dervish
(aka Liz Keogh)
47th IVCF Convenor
ph 2813043 (H)
GPO Box 1929, Canberra
ACT 2601 (for IV business).
user0356@student.anu.edu.au

This space reserved for Canberra IV logo. If it's on the Chicken Sheet you'll have already seen it (they didn't send *me* one!).

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

MY FIRST FESTIVAL

Birth

Day 1 - Central Station is a very scary place. Some were met while some were not. Eventually, though, we all found or made our way to Merroo.

Trudging through the mud, we found our "medium-noise" dorm, Room 88, clutching our goody bags which bulged with dental dams (vanilla flavoured!) and industrial strength condoms. Could this be a omen of things to come? After a game of giant, group Twister, we collapsed into our beds, in a dorm full of people we didn't know. Introductions would come later...

2 - Awoken by an overly-perky Mel, a day of seemingly unending rehearsals greeted us. Due to the huge number of people who had already sung *Carmina*, the sound was, to the uninitiated IVers, quite impressive despite the curious noises which emanated from the bass section.

Growth

3 -> 5 - These days passed oh-so-quickly in blissful rehearsals, sogball, pressies' pjs, revue night (Anna, as FUCS' judge, was indulged with copious amounts of chocolate, red wine, massage, toe-sucking etc.), group dorm orgasms and a fog of Strongbow Draught and beer (what was that weird Sydney beer anyhow?)

6 - Stunned by the luxurious surroundings at our new accommodation, Sydney University Hall, most choristers spent the afternoon playing with their...personal telephones. Once some bright spark (must have been an alto!) cracked the code, it was open season on room-to-room calls.

Sculling beckoned, and although neither of us actively competed, we got caught up in the excitement as the FUCS women (and the non-alkis) proved just how much Adelaideans can drink.

7 - After a thirty second ride on the rollercoaster, during the Australia Day fireworks, at Luna Park, we were ready to return to our exclusive accommodation. Most of us took the opportunity to recover from the sculling and rest up for the big day ahead... our first IV concert.

8 - The day passed in a flurry of stressed IV committee members, sound checks and scorch marks on our concert shirts, courtesy of the state-of-the-art ironing facilities at the University of Sydney. However, the thrill of singing to a sold-out Opera House stands out against this blur as something that we will never readily forget.

9 - We bid the luxury of the hall goodbye, claiming our billets and piling our luggage into taxis before noon. Packed like sardines in Rob Hilliard's living room, 5 altos, 2 sopranos, 2 basses, 1 tenor, an all-enduring housemate and a cat named Fluffybum, killed time until the next concert. We attended the publicity sing at Taronga Zoo, then hosted an ABC listening party which continued long after the broadcast, until the people who were sleeping in Rob's living room, threw everyone else out.

10 - After sleeping through the SSO's performance of Beethoven's Symphony No. 7 in A, the 46th Interschool Choral Festival Choir sang a rousing rendition of *Carmina Burana* which left the audience "positively orgasmic" The PCP was held at the Student Prince but the authors have decided not to comment in detail on the events that transpired, for fear of corrupting the innocent (and incriminating themselves!).

11 -> 12 - Sing sing.
Drink, drink.
Sing, sing.

13 - Certain men with muscular attributes and tactile vests made this festival's academic dinner something to remember. Another table was kept amused as the IV convenor (we wouldn't want to use names!) showed us just how much silverware could fit down the cleavage of his favourite convenor-in-waiting. Further details of this night can be obtained by writing to the authors personally, enclosing a stamped, self-addressed envelope.

Decay

14 -> 16 - A new day dawned and Graham Abbot was presented with a sick and seedy choir, who were not exactly excited about the concept of rehearsal.

Twenty tickets had been sold through Ticketek so the days passed quickly with Vaughan-Williams rehearsals and publicity sings at various locations.

17 - Meanwhile, many of our fellow billets had cracked under the pressure and vacated 31 Kingslangley Road. Only six choristers remained of the original dozen. Even Rob's housemate had found other temporary lodgings. This made mornings a little easier and we needed the extra time - this was the morning of our final concert at the Town Hall.

After a morning of rehearsal, the starting time was delayed due to the overwhelming demand for at-the-door tickets. The concert was a triumph, due to the heroic efforts of our conductor, the Sydney Youth Orchestra, the IV committee and of course, all the choristers involved!

Joy - oh joy. Another PCP. Suffice to say, one of the authors of this piece enjoyed the party, earning herself the scandalous nickname of T.T. (and you can work that one out for yourself!).

Death

The recovery 'Barbecue' was held at the Thurles, which had become like a second home to many IVers. Goodbyes and farewells were interrupted spasmodically with teary renditions of *You Know, N'kosi* and the traditional, obligatory *Laudate*. The numbers diminished as people left for bus terminals, airports and train stations, to crawl back to their places in the wood work until the next IV...

Re-birth

On to Canberra '96! There will be a whole crop of new, innocent freshers arriving and hopefully, we will be as successful corrupting them as others were in corrupting us. Hopefully also, they'll have as much fun as we did along the way....Geschwinde to all and roll on "Chickens in the Snow"!

Lynn Schrale and Anna Simpson
(FUCS and proud to be so!)

LET'S GO TO CANBERRA!

WHY WAIT UNTIL NEXT WINTER?

THERE'S FUN TO BE HAD

AT

A GENERAL PARTY WEEKEND!

(continued next page)

QUMS

Greetings from the rough end of the pineapple. QUMS has been a very busy choir this semester and luckily we didn't have to organise very much due to the Brisbane Biennial hosting the 1 1/2 concerts we performed in. All of QUMS had the opportunity to perform Mahler's 8th Symphony in the GRAND OPENING of the Brisbane Convention Centre on the old expo-88 grounds at Southbank with the prime minister himself (joy... *snore* ... yay) Paul Keating in attendance; with any luck he enjoyed the concert as much as everybody else in the hall did. For that other 1/2 concert (half as only a handful of QUMSians had the opportunity to perform) we did *Candide* the week before Mahler in the Lyric Theatre at the Queensland Performing arts complex. This was a brilliant concert but alas no PM ;-)

During the semester we had a full committee breakdown with the VP (of multiple years - Heidi MacGregor) going overseas, the Secretary (Georgina Graham) getting married (Alan Offer - President of sometime in the last decade) and moving to Adelaide, Publicity Officer (Shelby Armour) leaving the committee due to attempted studies at TAFE (yet now President of QUMS & returning to uni this semester enrolling at UQ), our Social SEX, (almost) Dr Steven Young, leaving for a career in Oxford after finally submitting a draft of his PhD thesis (many years into the PhD) and the tragic loss of President Tim Golding. I'd like to thank all the people around the country on behalf of QUMS for support offered. Anyway the crisis has passed and the committee has risen anew with a new president, vice president, secretary, social SEX (ME!!), pub off, adding a fundraising officer, and 3 new NMR's (giving a total of 4 since 2 of us left for other positions). Yet this is only to last for a month more as we have the Annual General Meeting coming up on 19th August. It will be interesting to see how the new(?) committee changes with the AGM.

QUMS has a camp... we are finally going to get a camp this year (semester TOO); yes I hear you say, "what happened to the usual camp once per semester???" - well, last semester our conductor happened to misunderstand the arrangements of the camp and organised (by coincidence) another concert that same weekend. Oh well.. such is life but our next camp is to be held at "Camp Koonjearre" (yep, "down near the border..") on the weekend 1-3 September to rehearse the likes of the 'Anvil Chorus', Colin Brumby's *Three Baroque Angels* and excerpts from *Peacable Kingdom* by Randall Thompson amongst other choral favourites. All are welcome to attend. Cost is around \$30.

As I mentioned, we are doing excerpts from a whole shebang of choral works such as the 'Anvil Chorus', etc with also possibly some Britten, Verdi, Strauss, Gershwin, Shapcott/Brumby with either a small ensemble or a capella with some organ. Concert date is set down for Saturday the 28th of October (time undecided).

Leonard Bernstein's *Candide*

Back to the eraticle; I mentioned the two concerts QUMS had a chance to perform in this semester, both of which were held by the biennial. Leonard Bernstein's *Candide* was the first of these on the 28th of May at 7:30pm. Conducted (and narrated) by Brian Stacey with a cast of 5 soloists and a small group of 5 from the chorus for smaller parts. We performed the 1991 concert version as done by the Scottish Opera. It was a brilliant concert as can be verified by Perth's Dean Economou who just happened to be in town that week. A small gathering of the 10 or so at the Festival Club afterwards for supper sufficed as the PCP - we had still Mahler's 8th to perform the following Saturday.

Mahler's 8th Symphony

Sorry to report but with 600ish choirsters on stage in a new hall that has never been performed in before there were bound to be

quite a few problems, but at least it was something that most of the members of QUMS will remember. I know that from my part (2nd tenor, CHOIR 2) I could hear quite a few "SOLOISTS" that weren't performing in front of individual microphones; but alas this is what singing with almost all of the amateur choristers in brisbane is all about - being squashed together with shoulder-to-shoulder seating (that was originally not to be provided for an hour and a half concert) with a world class conductor (Mu-hai Tang) and the combined Queensland Symphonic and Philharmonic Orchestras. It was an awe inspiring event not easily forgotten. It held together for the entire length of the concert proving to be entertaining, yet there were many technical problems. To sing, it was a choral nightmare. This is one piece that I am in no hurry to do again soon. Anyway, that is my gripe. The newspapers didn't think too much of it either.

Afterwards the PCP was held at Rudy Tan's house after first going to the Festival Club. This was a worthy excuse for having a concert with the likes of Dean showing his head again and Kynan Johns and another Adelaidean (whose name I can't remember - sorry) joining us. Shame on Kynan for spending the night on Dean's mobile. Anyway the night was spent with attempts to force feed Steven Young (ex Social Dir now in Oxford) and some un-named soprano singing musical tunes from the likes of Annie till 4am.

Well, that's about it for QUMS at the moment. It's 2:45 in the morning, I'm going to bed. Oh yeah, the QUMS Annual Dinner is to be held sometime mid-September, if anyone from interstate is interested and is in town, just call me (numbers/email/whatever is on the back cover).

"WE NEED ANOTHER IV - chorister suffering from IV withdrawal"

James Lever, QUMS Social Sex.

Get lucky at the Friday 13th party
Get it right at the Quiz night Saturday 14th
Get (de)flowered at Floriade and relax generally on Sunday 15th
(Also a great chance to find out the latest on Chickens In The Snow!)

LEAVE WINTER BEHIND WITH OCTOBER FUN
INFO 06 281 3043(ah)

HUNTERFEST – SPRING 1995

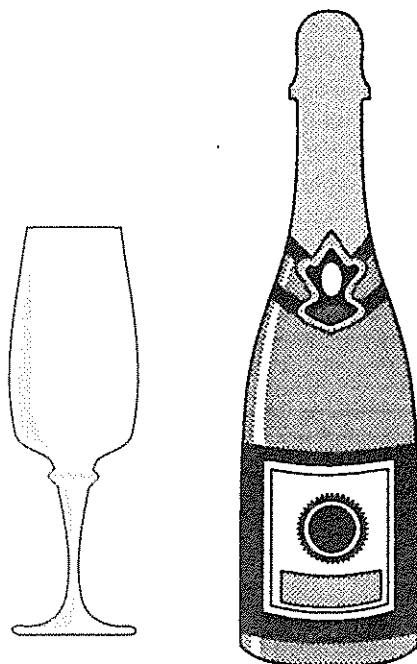
Dates: 25th Sept - 29th Sept 1995

Eighteen months is an awfully long time (you could have two babies in that time - but not one between Canberra & Perth IVs), and to compensate for post IV withdrawal and pre IV depression and the general lack of inter-choral society interaction I decided we needed a festival.

Just to sweeten the deal, the weekend before Hunterfest, on the 24th is a SUMS/SYO concert and the weekend following, on the 30th is the SUMS ball (convenient eh?). Excuse enough to visit an interstate choir!! - a PCP and a Party. Billeting should be arranged sometime prior to these events.

Hunterfest was an idea spawned of the Barossa valley in Adelaide of the time of IV '94, by Tim Golding, Helen Purchase and Mel Smith. Since then much has transpired - Hunterfest was suggested, but not acted upon, Bazzafest (aka Not-a-fest, Inglewood Choral Fest) was partially organised but came upon numerous problems - and as a result of this we all were made to suffer till Canberra IV 1996.

Well, NO MORE, I say. We want something NOW. Well, I give you Hunterfest - which at this stage is planned to be held somewhere near the Hunter Valley, in the hope that we may tour a few wineries (hee hee). Currently there are also plans for a choral composition workshop (also still being organised) and also a possible instant concert.



Information will be regularly put onto the "Internet" so that individual choral contacts from each society will be able to give you the latest information as it becomes available.

Current Info available as at 23/9/95

Organiser:

James Lever (Contact details page 24)

Sub-Contractors:

Shelby Armour (Contact details page 24)

Mel Smith (Contact details page 23)

If anyone else wishes to help out with plans - just let me know.

Insignificantly small rego:

\$5 (yep, that's all)

Send all mail to:

Hunterfest

c/- James Lever

3/28 Kellett St

Auchenflower Qld 4066

Registrations due at Hunterfest, but earlier is nicer. Firm details of venue and costs will - I hope - be confirmed by the end of the week (30/7/1995). This is still being organised but we are trying our best to make it so that everybody can afford to come (student or otherwise). Call/write/email me if you're coming, the more the merrier.

P.S. If anyone coming has a license to drive a small bus (20-30 passengers) and would be willing, please, please let me know.

James Lever

UCS/UMS REHEARSAL TIMES

At last! It's complete! Here is the list of rehearsal times and venues for all AICSA choirs. If uncertain of specific details (like pre-rehearsal dinner or coffee after rehearsal) I'd advise you to contact one of the relevant choir's committee members (complete list in *Erato*). I've listed the choirs by city.

MUS 7PM MONDAYS.

Room 209, Building C5C, Macquarie University (except during exam times).

MUSCUTS 4:30PM WEDNESDAYS.

Studio 105, Bonmarche Building, city campus, UTS.

SUMS 6:30PM WEDNESDAYS.

Bosch Lecture Theatre 4, Sydney University.

SCUNA 7:00PM WEDNESDAYS.

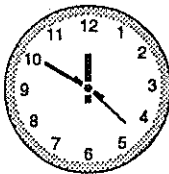
Lecture Theatre 2, Manning Clarke Building, ANU.

MONUCS 6:45PM TUESDAYS.

Religious Centre, Monash University.

MUCS 6:45PM WEDNESDAYS.

West Hall, St Mary's College, Melbourne University. For the next few weeks, MUCS will be rehearsing in St Hilda's college.



AUCS 7PM TUESDAYS.

North-South dining rooms, Union Building, Adelaide University.

FUCS 6:30PM MONDAYS.

In a state of flux (flux?). Call a friendly FUC for up to date details.

PUCS 7PM MONDAYS.

Room G5, Music Department, University of Western Australia.

QUMS 7PM WEDNESDAYS.

Ground fl Lecture Theatre, Frank White Mining and Metallurgy Building, St Lucia campus, University of Queensland.

TUMS 7:30PM MONDAYS.

Arts Lecture Theatre, main campus, University of Tasmania.

Deepest thanks to everyone who contributed and offered suggestions.

Darren West

Erato is edited and printed by Barry H. Gration of 58 Brooke St, Inglewood, Vic for the publisher, the Australian Intervarsity Choral Societies Association, 67 Gladstone St., Mile End, SA. The editor accepts responsibility for electoral comment.

MUCS

Hello fellow choristers from all over. Since last MUCS submitted an Erratic much has occurred. May 4th-6th saw us at Kinglake West Adventure Camp. My lordy 'twas cold but thanks to a fire that eventually worked fun and frivolity soon ensued. In spite of inevitable rehearsals general camp disorder prevailed.

On the way home (?) we stopped off in Malvern to perform a fundraising concert which was held at St. George's Anglican Church. We performed a short programme of 'pub' songs to an audience of between 60 and 70. Devonshire tea, cakes and other goodies were served afterwards. This proved a success both musically and monetarily.

A cold and rainy night, the 27th of May saw our first semester concert performed to a smallish audience at St. Mary's - Star of the Sea, West Melbourne. We sang the Haydn *Nelson Mass* and Mozart's *Benedictus Sit Deus* and *Ave Verum*. We were accompanied by the Melbourne Sinfonia who also

performed Mozart's Symphony No. 39. Our soloists included Vivien Hamilton, Debbie Humble, Peter Mander and Jerzy Koslowski. The performance was recorded by 3-MBS and is due to be broadcast very soon. The concert was well received but didn't earn enough money to allow me to retire to Brazil.

After this we took a well deserved (?) break, had lots of essays, exams and other work to do but some of us felt refreshed enough by 14th July to sing *Carmina Burana* (AGAIN) at the Orff 100 conference held at Monash University. People from interstate joined MUCS and MonUCS along with the Pretoria Youth Choir and conference delegates to perform the work. It was really great to see so many usually distant faces enjoying themselves amid the freezing Melbourne winter. As an extra special treat the Pretoria Youth Choir sang for us before the performance. They are touring Australia before returning to South Africa so if you have a chance to go and listen, do. I promise you

won't be disappointed. Stunning is just one of the many words which springs to mind.

The following night, July 15th, was the Melbourne Choral Ball (mark III), designed specifically to kick off the fundraising for Melbourne IV, 1998. Everyone was lounging/dancing/snogging (delete inappropriate wording) in their glad rags. After eating, drinking and general merry-making the raffle was drawn, then the band kicked in. Afterwards we retired to Liz and Darren's for the PBP which went until at least a quarter to ..

Anyway, busy as we've been it seems set to continue as such for a while. The AGM is set for July 26th and our next concert is looming larger than life. The programme of which includes Monteverdi's *Mass* for four voices and organ, *Cantique de Jean Racine* by Fauré, Kodaly *Pange Lingua* and several other small Renaissance and Baroque pieces.

Tune in next time for more in the exciting adventures of MUCS (Superchoro)

Bye, Love, Kath Tomkins

MUCS AGAIN!

Hi all! Among the sunshine (1:45pm) and rain (1:48pm) things have been busy for us MUCS.

Our first concert this year comprised the Haydn *Nelson Mass*, Mozart's *Benedictus Sit Deus* and the famous *Ave Verum* and a Mozart Symphony. The choir started off a little off balance but warmed rapidly and the *Nelson Mass* was very confident. Although generally good, the orchestra and soloists were second to the choir in terms of quality. The choir's only fault was a certain amount of top-heaviness.

Plans to combine with a number of choirs to do the Verdi *Requiem* were aborted due to orchestral problems. This left the committee trying quickly to find music. A scrounge

through the lockers found some Purcell, Tallis and Weelkes which kept us going. Since then we have settled on a second concert for choir and organ. A few more early music pieces were added. In addition we will be doing Kodaly's *Pange Lingua*, the beautiful *Cantique de Jean Racine* (Fauré) and two pieces by Vaughan Williams (*O Clap Your Hands* and *Five Mystical Songs* - the latter may be remembered by attendees of Brisbane IV 1993).

The choir is growing back up from the exam membership slump with the return of a number of oldies - drawn to the irresistible concert programme! The committee has shrunk and is kept afloat primarily by our wondrous and very illustrious president (Kath Tomkins).

Last weekend Melbun was stunned by the descent of a large number of interstaters. Friday night saw yet another performance of *Carmina Burana* accompanied with lighting and images. The musical aspect started off a little rough, but as the choir got into it it became more exciting with the climactic 'Blanziflor et Helena' being quite credible ...

The choral ball was a chance to catch up with the many interstaters. The list of absent friends included such notables as "B1", "B2", Christopher Skase and Jacques Chirac.

Yours in harmony, melody and choral fun,

Michael Winikoff

SWEDISH CHORAL EDUCATION

Ewart Shaw's article on page 6 refers, in passing, to the active community choral tradition in Sweden. The following item appeared in the 1989 brochure of the (Swedish) Royal Music Academy Chamber Choir.

"Musical education has been vitalized by the foundation of municipal music schools, today to be found in all 284 Swedish municipalities, with circa 325,000 pupils. (Three quarters of all school pupils also attend such a music school, besides the compulsory school.) Also, in addition to the old Academy, there are now five new colleges of music

which were established after 1970. Since 1988 23 regional music foundations operate, where all the different components of musical life (orchestras, chamber ensembles, schools, choirs etc) are integrated. More than 500,000 Swedes sing regularly in choirs!

Thus both the specific historical traditions and the advanced technology of modern times have contributed to the amazing expansion of Swedish choral music."

A significant point one can draw from this is that a lot can be done in a relatively short time (only two decades) if there is the will to

put in resources. All those music schools, music colleges and music foundations cost money! Why is there the will to do so in Sweden, while in Australia most of it goes into the Australian Institute of Sport etc? (See also Kirsty Ellem's comments about festivals on page 16). One point, of course, is that the choral traditions Ewart mentioned are in non-Anglophone countries - where maintaining cultural traditions is part of resisting Anglophone (principally American) popular culture. Hmm ... Still no reason not to do it here, though.

Baz

MUS

FUCS

SCUNA

Hello everyone! MUS has had not just one but two concerts since our last Eraticle. And our usual appearance as the Musical Interlude at not one, not two, but four first semester Graduation Ceremonies. (And a free set of steak knives?)

On May 27th, we held our first concert for the year: Bach's *Wachet Auf* and Haydn's *Mass in Time of War (Paukenmesse)*. In performance terms, it was a very successful concert. We felt well prepared, the orchestra was good and the performance was excellent. The Haydn was particularly good. Unfortunately, the size of the audience was disappointing. Fund raising, any-one?

A fortnight later, we sang in "The Last Night of the Proms" at the Sydney Opera House with the Opera House Orchestra and Willoughby Symphony Choir. The programme was closely modelled on the well-known English institution of the same name. Preparation was rather a rush, especially of 'Praise to the Holiest' from Elgar's *Dream of Gerontius*, but we made it! The concert itself was a lot of fun.

Lots of audience participation from a full house, Queen Victoria and entourage present, fireworks, and masses and masses of paper streamers.

Now we are rehearsing for Rachmaninov's *The Bells* to be performed with SUMS, MUSCUTS and the Sydney Youth Orchestra. We'll be having a joint rehearsal camp in August, which should be a lot of fun. We are also rehearsing for the second semester Graduation ceremonies. We'll be rehearsing for our Christmas concert soon, too, although the programme is still very undecided. At least we have no shortage of things to rehearse!

Jill Kaldor

(continued from page 3)

stuff likely to be of musical and/or social interest to the readers. This includes a few in-jokes and so on, from time to time. *Erato* is not aimed at the general public. If those members of the general public who do happen to see a copy of *Erato* find that there's some stuff they can't follow and some in-jokes they can't plumb and/or they get the impression we're more interested in other things – when the music stops – than in just talking about the music, then fair enough! It's a house journal for in-house readers. Let's not censor ourselves for the sake of what "other people" (whoever they may be) "might think".

WHAT'S NEXT FOR ERATO?

Well, it depends what you contribute. Life's a bit like that. Instead of telling the person next to you in rehearsal that *Erato* should have more or less about this or that, write a short (even if somewhat incomplete) article on a subject you think is relevant and

We came, we saw, we Berliozed until the scaffolding shook! Our only musical venture since our last Eraticle has been the combined performance of the Berlioz *Requiem* on June 10th, which was conducted by Richard Gill. The choirs involved (namely FUCS, AUCS, Graduate Singers, Adelaide Harmony Choir, Adelaide Chorus plus a few wandering choristers who popped in for Dress Rehearsal...) were largely ignored in the single revue – we were referred to as "well-balanced" and coming "...a poor second to the over enthusiastic brass and timpani...". The venue, the Adelaide Entertainment Centre, was a disappointment for many of the choristers – with the acoustics of a basketball court, it was a bit of a let down – but the reception held by the Centre after the concert made up for this...in fact, after each chorister had sampled a few dozen glasses of the yummy champagne, no negative comments could be heard...

Socially, FUCS have also been keeping busy. Although the PCP was hosted by a friendly AUC, FUCS made up for this by hosting the "Berlioz Ball". This gala event, held at the Orphanage Function Centre on the 26th of May, was well-attended by hundreds of partying choristers (in spirit anyhow...) A great time was had by all, and thanks once again to the one, interstate chorister who attended, making the publicity which was sent to most choirs, so worthwhile!!!

The next item on the agenda for the choir is another combined concert – this time with Walford Girls School. We will perform a Mozart Mass, although which one I cannot report, as all those that actually listened at the last committee meeting are out of state at present! However, our intrepid conductor will be reunited with the 14 year old "Kynanites", which form the most enthusiastic soprano section I've ever seen, which will be worth seeing anyhow! The concert will take place on the 17th and 18th of August...

We are also set to begin rehearsals for a recording with the ABC of pieces including the works by Kynan Johns and Phillip Noack, which were performed as part of our last FUCS concert, held on the 7th of April.

Lynn Schrale

The Fundraising FUC

send it to Jen. Even if your comments are incomplete, misguided, cretinous and plagiarised from record sleeves, at least it might stimulate someone else to write in, saying a bit more. And DON'T TALK TO THE PERSON NEXT TO YOU DURING REHEARSAL!

By the way, any unsigned articles in this issue are probably by me (as usual).

Bagga

Tot ziens!

Well thinking back to the last *Erato* it's rather difficult to remember everything that's happened (SCUNA is like that), but I think they consist largely of a concert, a party, and a selection process.

The concert was a successful affair. We performed Fauré's *Requiem*, Bernstein's *Chichester Psalms*, and Britten's *Five Flower Songs*, prepared by our inimitable chorus master Kristen Clark and conducted by Trish Shaw to a packed church (about 200 people). Amy Johansen played organ, Geniveve Lang harp and Stuart Lees percussion. The soloists were Terry Den Dulk and our very own Helen Thompson. The review was very positive. I believe the sopranos received a special mention for their 'purity of tone'. Make of that what you will.

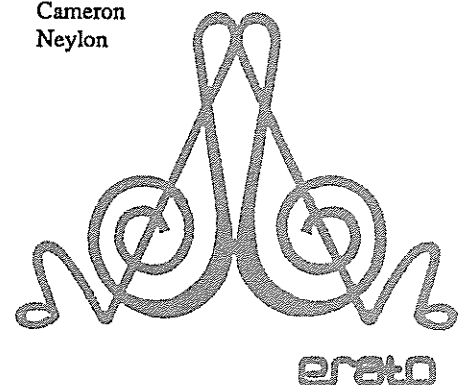
The party was very pleasant, held in Gyfford's wonderful residence in Lyneham. The last of us were eventually kicked out about 3:30am if I remember rightly, but my memory is somehow not entirely clear. The general conclusion was that the entire evening was very successful and everybody had a good time. I'm not sure of Solomon's official opinion however.

The other major thing we have done is chosen a new conductor. Having a conductor living in Melbourne became just too difficult so we auditioned several people and eventually appointed Andrew Robinson (Kris was offered the job but turned it out down due to her totally incomprehensible work load. That girl does too much work!) Anyway, Andrew is taking over the conductorship after our 6th August concert to lead us in our Christmas Concert which is looking at the moment to be built around the Handel *Coronation Anthems*.

But before the Christmas concert is 6th August, when we will be performing a free concert at the War Memorial. As well as repeating the Fauré we will be performing popular songs from both World Wars as well as contemporary music about war including a movement from Barry Connyngham's *Imaginary Letters*. We have a rehearsal camp the weekend before the concert, – a little unusual but we'll tell you how it works later.

Meanwhile, enjoy life and don't let the chickens get you down!

Cameron
Neylon



PUCS

Since Sydney IV (when we sent over one of the largest and most boisterous contingents of PUCS to have been seen at an IV in quite a long time), there have been more newsworthy events in the PUCS world than you would want to poke a stick at. (Your stick-holding arm might get very tired.) I have no idea how interesting (or otherwise) they will appear to everyone else in AICSA, and so I'll throw in the lot and let Bazza sort it out.

PUCS does "Hammerstein and Friends"; some of the lyrics are very silly.

Returning from Sydney IV, our interstate travellers were back just in time to start rehearsing for our performance with the W.A. Symphony Orchestra in their "Hammerstein and Friends" concert in March. We had a generally enjoyable time learning some of Rogers and Hammerstein's greatest hits, highlights of which included 'There is Nothing Like a Dame' (sung with great gusto by the tenors and basses, both during the concert and for several weeks afterward), 'June is Busting Out All Over', and 'When You Walk Through a Storm'. Many of the songs have very silly lyrics, and I perceive a large number of potential review items if any of us actually can be bothered organising them. The concert went smoothly, with only the minor hiccups (such as the orchestra having versions of some songs which were different from the music which we got) that one expects when dealing with a bureaucracy such as the ABC. It was a lot of fun to sing, and a great introduction to PUCS for the many new members who joined this year.

Great changes occur on Committee; local export trade in choristers thrives.

We have had some shuffling of Committee positions, as various people were forced to resign due to work pressures or because they were moving to Melbourne (see below). We lost a Vice-President, a Fundraising Officer, and one half (and then the other) of our Publicity Officer (who is normally a group entity composed of two people). We're sorry to see them go, but anticipate that the new Committee members who have been coned into nobly taken over the positions will do an excellent job in their new roles.

A very large amount of traffic has occurred lately between PUCS and the rest of Australia. Our former Treasurer and occasional composer, Cameron Neylon, started the trend when he left for Canberra to engage in unspeakable experiments and research at the ANU. Vicki Hodgkin left in hot pursuit of him several months later, and is still there as I write. Mark Flanigan, one-half of our Publicity Officer, and Mel Smithin, our Fundraising officer, have both moved to Melbourne. Bronwyn Ife, our loudest and blondest soprano, also visited fair Melbourne for a little while, where I'm told she indulged in unmentionable activities with a MonUC

named Winston in a kitchen. And Dean Economou (the Immediate Past President, and currently 25% of the tenor section) who has a real job and far too much time and money to waste, has been just about everywhere. In return for the good care you've been taking of travelling and expatriate PUCS, we looked after Carolyn Edwards from MonUCS while she was here.

A new world order begins: new patrons, a new mascot, and more wedding gigs.

We also have new patrons (one of whom was one of PUCS' first conductors), and a new mascot called Awkward the Duck. (I understand a soul-transference ceremony will take place, or already has, to invest Awkward with the soul of our old mascot Cecil B. de Duck.) We will possibly be incorporated (we're still waiting to find out if we filled out all the paperwork correctly), and it looks like we'll be able to make quite a bit of money from wedding gigs. We participated in Perth's recent Wedding Expo (thanks to a great deal of hard work put in by some dedicated PUCsters) and it looks like the money we spent on it will pay off, as we've had several requests to sing at weddings already.

PUCS members enter the Electronic Age with a vengeance.

PUCS has also been making its presence felt on the electronic frontier. The PUCS electronic mailing list (pucs@gu.uwa.edu.au) was born some time ago (I think it was early this year), but the traffic for the most part just consisted of Committee people talking about Committee business, and Dean Economou saying "I agree". But the whole list suddenly exploded into activity about two months ago, as a number of vocal altos and sopranos joined the list and started making noise (encouraged by myself). Since then, the mailing list has produced (according to the student Guild's systems administrator) more traffic per person than any other mailing list at the University, and has produced profound and wide-ranging discussion on such varied topics as: whether you can tongue someone over the 'net as well as finger them; the nature of human and other intelligence (which actually started off as a discussion about the Dischord Editor's new dog); and whether you would ever wish to plumb a tenor's depths, and what sort of equipment you would need to do it.

By the time you read this, PUCS will probably also have a home page on the World Wide Web. (I told the Committee I would produce one early this year and make PUCS the first AICSA choir with a Web page. However, I completely failed to get this done until I was spurred into activity by the realisation that three other AICSA choirs had beaten me to it.) I'm sure someone will mail the address to choral-net, so that all you avid web-hoppers can have a look at it.

The future: a free-for-all Church concert, and a great deal of Handel.

This week (mid-July) we are getting paid to sing in a concert at a newly-built Uniting-Church-and-community-centre. This should be a lot of fun, as we were given carte blanche to choose whatever music we thought would be entertaining to sing. We eventually hit on *Zadok The Priest* (loud, and entertaining for the masses), which we are singing in our September concert, *Evacuee* (an Enya song, arranged for SSAA and assorted tenors by one of our members), and several pieces out of the PUCS songbook. The church is very spiffy-looking and sounds pretty good to sing in, and I imagine there will be a suitably unruly PCP afterwards.

But the big event that we're all preparing for is our Handel concert in September. The walls of Winthrop Hall (at the University of W.A.) will echo with the sounds of not one, not two, but all four of Handel's *Coronation Anthems*. We're also doing Handel's *Ode for St Cecilia's Day*, and the orchestra will play one of his (as yet unchosen) concerti grossi. Slightly stunned by the success of last year's Mozart concert (we made a profit of four thousand dollars or so), we've decided to try doing a large-scale concert again this year. Just as we did last year, we've organised crowd-drawing soloists (soprano Lisa Harper-Brown and Perth tenor Aldo di Toro) and orchestra (the Ensemble Arcangelo, led by violinist Paul Wright) and are waiting with bated breath to see if the success of last year's concert was just a fluke or not. The great efforts being put into publicity are almost certainly what made a difference, though, so we anticipate that this year's concert should be even more successful than last year's. Hugs and kisses, and we hope to see you all at Perth IV in '97.

Arran Stewart

EDITORIAL POSTSCRIPT

I'd like to thank all those who have contributed to *Eratos* 72 - 77, including (but not limited to) Catherine Campbell, Brian Polli, Dave Rodda, Noel Wilmott, James Lever, Barb Sheppard, Crit, Andrew Howell, Celia Brissenden, Andrew Wailes, Natasha Carpenter, Prof D.C. Colgrave, Mark Chapman, Sara Pleasants, Julia Ife, Andy Turner, Shivaun Kilbain, Rik Allen, Peter Tsoulos, Donna Moorfoot, Melanie Smith, Beth Warren, Lydia Blackburne, Debbie Grace, Kim Burley, Philip Wilkie, Dean Ransevycz, Steven Young, Craig Miller, Jeff Christensen, Cinnamon Innes, Cassandra Schmiede, Dean Economou, Tim Golding, Erica Nielsen, Michael Winikoff, Geoff Coates, Malcolm Herbert, Caro Field, Fiona Smith, Christie Anderson, Damien Hurrell, Cindy Gallois, Helen Penrose, Jen Cunniffe, Jane Libbis, Stewart Skelt, Tim Daly, Kath Tomkins, Jill Kaldor, Kanela Giannakakis, Fiona Porteous, Brian Leaver, Michael Sawyer, Sarah O'Brien, Liz Keogh, Alex Chubaty, Tania Q. Duffield, Darren West, Arran Stewart, David Greagg, Ewart Shaw, Leanne Veitch, Lynne Schrale, Anna Simpson, Cameron Neylon, Kirsty Ellem, Dermot McGuire and everyone who did things worth writing about!

THE CHORAL PURITY TEST

At last, we hear you cry! After many long years of suffering tests that only Americans could understand, only British could understand, or no-one could understand... After exhausting ourselves on tests that were too short, too long, too boring, too pointless or too sick... After struggling determinedly through tests that simply were not made for choristers... HERE IT IS!!!

THE CHORAL EXPERIENCE PURITY TEST V 0.1 Important: This is a "beta" version. Any feedback or corrections would be appreciated. Also, please send your scores to us so we can compile a rating scale. Send scores to winikoff@cs.mu.oz.au.

This test is also available at <http://www.cs.mu.oz.au/~winikoff/mucs/pure.html> The final version will also be available as a PostScript™ file.

The test consists of 15 sections, each of ten questions. All technicalities count. Your score is the total number of "yes" answers. All questions are worth one point (unless otherwise stated). CPS – A Chorister of your Preferred Sex. Choir – An AICSA choir. The authors of this test are Leanne Veitch (mainly) with WWW'ing and editing by Michael Winikoff

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6. "I'm just an email junkie..." OR Choristers on the Internet
7. "Ooh! Silk!" OR The Tactile Chorister
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Section One: "Laude Nomen ..." OR The Basic Chorister

1. Have you ever been a member of a choir?
2. Can you sing "Laude" by heart?
3. ... all four parts?
4. Have you ever sung in a concert?
5. Have you sung in more than 20 concerts?
6. Have you ever made a prominent mistake in a concert? (The "Elephant! Oops!" Question)
7. Have you been on a choral camp?
8. Have you been to a festival? (parties count)

9. Have you experienced a Musical Orgasm (or Melting Moment)
10. Have you won a morals award?

Section Two: "This is your president speaking..." OR The Committed Chorister

1. Have you ever been on a committee?
2. ... more than once?
3. ... more than three times?
4. Have you ever been on the executive?
5. Have you ever been on an IV committee?
6. Have you ever been Convenor?
7. ... more than once? (The Noel Wilmott Question)
8. Have you been on IV committees in more than one state?
9. Have you been on the AICSA executive?
10. Have you held all positions on a committee?

Section Three: "Dear Editor, ..." OR The Published Chorister

1. Have you ever written a letter to *Erato*?
2. Have you ever been flamed in *Erato*?
3. Have you ever written an article for *Erato*?
4. Have you ever edited *Erato*?
5. Have you ever had a composition of yours performed?
6. ... and were you conducting? (The Kynan Johns Question)
7. Have you ever sung a solo in a concert?
8. ... and stuffed up? (The Chris Stevenson Question)
9. Have you ever contributed to a society magazine?
10. Have you ever edited a society magazine?

Section Four: "This is your EIGHTEENTH IV?!" OR Choral Stamina

1. Have you ever been concurrently a member of 3 or more choirs?
2. Have you been a member of all AICSA choirs? (not necessarily at the same time) (The David Woodgate Question)
3. Have you been to an IV?
4. ... more than one?
5. ... more than two?
6. A cycle? (We'll define a cycle as seven consecutive IVs)
7. ... two cycles? (14 consecutive IVs)
8. Were you going to IVs before some of the current IVers were born?
9. Have you been in choirs for more than 20 years?
10. Have you sired/borne a chorister?

Section Five: Acts of the Choristers OR The Social Iver

Have you ever:

1. Appeared in "Acts of the Choristers?" (The Jeff Christensen Question)
2. Appeared in an IV revue item?
3. Won an IV revue?
4. ... twice in a row? (The Michael Winikoff Question)
5. Won the Wooden Spoon?
6. Played Sog Ball? (includes goal posts)

7. Participated in "Pressies PJs"? (not just as spectator)
8. Participated in IV sculling?
9. Won an event at IV sculling?
10. Won an individual event at IV sculling? (The Mary Nettle question)

Section Six: "I'm just an email junkie..." OR Choristers on the Internet

Have you ever:

1. Posted to Choral-Net or Chat?
2. Been the top poster on 'chat'? (The Tania Q Duffield Question)
3. ... more than once?
4. Possessed a Choral-Code?
5. Been a Choral-Announce Liaison?
6. Had a Chatter-to-Chatter romance?
7. Appeared in a Choral-Chat revue item?
8. Talked on the computer to a chorister for more than an hour?
9. Got in trouble for too much time/email (The Nat Levin Question)
10. Had Netsex/Cybersex?

Section Seven: "Ooh! Silk!" OR The Tactile Chorister

Have you ever:

1. Worn silk or any other tactile material for the purpose of attracting other choristers?
2. Been attracted to a chorister by what they were wearing?
3. Participated in a choral group hug?
4. Participated in a choral group massage?
5. Been the subject of a choral group massage?
6. Participated in a chain massage at a choral event/rehearsal?
7. Participated in a choral bed cram?
8. Participated in a choral bunk cram? (The Lynn Schrale Question)
9. Participated in a choral bed / bunk cram and had the bed / bunk break under the strain?
10. Worn nothing but silk to a choral event? (The Philip Wilkie Question)

Section Eight: Splash! OR The Soggy Chorister

Have you ever:

1. Been in a spa with other choristers?
2. Been in a spa with more choristers than the spa was designed to take?
3. Participated in intimate activities with a chorister in a spa?
4. Participated in intimate activities with more than one chorister at the same time in a spa? (The Damien Day question)
5. Sung "Laude" or "N'Kosi" in a spa?
6. Been skinny-dipping at a choral event? (The Liz Keogh question)
7. Spent more than six hours in a spa?
8. Been in a shower-cram at a choral event?
9. Been in a shower cram with > 10 choristers?
10. Participated in a water-fight at a choral event?

Section Nine: "Hic!" OR The Drunken Chorister

Have you ever:

PURITY TEST (CONT)

1. Drunk alcohol at a choral event?
2. Been drunk at a choral event?
3. Been drunk and made an absolute idiot of yourself at a choral event?
4. Partaken of the famous Adelaide Punch? (The Kathy Pope Question)
5. Remained sober after partaking of the famous Adelaide Punch?
6. Attended the Pub after rehearsal?
7. Attended the Pub after every rehearsal leading up to a concert?
8. Performed a revue item whilst intoxicated? (The Leanne Veitch Question)
9. Drunk antiseptic believing it to be alcohol at a choral event? (The Donna Flood Question)
10. Thrown up due to excessive consumption of alcohol?

Section Ten: "Mmm! Doughnuts!" OR Choral Grazing

Have you ever:

1. Tasted chocolate?
2. Tasted Homer Hudson ice-cream?
3. Eaten a whole tub of Homer Hudson ice-cream? (The Adrian Corston Question)
4. Drunk Jolt? (The Crispin Harris Question)
5. Drunk Guinness? (The Dr. Kate Question)
6. Been drunk on Guinness?
7. Conquered "Death by Chocolate"?
8. Ordered a pizza at a choral event?
9. Grossed out other choristers by eating MacDonald's at a choral event?
10. Embarrassed other choristers by singing in McDonald's?
11. Embarrassed yourself by even going to McDonald's?

Section Eleven: Over Hill, Over Dale... OR Long Distance Choristers

Have you ever:

1. Traveled interstate to see a choral friend?
2. Traveled interstate to a choral event?
3. Traveled through three or more states for a choral event?
4. Traveled internationally to a choral event?
5. Participated in National Never-Never? (The Timbo Bimbo Memorial Question)
6. Traveled interstate to attend a choral concert?
7. Been romantically involved with an interstate chorister?
8. Been on an interstate choral "nookie run"?
9. Hosted a choral event that was attended by interstate choristers?
10. Been an international member of an Australian choir? (The Mark Barton & Michele Ploessel Question)

Section Twelve: Pure as the Driven Slush OR Choral Fore-play

Have you ever:

1. Touched a CPS?
2. Held hands with a CPS?

3. Kissed a CPS on the lips?
4. Hugged a CPS?
5. Massaged a CPS?
6. Kissed a CPS below the neck?
7. Lusted after a CPS?
8. Rubbed noses with a CPS?
9. Touched the thigh of a CPS?
10. Nibbled the ear of a CPS?

Section Thirteen: "Look Ma! No Hands!" OR Choral Relationships

Have you ever:

1. Been sexually aroused by a chorister?
2. Been sexually aroused for more than one hour continuously by a chorister?
3. Been sexually aroused while dancing with a chorister?
4. Been sexually aroused during a non-sexual activity?
5. Been on a date with a chorister?
6. Gone out with a CPS more than twice?
7. Gone out with more than one CPS at the same time?
8. Lived with someone you were dating?
9. Played a game that involved kissing with choristers? (i.e. Spin the Bottle)
10. Given or Received a Hickie?

Section Fourteen: The Nocturnal Chorister

Have you ever:

1. Given or Received a Bazza Special?
2. Had sex with a CPS?
3. Had sex with more than one CPS?
4. Participated in a choral threesome? (Menage a choir?)
5. ... a choral fivesome or more?
6. Had sex with a member of your own voice part?
7. Had sex with a virgin CPS? (Other than yourself)
8. Had sex with a conductor or accompanist?
9. Had sex with all siblings in a choral family?
10. Had sex with someone at least ten years younger or older?

Section Fifteen: "You've done it WHERE?!!!" OR Planes (freedom) Trains and Automobiles

Have you ever had sex:

1. At a choral camp?
2. At an IV?
3. On a Plane?
4. On a Freedom Train?
5. In a Spa?
6. On a Piano? (The Jo and Andy Question XXX)
7. In a Piano? (How? — send answers to the authors)
8. In a public place?
9. In a rehearsal venue?
10. ... while there was a rehearsal or concert?

PAPER

Every choir uses paper; in scores, leaflets, posters, membership cards, tickets etc. So, let's look at stationery for a few minutes.

Why is stationery called stationery anyway? Is it still stationery if it's not stationary? Well, "stationary" means not moving, a station is a stationary place to which one goes, rather than it coming to one. "Stationery" is paper, pens, pencils, rubbers, white-out etc that one purchases from a stationer. The first stationers were merchants who sold their wares (scriveners' requisites) from fixed places within Old St Paul's Churchyard i.e. stations (ex-cell-ent!) allotted to them by the Dean and Chapter. This was in the fifteenth century, 200 years before the Great Fire thus Old (not Wren's) St Paul's.

A little bit of tradition swept away by modernisation is foolscap. An early paper manufacturer made paper in a convenient (and thus popular) size and the size became associated with his watermark of a court jester's hat i.e. a fool's cap thus "foolscap". These days there are 3 sizes of foolscap viz Australian, American and Metric. Australian is 206 mm wide, American is 215 mm wide and Metric (F4) is 210 mm wide i.e. the same width as A4. And they have three different lengths, all about 330 mm. Aaargh!

The metric system is best known in the A sizes. These are based on a oblong sheet with area of 1 square metre, with proportion of $1:\sqrt{2}$. This is A0 (A nought). Cut it in half and the proportion of length to width is still $1:\sqrt{2}$. Gosh! Call that A1, cut it in half again and the proportion of length to width is still $1:\sqrt{2}$. Gosh! This is very convenient but, for
(continued on page 18)

BALL!

The SUMS Ball

A rite of food, dancing & tradition

(with the occasional sacrifice to the
Spirits of the Earth)

Date: 30 September 1995

Venue: Holme Refectory,
University of Sydney

Theme: The Rite of Spring

Bullsheets & Booking details will be
forwarded to societies in August

MonUCS

Since the last edition of this prestigious magazine MonUCS seems to have finally moved into a happy status-quo, without the turmoil of conductor changes and vast drops in membership that we have seen in recent times.

We had a very active O-Week campaign during which we signed up the usual number (about 80-ish) of freshers in spite of competition from the newly formed Music Department choir. Of course there was some drop-off, but we are still left with 40-50 core singers (oldies and freshers) who are dedicated to the choir, which is a good thing.

Fresher camp was smaller than usual, but good fun, and revealed some previously hidden talent in the line of revue acts - we discovered a comedy duo and a brilliant jazz pianist, so maybe MonUCS might get itself together for a decent act at Canberra IV...

Our second camp was pretty big, including inter-staters and a number of MUCS who were singing with us for our first concert.

Our May concert of the Rachmaninov *Vespers* was a HUGE success - thank you to everybody involved, and especially to the inter-staters who gave up their time to come and increase our numbers (especially in the Tenor section.) We had a very decent audience due to our effective publicity, including saturation of the Russian community, and we actually made a modest profit. NOW WE HAVE MONEY IN THE BANK!! This is a good thing, as our finances have been a little bit dodgy for the last year or so!

As our concert was held in Carlton, so close to Melbourne Uni, our PCP was visited by many MUCS (and in fact hosted by one - thanks Claire Hussey!). The PCP was the scene of yet another 'Winston' incident, with Foetus on hand to clean up - AGAIN!!



Since then we have been rehearsing for a concert to be held on 25th August: 'Americana' comprising, strangely enough, a range of American music - from Randall Thompson to Manhattan Transfer! Following this concert we'll be performing again on 7th October, doing 'Folk Songs From Around The World'.

On 16th July we hosted the Soprano Aria competition, won this year again by the

beautiful Dame Kirribili Warbler (of Melbourne Minifest fame), alias Peter 'Chicken' Campbell. We also co-hosted the Melbourne Choral Ball the night before, which was the glittering success that the previous two have been. We were all pleased to have some contact with our friends from other states at these events, as we're missing you all without a festival to attend in the near future.

We have recently been joined by two (now ex) PUCS - 'Mark' and 'Mel' - WELCOME!

We were also paid a visit by another PUC, who took the opportunity to sample the local talent (Winston is such a busy boy!)

Next Tuesday is our AGM, so the committee will be changing, we'll post an up-dated list on Choral-Net, for those of you who like to keep up with the comings and goings of choral committees. [See page 23 - Ed]

Come and visit us if you're in town, or come to our Annual Dinner, which is on Saturday 16th September!!

Love to everybody,

MonUCS!!

Jane Libbis



ALBURY

[Ed - Yes folks, there is life in Australia outside the capital cities! Here's an Eraticle from Kirsty Ellem in Albury about the relatively modest choral delights available there. A few paragraphs seem to have been chewed up in the email process.]

Picture if you will Long, late night, Red wine, pleasant company and interesting conversation. Finally home, flashing answering machine ...James "blah blah blah", "dinner blah blah blah", Bazza "Call me".

A message from Baz? Phone Call : "Can you write me a piece on why or what's not happening or happening in choral music at Charles Sturt University?"

"When do you need it?"

"Thursday (It's Tuesday)

"um OK."

I attend the Murray Campus of Charles Sturt University which is based in Albury-Wodonga. In your various IV (or other) travels

it is likely that you have travelled through or flown over the twin cities of Albury and Wodonga, snuggled happily in a valle [.....? Ed.]

Here are some made up statistics to illustrate a point.

Student Population Monash 40,000

MonUCS Membership 120

% of population in MonUCS 0.3%

Based on the above imagined figures

Student Population CSU 2,000

population who would sing in choir 6

From these generalised, imagined, badly put together statistics it is shown that there is a very small element in the student population interested in choral singing. This really makes it rather difficult to run a choir and particularly difficult to fi [.....? Ed.]

So this is the current situation for UCS/UMS type choirs at CSU. However, all is not lost. The Conservatorium in Albury exists under the auspices of Charles Sturt University

and it is home to the Murray Conservatorium Choir. The Murray Conservatorium Choir is a community [.....? Ed.]

The next concert is *Carmina Burana* (It's the year for it!) on 9th September in Albury and 10th September in Wangaratta. The choir joins with two other choirs, the Wangaratta Choristers and the Beechworth Singers to present this event as the Three Choirs Fe [...? Ed.]

The Murray Conservatorium Choir Choristers include an ex-FUC (Dr Victor Karaffa). The choir also tends to attract a number of Medico UCS/UMS who sing with the choir while they are posted in regional hospitals. Drew Heffernan has been one of these and H [.....? Ed.]

If we head back to our 6 students likely to sing in a choir we can remove 2 who under the influence of sport and sports frenzy (this is an area that has a Festival of Sport). So we will find our four likely students singing in the Murray Conservator [.....? Ed.]

Kirsty Ellem

NOTE BASHING TAPES

The article 'Learning from Recordings' in *Erato 76* mentioned the idea of "note-bashing tapes" (hereafter called NBTs). I would like to discuss two aspects of such tapes – their desirability, and a particular method of producing them.

On the question of desirability, let us look at the function of rehearsals for a choir engaged in preparing for a concert. There are two main objectives to be achieved:

1. All members of the choir have to learn the notes for their respective parts.

2. All the parts have to be put together into a musical whole, with the appropriate dynamics and tempi.

The latter (which requires a conductor, and the assembly of all the choristers in one place) cannot be achieved until the former (which does not necessarily have these requirements) has been adequately dealt with. In my experience, a lot of rehearsal time is generally spent on note-bashing, and quite often, some is still found to be necessary when the concert is only a few weeks away, and when the whole emphasis of rehearsals should really be on putting the finishing touches to the works being rehearsed.

In essence, I agree with the statement that "Note bashing is part of building esprit de corps" in a choir. It is important, from both a social and a musical point of view, that this bonding between choristers occurs. Personally, though, I often find that there are some tricky bits that I don't quite hear often enough during note-bashing at rehearsals to feel really confident that I know them, whether this be for reasons of pitching the notes, getting the timing right, or simply fitting the words in properly. Some work between rehearsals is therefore required.

While some people may scorn the idea of using NBTs, and regard them as being somehow demeaning to them as musicians, I'm only an average sight-reader, and I don't have the necessary keyboard skills to play

through a line of music accurately enough to be able to learn it, let alone through all parts at once, so that I can hear my part in context! I assume that this is also true of many other people. Some may not even have access to a piano or to some other suitable instrument. Therefore, I see NBTs as being a real asset to a choir's preparation for a concert. If every member of the choir can rapidly learn his or her individual part with confidence, then the bulk of rehearsal time can be spent on actually making music, by working on the ensemble as a whole. I think that the satisfaction achieved from this is even more instrumental in building esprit de corps than mere note-bashing can provide. I don't agree with the view that "if you need practice tapes you should have chosen an easier programme, called more rehearsals or been stricter about rehearsal attendance policy". Rather, I think that NBTs provide a means of rehearsing more difficult works to a higher standard in a shorter time than might otherwise be possible, and this can ultimately be a much more rewarding experience.



This brings us to the types of NBTs available. Several were mentioned in the previous article. Over the past six months, I have been involved in the production of some NBTs by the computer and synthesiser method. This involves transcribing the relevant parts of a musical score into a string of text, which is then interpreted by the computer program and played on the synthesiser. This may sound like a tedious process (and it is), but the results make the

effort worthwhile. The only prerequisite is the ability to interpret a musical score (i.e. knowing what the notes are called, how long they are, etc.). Some typing skills and a bit of patience are also useful ingredients.

The advantages I see in this method for producing NBTs, (compared with using recordings of actual performances, or recordings of people playing or singing the various parts) are:

1. It is easy to produce separate tapes for the different voice parts, with the relevant voice being emphasised, and everything else occurring in the "background".

2. It is possible to include as much or as little of the orchestration for a piece as is required to give the necessary cues, but not obscure the voice parts.

3. It is very easy to produce slower versions of difficult pieces for initial learning, with the full-speed versions available for the later stages of practice.

4. If a NBT is subsequently required for a work that has already been transcribed, but with a different interpretation (e.g. speeds, voice allocations, instrumentation), it is quite easy to make the required changes and produce a new set of tapes.

There has been a lot of positive feedback from people who have used these tapes. Any choir wishing to produce tapes for particular works would, of course, need to ensure that the questions of copyright and performance rights were adequately addressed.

The software is currently able to run on an Atari or a SparcStation, with a PC version still under development. A recent addition to the program provides the facility to produce MIDI files from the text input, and these can be played with any software that can read standard MIDI files.

Barbara Sheppard

DON'T DREAM IT — SING IT!

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PAPER, STATIONERY ETC

(continued from page 15)

graphic design, one might prefer to design posters etc based on the golden mean. I forget the exact figure but it's about 1.32:1. So you can print on a standard size and trim a bit off the end. For that matter, you can do posters in any size you like e.g. if you want something long and narrow the printer will probably print them in pairs on a regular sheet and cut it in half down the middle. And you needn't restrict yourself to rectangles (whether square or oblong) — ordinary guillotines can be used to cut to any polygonal shape (regular or irregular) provided that there are no internal angles. Whether this suits your next handbill or poster design is up to you but stick to A4 for letterhead — it's much easier all round.

Many vocal scores are somewhat smaller than A4 — they're printed on another metric size from the B series. This is based on a sheet of $\sqrt{2}$ square metres (B0) which can be divided in the same way as the A series. This means that B4 is bigger than A4 and smaller than A3. Specifically, its linear dimensions are the geometric mean of the neighbouring A sizes (i.e. $\sqrt{\sqrt{2}} = 1.1892$). Many vocal scores are about B5 page size (i.e. B4 sheet size 250mm X 353mm). The only commonly available photocopy paper available in B4 ex-factory is Reflex, although any paper can be cut to any size you like on special order.

And if you want to send something to someone you have to put it in an envelope. Obviously you can't fit an A4 sheet in an A4 envelope without it buckling a bit so envelopes are made in standard sizes a bit bigger than the paper. Thus, for A4 flat sheets you use a C4 envelope. If the envelope's not white it might be manilla (a very pale buff, usually with a sheen) but these days it's more likely to be Strong Gold which is a deep mustard colour. Envelopes come in three common styles — pocket (a straight flap along a short edge), wallet (a straight flap along a long edge) and banker (a triangular flap along a long edge). Window face means window face and plain means without a window face. Standard business size is big enough for an A4 sheet folded into 3, it's called DL (110mm X 220mm). Deluxe personal stationery envelopes are C6 (to fit an A6 note or invitation) and ordinary little personal correspondence envelopes are 11B. Not B11.

Glossy paper has a coating to make it glossy. This is typically of white clay (kaolite) with a minimum coverage of 10 grams per square metre. This stops the ink soaking into the paper which makes things look brighter and sharper. If the coating is polished it's glossy, if it's not polished (by buffing - all this is done at the point of manufacture of the

paper, not later) it's matt. The coating adds weight without adding much thickness, so glossy paper is, on average, denser i.e. it's heavier than it looks. Someone had the bright idea of classifying amounts of coating by calling them A2, A3, A1, A1+ which might be confused with paper sizes. Bummer. The ordinary glossy you'll get if you just say "Something glossy but not too dear" will be A2 i.e. minimum of 10 gsm coating.

Just to celebrate the defeat of the GST, Paul promptly put up Sales Tax an extra 1% and did it *again* recently. Recycled paper is exempt from Sales Tax but there are a couple of buts. The exemption only applies to 100% recycled paper which means most of the fancier grades (glossy, textured etc) which have only 80% recycled fibre are not exempt. And the exemption also depends on the

intended end use. Some uses qualify for exemption, some don't. The Sales Tax system was never designed to accommodate this distinction and sometimes you end up paying Sales Tax on stuff that should have been exempt. On the other hand, recycled copy paper is presumed to be intended for approved exempt purposes so it's exempt no matter what you do with it. And sheet music is exempt from Sales Tax anyway, under Section 52 of the Sales Tax Act (I think — don't quote me on this!) UNLESS it's an advertising jingle! And if you think that's all unnecessarily anomalous, it's *nothing* on the legal arguments over whether TimTams are a foodstuff (no Sales Tax) or confectionery (lots of Sales Tax).

Moral: don't handle stationery with fingers all chocolatey from TimTams!

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AICSA ARCHIVES

One of the more significant problems facing AICSA (or indeed any) archivist is that of lengthy changeover periods, especially where the interstate transportation of 15 or so bulky archive boxes is concerned. It appears that the most recent changeover was no exception to this rule. The bulk of the archives finally made their way to Melbourne some months after the elections at Melbourne Minifest last year. This seems to be almost an inherent part of this position so let's concentrate on what's happening now.

The fact that AICSA has devoted a specific office-bearer to the maintenance of the archives shows that our beloved historical records are regarded with a fair degree of importance. As expected, the vast majority of the material contained in the collection consists of correspondence, financial records, minutes and other exciting items of that ilk. And so it should, as this is the most effective way of maintaining a record of choral festivals gone by and this can only serve to assist present day and future festival committees and historians.

However, to the average chorister, most of the above items would not hold a great degree of interest. I'm sure that if I were to present a collection of old correspondence at Canberra IV '96, some would give it a quick glance but dismiss it just as quickly (except maybe for a

SCUNA committee list from the late 1970s that had a Richard Barrett listed).

I feel there is a general lack of items representing the lighter side of festivals — and heaven knows that this lighter side is one of the stronger features which draws us to these festivals in the first place. I am referring to items such as T-shirts and photos (of the sculling, presidents' pyjamas race, academic dinner etc as well as the group photo). These items are contained in the current set of archives — examples, however, are few and far between and I think it would be generally beneficial if such items were made to be considered the rule rather than the exception.

"So, how can I help you, Brian?" I hear you ask. Aah, that's the spirit. If one word could encapsulate what I'm getting at, then "SEND" would do just nicely. At this stage, my main items of interests are IV (and, of course, Minifest) minutes, IV financial records, IV correspondence, IV publicity items (posters, handbills, newspaper ads), IV concert reviews, IV bullsheets, festival information booklets (FIBS), concert tickets and programmes, photos, T-shirts (I'm sure you don't all wear those ancient festival garments that often!) and general festival regalia (e.g. Hobart IV '92 hat, Adelaide IV '94 boxer shorts). Although I would prefer straight out donations of goods, if you would

rather lend items out for festival display purposes I will be more than grateful. Bottom line: the more material I have to work with, the more exciting things I'll have to show you at festivals.

It would be great if currently active festival committees could bear the archives in mind and put items aside as the festival progresses. This will (a) give you a complete record of the festival from which future committees will be able to benefit and (b) make my job easier as I won't have to spend years after the festival trying to locate bits and pieces. So, to the Liz Keoghs and Sarah Penns of the world... please consider.

I am still a fair way away from sifting through everything (there's enough to keep me busy for a while). From my general browsings, I have a fair idea of what I'm working with. For the moment though SEND SEND SEND! I would prefer having too much rather than too little material. If you have any items you wish to donate to the archives, whether it be on a committee or personal basis, please send to your heart's content. Post items to 116 Crookston Rd., Reservoir, Vic 3073. I will be most grateful for any input, ideas and suggestions regarding the archives. So please email me at bmpoli@mf01.cc.monash.edu.au or ring me on (03) 9460 7587.

Brian Polli, AICSA Archivist

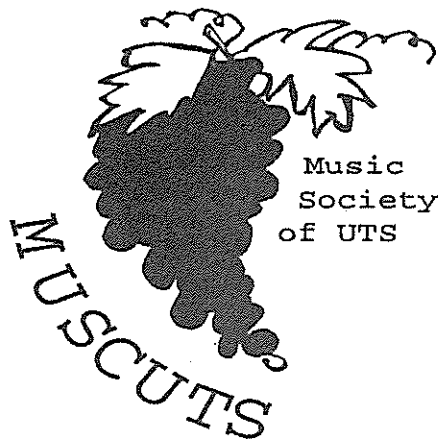
MUSCUTS

Hello all, It's amazing, the year is already more than half expired — but it is by no means over yet, oh no. This semester will be very busy for MUSCUTS. But first, a little about what has transpired since last time...

MUSCUTS held its first ever camp, which took place on 20 – 21 May. The setting - UTS' Yarrowood Conference Centre, by the Nepean River, in the foothills of the Blue Mountains. The camp was deemed a success, despite the rather late arrival of most of the troops on the Saturday. The camp included the first dress rehearsal for our 1st semester concert, held the following Friday (26th May). The concert went well, and featured Schubert's *Song of Miriam* and Gounod's *By Babylon's Wave*. The Schubert was preceded by a short snippet from the film *The Ten Commandments*.

Second semester will be busy, with three major engagements. The first of these involves joining SUMS in their performance of Rachmaninov's *The Bells* on 24th September in the Sydney Opera House. This will be a

chance for MUSCUTS members to take part in an exciting event well beyond the means of what MUSCUTS alone could offer.



Following this, on 1st October choristers will take part in a joint production of a musical with the UTS theatre group TROUTS. This will involve singing a number of pieces from Gregorian chant to Madonna. The musical? *Jesus Christ, Übermensch*, currently being

workshopped by TROUTS.

Our own concert is set for Friday 27th October, and will feature part 1 of Handel's *Messiah*, plus a number of short songs, motets and madrigals. On top of all this will be our monthly lunchtime concerts plus various social events.

In the pipeline are plans to produce a MUSCUTS songbook, containing many of the songs that we have performed most commonly over the past few years. We are also considering moving our AGM from March to around October. This will better serve our needs and should ensure a smoother change of committee from year to year, plus providing greater certainty of the continuation of MUSCUTS.

All in all, this semester promises to be very exciting for MUSCUTS, and I believe we can pull it off without too much trouble.

So until next time, may Bambi look kindly over you all... (don't ask)

Peter Tsoulos

DON'T DREAM IT — SING IT!

TUMS

THE BLIND LEADING THE BLIND

I was hoping that someone who had actually been involved in the life of TUMS for the first half of the year might be writing this eraticle, but that doesn't seem to have happened, so I guess you'll just have to put up with some vagaries and guesswork, with perhaps some pure fabrications thrown in for good measure.

TUMS' first concert for the year was held in late May, at St. Canice Church, Sandy Bay. This was a departure from our usual more central venues, but one the committee felt would be quite fitting for the musical works on offer. The concert was titled, "The Splendour of Venice", and included a variety of (you guessed it) Venetian music, by composers such as Gabrieli, Carissimi (and others whose names momentarily escape me... but unfortunately, no Monteverdi).

The audience was quite substantial, in fact the church was full and we had to bring chairs in from the vestry for people up the back,

which was quite an achievement for a very cold night in an out of the way place, in Hobart. The quality of the performance (and I can comment on this as I wasn't singing) was reasonable. The choir did well for the most part, although there were a few shaky moments. Accompaniment was provided by a brass ensemble, (which brought back memories of the Launceston concert at Hobart IV '92) and the temptation to give them a metronome was very strong at times. My feeble memory seems to recall that Ian Burk also provided organ accompaniment for parts of the concert (the more enjoyable parts). Despite the few very minor things, I think the concert was quite a success, and all the audience members I spoke to enjoyed it immensely (and financially, we ended up in the black, I think).

With Mark, our beloved MD, flitting around Europe for a few months, the second concert is being prepared and conducted by the lovely Brian Yates (who is so nice, that he even apologises to the choir when WE make a

mistake!). Having been chronically slack, I haven't made it to any rehearsals yet, but I've been told that this concert will involve a bit of Handel and other things... but don't quote me on that.

In a different vein, some members of TUMS will be singing in a small choir for the August season of *A Bright and Crimson Flower*, a very poignant play based on memoirs of Australian soldiers incarcerated in Japanese POW camps during WWII. It's a great play (I cried nearly all the way through the first time I saw it), so if it gets to the Big Island this year, make sure you see it.

That's all I can think of at the moment, hopefully our next epistle will include a bit of juicy goss.. but since nothing noteworthy has reached me this time, that's life, eh?

Peace, luv and see you all at Canberra IV (only 12 months to go!)

Caro Field

[Whatever happened to the mung beans? - Ed]

DON'T DREAM IT — SING IT!

AUCS

In their never-ending quest for knowledge and the eternal pursuit to improve the life of the average AUCsome in all things choral, the AUCS committee in its infinite wisdom has sent me on a fifteen day fact-finding mission to Surfers Paradise. Even though, as I sit in the sunshine, delicately devouring a prawn and contemplating the view, I can't recall any facts for the reader right now, rest assured that they will come to me. It's good to know that the money from all those Christmas carols has been put to good use. (By the way, keep those AICSA affiliation fees rolling in.)

My last Eraticle ended half an hour before the first official event of Party-for-three-days-and-fall-over-Fest. Quite a few choristers from Sydney, Canberra and Melbourne joined us in Adelaide for a few days of light-hearted revelry in the form of ice-skating, skiing and tobogganing at Mount Thebarton, an A-party, a winery tour of the Barossa, a black theme party at a Thai restaurant, an Easter egg hunt in the Botanic Gardens, a baby party, a very laid back cricket match and fun at the Brecknock [pub]. Highlights included Rockford's Winery, Alice, Heath and JJ's black-haired appearance at the dinner, my outstanding display of grace and style on ice-skates, a close-up demonstration of that

peculiar Adelaide phenomenon of "Grunty-Night", our out-doing the "Hash" club at their nationwide annual drinking event and the Lindens Alcoholic Raspberry Cordial. Despite the name of the festival, the number of party days varied from 1 to more than a week and most of the falling over happened at Mount Thebarton. Thanks to everyone for coming and sharing a great time with us.

AUCS managed to get over four and a half thousand people to our last concert. We were quite pleased with the effort. The event was Berlioz' *Requiem*, and because we were using the Entertainment Centre, we decided to ask about five other choirs, two orchestras, Richard Gill and the Helpmann Performing Arts Academy to help us out. The concert received mixed reviews but, for the participants, it was an experience not to be missed. The party that the Entertainment Centre threw for us was pretty huge too. We've decided that we like big things now, so our first concert next year will be Mahler's 8th, Penderecki's *St Luke's Passion*, McCartney's *Liverpool Oratorio* and some Palestrina motets performed with choreography [choralography? - Ed] at Football Park (maybe).

The Berlioz rehearsals were a co-operative effort with FUCS and Grads and included a

full round of chocolate wars. We had a camp at Macclesfield, and as we could walk to the pub (and sometimes walk back) a great time was had by all. The folk festival at the pub, the free local square dance, Annabel and Louie's gourmet food and the entirely impromptu revue added to the fun.

Life for AUCS looks rosy at the moment. In Semester 2 we launch into rehearsals for HymnFest and our Hodie concert. Stay tuned for lots more fun and excitement with details of the above plus next year's exciting programme, all under the effervescent conducting of Peter Leech.

We're having a dinner soon, too. If you'd like to come, let us know.

In closing, I'd like to take the opportunity to congratulate Bazza on *Erato* 76. Since Bazza has been editor, the standard of *Erato* has steadily improved and the last issue, especially, was excellent. Congratulations are also due to all the contributors and for the variety of their contributions but the biggest thanks must go to Bazza for bringing it all together. I look forward to reading the next one.

Love and *Carmina Buranas* to all

Andy Turner (VP)

SUMS

SUMS in Winter Mozart's *Requiem* & Rossini's *Stabat Mater*

The SUMS May Concert came & went with sound & fury. As a bums-on-seats exercise, it was a mixed success: we filled Verbrugghen Hall (main hall at the Sydney Conservatorium of Music) to capacity, but the house at Penrith could have been better. 'Twas a bold experiment and an invaluable experience for the choir and the committee. Logistically we proved that SUMS can stage a concert well outside our traditional audience's region, promotionally the exercise proved the necessity of an organised & professional publicity team. Nonetheless, the work of the committee toward the concert was inspiring, and the efforts and support of the membership (bumping out of each venue in about 30 minutes!) went beyond the call. By the way, SUMS put on a great concert both nights and the soloists (Jennifer Bates, Anne Fisch, James Bonnefin & Michael Saunders) were, of course, excellent.

Bruckner '96

SUMS is half way through the studio time of its Bruckner recording project. So far, so good: neither side looks like pulling the plug on the project and an early 1996 release looks viable.

SUMS in Melbourne

Some intrepid SUMS trekked to sunny Melbourne for the Melbourne Choral Ball. A great time was had by all — ask Monty about the penguins. It was great to see so many people from Melbourne.

SUMS in Spring *The Bells*

Rehearsals have started for *The Bells*. Many thanks to Bruce Stafford, Jenny Lewis and Jane Hull for their work in preparing the transliteration & doing the cut-&-paste job. Thanks also to Baz for doing the printing at short notice.

We're looking forward to another great concert with the SYO, under Henryk Pisareck. The concert is on the afternoon of 24th September at the Sydney Opera House.

The Balls

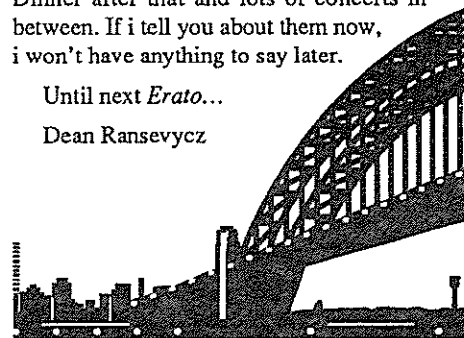
...and while you're in Sydney for the SUMS concert, why not make it a long break and stay for the SUMS Ball? Emily has managed to move the Vernal Equinox to 30th September and the hub of our rituals will be the Holme Refectory, University of Sydney. Theme: The Rite of Spring. Details soon (not real soon — sooner!).

SUMS in Summer

I don't want to thing that far ahead: there's a Carolfest in mid December, a SUMS Annual Dinner after that and lots of concerts in between. If i tell you about them now, i won't have anything to say later.

Until next *Erato*...

Dean Ransevycz



LETTERS TO THE EDITOR

from Dermot McGuire

Dear Bazza

Re Fiona Porteus' article. A few points about Pyrofest if I may. The conductor's outburst and the telling off at the end of the rehearsal that Fiona talked about were not directed at the interstaters *en masse* but at a certain un-named Canberra chorister (who does not sing with SCUNA). Both telling offs were very much deserved.

The conductor did not deliver the telling off at the end of rehearsal. That was delivered by Woody. I've never seen Woody really angry before. It was for me an impressive sight, and one I have no desire to see again.

The un-named chorister attended precisely one rehearsal apart from the compulsory one for the interstaters. The rest of the Canberra contingent had worked together for weeks, with mixed success. The one rehearsal he attended was the Friday night's rehearsal at the concert site.

This rehearsal was hell on earth — swirling dust, confusion, piles of people, and the Gaudeamus organisers telling us to sit down in our rows in the dust. It's times like this you need Ventolin!

The un-named chorister made quite loud remarks during that rehearsal about the soprano soloist who, like the rest of us, was having tuning problems. This was only to be expected, as it was a first rehearsal in a tent for Christ's sake! This was ironic as he wasn't so wonderful himself. I know I could hear him. He was just behind us and off to the side.

After the Saturday morning rehearsal I took him aside and tried to explain to him why his behaviour was unacceptable. I did my best but he still didn't get it.

As for conductors and their tantrums, we've all seen worse, and no doubt will see worse again. We've all seen a conductor from hell. This one's tantrum I would rate as a D minus. A bare pass, must try harder.

Finally, the Arts Editor of the *Canberra Times* suggested not only that the concert by the lake become an annual event but that it be an annual *Carmina Burana*. Oh Shit!

Yours in harmony, alcohol etc

Dermot McGuire

from Dean Ransevycz

Dear Sir,

The article by Tania Duffield in *Erato* 76, on the subject of corporate sponsorship of AICSA choirs in general and SUMS in particular, raises issues which must be addressed in this forum, notwithstanding its specificity. While i personally agree with much of the sentiment expressed by the correspondant, and accept some official responsibility for the status quo, i cannot endorse raising the issue in terms specific to SUMS in the national journal without Ms Duffield having expressed her concerns directly in our society newsletter.

Few members of any UCS/UMS would disagree with Ms Duffield's implication that

surfeit of cash tends to promote laziness in general fundraising and can divert the focus of the society from core issues of professional music making. Yet to call such oversights apathy (explicitly or by implication) is to draw a rather long bow. The enthusiasm of the members of a choir for promotional activities is influenced by more than just a perception that the coffers are full: a faceless committee — or a committee that runs on strict demarcation —, an ungrateful committee, the generational changes in student participation, the generational changes in UCS/UMS, the size of the choir, all impact upon the willingness of the members to participate in "extracurricular" activities. Moreover, should not the "Old Farts" (general members and ex-committee) lead by example? Wisdom and Influence are not bestowed upon the new UCS/UMS committee by virtue of their election!

The second point is editorial. Debate on the subject of corporate sponsorship is necessary, especially if AICSA and its constituent choirs are going to make the leap to credibility and professionalism, however not applying the "blue pencil" has necessitated this letter. Of course the fault lies as much with the correspondant as with the editor, but ultimately the editor dictates content. [Yes, I do — Ed]

When time permits i may write more fully of the SUMS experience with corporate sponsors. Until then, i remain thine evermore, while this machine is to him,

Dean Ransevycz
(President, Sydney Uni Musical Society)

AUSSIE POST IS FASTER THAN EMAIL

There comes a time in a Convenor's life when he doesn't have anything to say. (Whether this applies to female convenors I shan't dare to venture.) After enthusiastically throwing himself into 46th

IVCF in pursuit of the Wailes-Minifest Memorial Announcements Award, Craig has now reached the latter stage of quietude. What little he has left to say is mainly about not having anything to say. See box (below)...

From MILLER.CRAIG@a2.abc.com.au Wed Jul 19 00:02:57 1995
Date: Thu, 13 Jul 1995 10:47:00 -0500 (EST)
From: "Craig Miller (02) 950 3199" <MILLER.CRAIG@a2.abc.com.au>
To: bgration@ozemail.com.au
Subject: SIVCF Eraticle

Barry,

I haven't forgotten the Erato deadline tomorrow. The problem is, though, that I really haven't got anything to say! We're still fundraising to pay our bills and do the tapes and that's about it!

If you really want something to that effect then let me know and I'll throw something together and email it to you. You'll have to let me know before 13:30 today, though, cause I'm catching a plane down to Melbourne this afternoon.

The full report should be done within the next few months but that probably shouldn't go into Erato in full. Perhaps just my bit?

Cheers

Craig

The most interesting thing about this is the timing. As you can see from the second half of the first line, I pulled it down from my Internet server early on 19th July. Given that, at this time, I was logging on at least once daily (in pursuit of Eraticles), it follows that it arrived sometime on 18th July. But, as you can see from the second line, it was sent at 10:47 am on 13th July. Why does it take almost a week for an email to get from Sydney to Melbourne? The clue is in the second line. Before "(EST)" it should say "+1000" i.e. 10 hours ahead of GMT. But it says "-0500" i.e. 5 hours behind. It appears that, as one of Australia's leading LOCUSCIs (Lackeys Of Creeping US Cultural Imperialism) the Sydney Broadcasting Corporation has gone beyond merely using American pronunciation on air and has tried to convince its computer system that it's on American Eastern Standard Time! No wonder it takes a week for an email to find its way out the front door!

More from Craig about Sydney IV in the next issue.



MAG IK L'EDITEUR NOUVELLE (ET SPUNKELLE) VOORSTELLEN?

acceptance speech

As you can guess, I am thrilled to be awarded the honour of being *Erato* Editor and I'd like to thank my Mom, Popsy, all the sops that have helped me through, ra ra ra.

I am a woman who needs an introduction. Some people already know me from Adelaide and Sydney IVs but for those who have only just been introduced to the wonders of *Erato* and AICSA, I shall draw a mud map of my experiences and life so far (leaving out the naughty bits).

I do not waltz into the hallowed refrains of AICSA history completely unprepared. I have been a member of PUCS (Perth ra ra ra) for three and a half years. In that time I have been Publicity Officer, assistant *Dischord* Editor, extraOrdinary Committee member and a listening ear for those disenchanted with the politics and bureaucracy (not that the latter are exclusive to PUCS, just that they are inherent to committees).

Neither am I a complete stranger to the

world of publication; to the stress, pressure and excruciating joy of deadlines. I work for *The Post*, an independent community paper for the yuppie rich Western suburbs of Perth. I have written articles and/or edited high school mags (surfie high school down South), university mags (BA Media Studies), *Dischord* (PUCS mag) and have been published in various poetry anthologies (so please forgive me if I let my imagery run riot sometimes - it's inherent). I am also PUCS' *Erato* correspondent but I guess I'll let that slip to some other social mishap.

Currently I am living in fashionable Subiaco (soo-bee-ack-oh) with Yvette (a funky librarian) and Arran (a hairy law student). I shall schedule my *Erato* responsibilities amongst my other commitments; PUCS concerts and rehearsals, tuba and piano playing, band, singing studies, hockey practice and games, AWARD advertising school and work. I would schedule a nervous breakdown but I haven't the time.

I would like to broaden the horizons of *Erato* and encourage more reviews by

objective (but chorally sensitive) writers. I would love to read in *Erato* about how new and old conductors are going, new techniques they've picked up and interesting insights into the music that choirs are preparing. Input from choir members on the way that choirs are handling new music, and troubles they are having and have overcome. Mostly I would like to take this chance to open people's minds to the possibilities of choral music, and for those minds that are already flapping in the breeze, give them the chance to wave their views about and see what reactions they get. I must warn you, I am not into wankisms or in-jokes. [Hmmm, new direction there! — Ed]

I hope that I will satisfy your desires for an exciting *Erato* Editor, and keep up the good work.

Jen Cuniffe
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(until further notice)

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DUS

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PWUCS – absolutely nothing – Piss Weak

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

James Cook University Choral Group
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James Cook University Vincent Campus
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Wollongong University Singers
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Newcastle University Musical Society
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Earl Page College Choir
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University Vocal Ensemble, c/o Clem Evans
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Murray Valley Choir
Murray Valley Conservatorium Students
c/o David Carolane (057) 28 2371
22 Priory Lane
Beechworth, Vic, 3747

(gap)

There's always room for another choir!
So, go out and find one, join one, form one!!