

ERATO

September 1998

HAVE YOU SEEN THIS MAN?

An Australian student has claimed that wearing a Mr. Blobby suit during a summer job in a Zoo caused the loss of his tenor voice.

He is suing his former employers for ending his career as an opera singer.

Mr. Blobby is a mumbling British television character who dresses in a pink, spotted costume and who always manages to make a mess of things. The ex-Tenor, who wishes to remain unidentified, says he lost his voice as a result of working in a Mr. Blobby suit at Taronga Zoo, Sydney.

He alleges that working in the costume left him hot, exhausted and dehydrated- which affected his voice and led to the loss of his place at the Royal Northern College of Music in Manchester, England.

The man worked at the Zoo between March and August 1996.

Zoo Manager Barney the Dinosaur rejected the claim, and said any legal action would be fought with happy songs.

DON'T PANIC!

AICSA- Welcome to a whole New World

Hello everyone - and welcome to the first eraticle by the Sydney Exec..JHD, AW and MS have been busy since Oct'97 to get up to speed in the running of AICSA, prepare for the AIVCC at the Melbourne IV, run the AIVCC, and get home to Sydney to have their first meeting....

Hi? - DONT PANIC

You're probably having a hard time understanding every second world I just wrote. Words such as Sydney Exec., AICSA, AIVCC, IV probably don't mean that much to you. It may be the first time you've even heard them mentioned. If not, then you may have only heard them said in hushed tones by the "oldies" in the choir - along with words like "eye of a newt" and "Kermit the gorf". By reading this Erato (let alone this article) you're making a small tentative step into a completely different world.

What can it offer you? - The chance for fun and adventure, new experiences, friendship across Australia, and being part of something unique in all the world - All waiting to happen - if you want to take part in it.

At times its a very confusing and bizarre world with its own vocab, traditions and quirks - just like your choir, or your Uni course, or even your family. With time it becomes easier, and most people, having taken the first small step, come back again and again for more.

Where to start? - AICSA

AICSA stands for the Australian Intersivity Choral Societies Association. Say it fast twenty times. Nope - doesn't really help. Lets have a look at more closely..

[Australia] -basically means a national "something."

[Intersivity] -something to do with Universities.

[Choral Societies] -the choirs you belong to.

[Association] -the coming together of different entities, with a common purpose, under one banner.

Put it all back together and you have something that (1) does it best to keep geographically distant choirs in contact, (2) helping them to spread ideas, share problems and solutions, and (3) brings them all together to celebrate a common goal: to nationally promote choral music among university students.

In reality it does this through many means:

- A national newsletter (ERATO).
- Organising meetings of choir presidents when possible (AIVCC) and talking to them, when not
- Maintaining a common catalogue of each individual choirs' scores (the Catalogue).
- Giving advice on common problems (the Bat Phone).
- Overseeing the organising of Intersivity Choral Festivals (see below).

And much more...

The (Sydney) Executive

Just like your own choir, AICSA needs volunteers to make it work and make things happen. In the case of AICSA, the committee comprises an Executive (the triad of President, Treasurer and Secretary) a Librarian (overseeing the common catalogue mentioned before, and offering guidance to choir librarians) Archivist (who keeps the history / memorabilia of this organisation organised and under control) and finally the Erato Editor (who produces the magazine you're now reading).

Unlike your choir not all the members necessarily live in the same State. At the moment the Executive lives in Sydney, The Archivist in Melbourne, the Librarian in Adelaide and the Erato Editor in Perth [Rottneest Island actually -Ed.]. This gives AICSA quite a national make-up for what strives to be a national organisation.

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JHD, AW and MS

In the case of the Executive all three members have traditionally lived in the same state. This time around they all happen to live in Sydney. For this reason (and the reason that most of the last executive changeovers have seen the exec. move from State to State) the Executive is often identified by the city it came from e.g. "the bloody Adelaide Exec.." or "the bloody Melbourne Exec." (see a trend here?).

So who are they in real life?

President Jonathon Hogan-Doran
Treasurer Antoinette Wood
Secretary Melanie Smith

SUMS President 1997, Treasurer 1996.
SUMS President 1996, Treasurer 1995.
MUS President 1994, Acting SUMS 1997.

And the rest of the committee?

Librarian Celia Brissenden
Archivist Brian Polli
Erato Editor Toby Oldham

Librarian extraordinaire.
MonUCS President 1998, AICSA Lovechild.
Perth man of Alto Fame. (huuh? -Ed.)

IVCF- Intersivity Choral Festivals

One reason that AICSA was formed was to help oversee the running of IVCF's. These two week long gatherings involve choristers from universities all over the country coming together to rehearse and perform concerts.

IVs or IVCF or Choralifests (there are many different words) are at their simplest a gathering of choristers rehearsing for two weeks straight in a serious attempt to put on a concert. In saying this I am committing necessary heresy for your sake: because IVs are another complete world of there own. Many people will argue over what actually makes up an IVCF till they're blue in the face - and will describe the same event in totally different ways. So my definition to them SUCKS.

I often describe IVCF's as this:

"Take all the best and craziest people from your choir, mix them together with a similar group for all 11 other University choirs around Australia. Then put them in one place (a camp somewhere) for a week with rehearsals and social activities (President's PJs, Sculling, SogBall) before releasing them into the care of local chorister for another week of rehearsals and social activities (Balls, picnics, BBQs and Post-Concert-Parties) - all in a major capital city of Australia. Add in a fair dose of friendship, friendly competition and a teaspoon or more of debauchery - bake it all till it's golden brown twice to produce two great Concerts - and then send them all back home till the next one comes along."

AICC- Australian Intersivity Choral Council

The AIVCC is a gathering of the presidents of all the university choral societies at each festival. Unfortunately one could only get the 10+ Presidents in the same place at the same time once a year. Much of the responsibility now placed in the hands of the AICSA Executive was originally managed by this Choral Council until AICSA was formed in 1970s. Now the AIVCC has grown to include the AICSA Committee, and these two entities comes together each year to debate in an open and organised way issues affecting both the movement as a whole, and each societies individually. At other times the AICSA Committee is in charge of keeping things running smoothly.

Good Luck!

Jon Hogan-Doran
Antoinette Wood
Melanie Smith
(AICSA Exec)
exec@aicsa.org.au

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ERATO'S [Bwah ha ha- Ed.]

Erato- late again- what can we do in the future

"Erato's late again. The Executive is aware of it, and is doing what it can from 4,000km away to get it one out in time for the beginning of second semester. A deadline is about to be set for production with the Erato editor. If he is unable to do so by that date, a backup-editorial team has agreed to produce a version within a week.

Late Eratos seems to be a continuing problem. The executive is of the idea that Erato should instead be entrusted to a society rather than a single individual. This would ensure much greater, closer contact and control over/during the production process. And of course it would be the choir's own pride at stake - rather than an individual. Food for thought perhaps?"

-taken from the AICSA WEB page, located at www.aicsa.org.au

EXCERPTS FROM THE RECENT SNAKE CHARMING CONTEST, THAILAND.

"THERE'S ONLY ONE WAY TO KISS A KING COBRA- CAUTIOUSLY."
-CONTEST HOST JACK FARMERS.

"I'M NOT SCARED OF SNAKES- DO IT AGAIN!"
-TWELVE YEAR OLD SPECTATOR ON SEEING A CONTESTANT PASS OUT.

"I THINK I JUST SWALLOWED SOME POISON. I CAN'T TALK TO YOU RIGHT NOW."
-CONTESTANT.

Well, it's been over six months in the making, and I for one am glad this copy of ERATO is finally out there. This editorial is purely obligatory; the articles really speak for themselves. There's more 50th IV stuff than you can poke a stick with what sounds like the festival of the century brewing in the land down under the .. land down under. Some interesting goings on with regards to what's happening in some of our prolific AICSA choirs too, and If you feel like a moment of reflection, check out *quinton* on page 7.

In the meantime, ask your committee to consider this when it's time to argue about what music to tackle next. Songs in the key of Jim Henson. – Don't immediately cast it aside. Think about it... Sure, you may be putting up a bit in licences for the scores, but the potential audience (20-30 somethings who have grown up with the muppets in their various incarnations) is staggering. Rubber Ducky forever!

what's news

ERATO

50th IV

In 1998 the IV movement will be celebrating its 50th Anniversary with the 50th IVCF in Hobart Tasmania. This is going to be an enormously popular festival due to partly the significance of the 50th year mark, but also due to the great committee running the festival, and the huge success of the previous Tasmanian IV in 1992.

DON'T MISS OUT ON THIS ONE
this one is going to be unique - in all respects. Take the chance: commit now, talk to other IVers, get filled in on what to expect
—and start SAVING UP.

See you there!

Jon Hogan-Doran
Antoinette Wood
Melanie Smith
(AICSA Exec)
exec@aicsa.org.au

MADRIGAL CONNECTION

Announcing the 50th Anniversary Intersociety Madrigal Project.

To mark fifty years of Intersociety Choral Festivals, I am putting together a book of madrigals (hopefully 50) written by people associated with the Intersociety choral movement. If there is enough interest the madrigals will be printed, bound, and a CD recording made of them, to sell during the 50th anniversary year. Any profits from the selling of the book or CD's will go to AICSA to support composition in AICSA circles.

So to all composers out there, get writing. This is your chance to contribute to the musical tradition of the IV movement. Not to mention a chance to get your music published and recorded.

The theme will be madrigals, with a connection to the tradition of IV and society pub singing. Specifically it should be short (3-5 minutes), secular, with a small number of independent parts and not too difficult. In essence it should be the type of music that choristers can sing together when they meet. It should also have some link with the IV tradition, whether through using the words of a traditional madrigal, fragments of music from a piece performed at a festival or whatever you feel is appropriate. New musical settings of traditional madrigal words are particularly encouraged. Music can be in any style. If the printing goes ahead anything that fits the guidelines will be printed.

Preferred format for submissions is a Macintosh Finale file, otherwise PC Finale file, Enigma file, Midi file, or clean typeset or handwritten manuscript in that order of preference. Submissions to be made by 31 December 1998, or 1 February 1999 if submitted as a Mac Finale file.

Submissions should be made to

Cameron Neylon
24 Westgarth St.
O'Connor ACT 2602
or by email to
cam@rsc.anu.edu.au

So if you think you're a composer and you're up to the challenge, get writing and send your madrigals in. And while you're at it, start saving up for 50IV! This is a self-funding independent project for the 50th Anniversary of Intersociety Choral Festivals and is not being funded or organised by either the 50IV festival committee or by AICSA.

Cameron Neylon - Research School of Chemistry Australian National University

50th ANNIVERSARY FUND

This is an introduction to the 50th Anniversary Fund which is being organised by AICSA and the 50th Intersvarsity Choral Festival Committee to raise funds for projects and events commemorating this significant anniversary in the IV movement. Such projects and events will culminate in celebrations at the 50th IVCF in Hobart, July 1999.

Projects currently earmarked for support include:

- a) History of the IVCFs - "Laudate" - edited by Peter Campbell (SCUNA)
- b) Archival and visual display of memorabilia - by Brian Polli (MonUCS)
- c) Anniversary multimedia CD - of past IV recordings
- d) Official event and exhibition to mark the 50th Anniversary at the 50th IVCF - (50IV)

In order to fund the projects AICSA aims to raise a total of \$8-10,000 between now and July 1999. Contributions towards the Fund will be sought from current and past choristers who have attended IV choral festivals during the 1990s and before.

All events and projects supported by the Fund aim to benefit all IV participants - past and present - and therefore we are looking to you for assistance. As the people who have enjoyed going to IV, and who may enjoy many more in the future, your assistance can make this event special and something to remember.

We are therefore going to be writing to you and other IV participant from the last 7 years, as well as the AICSA Societies, to ask you to make a donation to the Fund. This letter will give more detail about the plans for the money raised, and raise the concept of \$50 for the 50th. While we understand that some members may not be able afford this amount, we know that there are many choristers out there who can and who would be willing to pledge \$50 or more :). But regardless - every donation will help AICSA and 50IV reach the goal - and everyone will be credited for their donations.

If you don't want to wait for your letter you can send cheques or money orders payable to "AICSA" to 158 Dalhousie St Haberfield NSW 2045. Otherwise look out at a choir near you for the mass collection points or wait for your information letter in the mail. Please do not send cash.

If you are aware of people who attended IV in the past and are no longer in contact with the movement, but who you feel may be interested in the Anniversary Festival or any events mentioned, please forward their names to the AICSA Secretary. Their information will help bring the IV participants' list up to date and keep them informed into the future.

For further information on this matter please contact Jon, Mel or Antoinette (the AICSA Executive) at the address indicated or at exec@aicsa.org.a. Any funds that are not allocated will be passed on to the AICSA Trust Fund for investment in future festivals.

Antoinette, Mel and Jo
(AICSA Executive)

50IV

Prew!

It's so hard to believe MIV has been and gone, and what a great festival it was! A contingent of 6 TUMmies, all members of the 50IV committee, braved the Melbourne summer to infiltrate MIV in order to seduce unsuspecting choristers from the Big Island to come to Hobart in 1999. (Oh, and we also went to have an hedonistically good time!) It was fabulous for us to meet so many gorgeous people, many of whom we'd only ever spoken to by phone, letter or email (or heard of by reputation), and we hope now that many of you have met some of us, it will help you to picture just how fabulous 50IV will be (even if we do say so ourselves).

We are pleased to announce that our web site is now up and running (although still under construction), for those of you who are electronically enabled. You can find it at: www.50IV.aicsa.org.au.

The rest of this eraticle contains the information (slightly adapted) from our bullsheet, for those of you unlucky enough to miss its official launch at MIV (during a special novelty scull ... MIV Committee vs 50IV Committee... 11 of them vs 6 of us.. We Taswegians double-sculled - one for each head- and Foetus got very wet at the end.)

Award from the committee...

1999 marks the 50th anniversary of the Intervarsity Choral tradition in Australia, and we would love you to help us celebrate this golden occasion at the 50th IVCF, from July 4-18, in gorgeous Tasmania.

The prospect of a winter IV undoubtedly will have many of you from the "Big Island" shivering at the very thought, but let us reassure you that although yes, it does get cold, winter in Tassie is in fact characterised by crisp, clear days, lots of sunshine, and stunning snowcapped mountain views. (A slight nip in the air also provides the ideal excuse to snuggle up to that cute Bass or Alto that you have been eyeing off since MIV).

The festival dates were set after much consideration by the 50IV committee of many issues. Our aim is to provide you with the best and most memorable festival possible to celebrate AICSA's golden anniversary.

Special Events

We plan to run a satellite festival during the second week of 50IV, especially for all the Golden Girls (and Boys) who have participated in IVs during the past 50 years. We expect that many such people would like to celebrate with us and be involved in the festival, without necessarily subjecting themselves to the rigours of being fully registered 'singers'. There will be an exhibition of IV memorabilia from the past 50 years, as well as a special function to celebrate the 50th birthday of the IV movement. Brian Polli (AICSA Archivist) is currently seeking memorabilia from past IVs for the exhibition, so please contact him if you have any items you think may be of interest.

Please start spreading the word among the chronologically enhanced IV veterans that you might have hidden away in cupboards, nursing homes, Bazza vans etc. We are planning to construct a mailing list data base for the "Golden Girls (& Boys)" ("veterans" sounds so old) so that we can keep in touch and provide information to them about the special events planned especially for them. If you, or anyone you know would like to receive more information about the Golden Girls (& Boys) festival, please contact Caro (ph: 03-62264833[h], email: Carolyn.Field@utas.edu.au).

Of course, there will also be all the usual IV events: Academic Dinner, Boat Races, Film Night, Revue, AIVCC meeting, Pressies' PJs, rehearsals, PCPs etc.

The Music

Very positive negotiations continue to progress with an orchestra and potential conductors/chorus masters. The major concert will consist of a number of glorious orchestral works, suitably majestic and joyous in nature, as is fitting to celebrate such a special event. We are hopeful that the programme will also contain a new work especially commissioned for 50IV. We were amazed at the rumours abounding at MIV (all quite wrong, incidentally) about what the music would be for 50IV, and how incredibly keen people seemed to be to find out what we will be singing. Our only comment is: "No Comment!" Until we can finalise negotiations with the orchestra and conductor. Rest assured that as soon as program details are confirmed, you lot will be the first to know.

Introducing...
The people who are making it all happen.

CONCERT-ANTONY

Antony has been a member of TUMS for more than 10 years, and during that time has held positions on the committee such as Concert Manager, Treasurer and General Rep. He was also half of the social committee for the last Hobart IV in 1992, and in true masochistic style has volunteered for his second term on an IV committee, this time in the "Top Job". In real life, Antony is a lawyer with a Hobart legal firm, and sometimes even manages to do squeeze in some legal things between his IV workload.

TREASURER-SUSIE

Susie has been in or around TUMS for longer than most of us can remember (except perhaps for Kieran, but he's not giving anything away), and 1999 will be Susie's third Hobart IV (some of us remember Susie's legs as being a prominent feature of the 1985 Hobart IV film). During the day, Susie is a senior drama teacher at one of Hobart's better private schools, but at other times she can be seen with her finger in many arts-related pies, not the least of which is membership of the Tasmanian Symphony Orchestra's steering committee (steering the TSO into its new 'corporate' structure). Susie also provided a great deal of creative input to the 50IV committee's glittering MIV revue item (even if we do say so ourselves).

PUBLICIST-CAROL

Caro has been a member of TUMS for over 7 years, holding positions such as Publicity Officer, Social Secretary, President, IPP, and President of Vice (a position for which she is most eminently qualified). Her earliest IV experience was at Hobart IV '92 when as a sweet and innocent IV fresher she assisted the T&B officer by driving the bus to transport people from Launceston airport to the camp venue. After one such trip, she was somewhat startled to be grabbed and tongue-kissed through the bus window by a strange man (Brian Leaver).. and it's all been downhill from there, really. When she's not doing TUMS or IV work, or being a student politician, Caro sticks needles into stressed people and plays with their blood. She says it's all in the name of medical research, but sometimes we wonder... Especially when she gets those red meat cravings.

SECRETARY- REBECCA BENCH

Following Caro's example (and that of other members of the TUMS Alto Dynasty) Bec has also experienced the lofty heights of TUMS Presidency, and this year decided that IPP wasn't enough, so also took on the role of TUMS Concert Manager. We thought it very brave of Bec to volunteer for an IV committee position, given that she is an "IV virgin" (however, she was looking forward to being deflowered at MIV. You'll have to ask her how much she enjoyed it). We are hopeful that Bec gained the impression from Michael Winikoff's cool, calm and collected demeanour during MIV that being an IV Secretary is really easy, and nothing to be stressed about.

CAMP OFFICER- KIERAN LEWARD

Though perhaps not as well qualified for this title as some, this will be Kieran's second tour of duty as an IV Camp Officer (the last occasion being at the 1985 Hobart IV... Or was that at a Hobart Minifest back in the dimmer, darker ages? As none of us has been around long enough to remember details, we just have to take his word on it). We can rest assured that the 50IV camp will be run with the same military precision for which Kieran has become famous in his management of the TUMS library during the past few years..

FUND RAISING AND SPONSORSHIP- STUART WATSON

Over the years Stuart has been in many positions, but none of these has been on the TUMS committee. He was, however the other half (in more ways than one) of the stunning Social Committee at the '92 Hobart IV (although due to some over-enthusiastic dancing at one IV social event, he had to keep track of the latter half of the IV social programme from the 'comfort' of his hospital bed). In real life, Stuart is a public servant, which gives him lots and lots of time to pursue sponsorship and think of scathingly brilliant fund-raising ideas (the wildly successful fudge drive being one of these). Stuart believes his musical gifts lie more in the area of 'critic', than 'singer', so his presence at MIV was purely decorative, apart from his leading role and creative input in the winning TUMS revue item.

LIBRARIAN- DARREN WEST

Darren needs no introduction to most regular IV-goers, as prior to MIV, he was the only TUMmie in attendance at the past couple of IVs (and, aware of this onerous responsibility, has been valiantly attempting to propagate a second head to make himself appear more authentically Taswegian).

SOCIAL SECRETARY- MICHAEL KRICK

After singing with another Hobart choir in the past, Michael was seduced into TUMS by the promise of a better social life a number of years ago, and has never looked back. Although he may look like a mild-mannered TUMS tenor (is that an oxymoron?), looks can be deceiving, for Michael is in fact a party animal extraordinaire, with intimate knowledge of the "happening" social scene in Hobart (and yes, we DO have one). Michael is also renowned for throwing some of the best parties in the history not only of TUMS, but many other musical/theatrical groups in Hobart. If we're very lucky, we might get to experience some of the "Kregor party magic" as part of the 50IV social programme. (200 people in Michael's house? Interesting concept!)

TRANSPORT AND BILLING- ELLEN BENNET

Ellen is the first casualty of the 50IV committee. For some bizarre reason she believes that taking up a PhD scholarship in New Zealand will be more fun than organising billets and transport for 200 beautiful choristers.. Go figure!

IT CONSULTANT- SIMON BEWICK

Simon is responsible for both the TUMS and 50IV www presence and anything else vaguely related to computers. He is another keen (or is that 'masochistic'?) Person who was on the committee for the last Hobart IV (as Treasurer). Simon is one of the original TUMS anomalies (a TUMS tenor who is straight), and holds the record for having the most TUMS females in his bed (13, I believe).. All at once.

ASSISTANT CONDUCTOR- RACHEL LARKINS

Rachel has been around TUMS for a number of years, and has a great deal of experience in stage management of various musical and theatrical productions. Rachel was coopted to this position recently, after Stuart and Antony plied her with much alcohol and did a traditional TUMS 'pincer movement' committee recruiting manoeuvre on her. Even after she sobered up, Rachel was still glad to be on board. We anticipate that Rachel will assist the orchestra's manager in the major concert (hence the title of Assistant Con. Man), and will have more responsibility over management of the minor concert.

Late News

The Committee of the 50th AIVCF would like to announce that details of the major concert are almost finalised. The repertoire is set, and we are currently undergoing detailed negotiations with key personnel.

A formal announcement of details of the major concert, academic dinner, camp arrangements etc. will be made at the TUMS Annual Dinner on Sat September 26.

On Monday September 28 a new bullsheet containing all this information will be mailed out to all societies, and a major update of the 50IV website will be posted at www.50iv.aicsa.org.au

If you, or someone you know, is not currently attending society rehearsals, and will not receive a bullsheet via that avenue, please email me and I will send a text-only version of the bullsheet via email.

The 50IV Committee is very excited about the way the festival is shaping up, and we look forward to sharing the details with you all in September.

Caro Field
Publicist, 50AIVCF

What AICSA Means To Me.

That is both a title and a disclaimer. It does seem that there is some need for such a thing given the eagerness of some people to find a reason get upset and busily go around spouting their own contrary opinion. I am not trying to dissuade genuine criticism, but noting a prevalent behaviour for "loudness" that can be seen amongst certain prominent members of the intervarsity choral scene.

In fact, thinking about what annoys me most about AICSA is that one of its chief roles is to gather together all of the loudest, most opinionated people from all of the choral societies around Australia (generally known as the Presidents) and put them in a room together for several hours (generally known as the AIVCC*). It does this not for the purpose of drilling much-needed discipline into our leaders, but to encourage them to talk.

The AICSA Archivist, Brian Polli, reported at the AIVCC in Melbourne this year that these meetings over the last couple of decades have consisted of discussing the same issues over and over again. Why might this be? In recent times, no substantial AICSA-like activity** has occurred outside of these meetings, so let us look at those who attend each time.

There are three classes of attendee's: AICSA exec., Society reps, and Observers. The Observers are mostly of the BOF*** sort, and hence all to willing to voice an opinion, whether it has been voiced already or not. Note that Observers do not get to vote. The Society reps are two people who have been delegated the task of attending the meeting by their committee, usually it is the President of the society and a member of their exec., depending on who could attend the IVCF at which the AIVCC is being held. The Society reps make up the bulk of the attendee's, and are often not BOFs. In fact, many of those attending an AIVCC as a Society rep have never been to an AIVCC before (which explains why they were able to be convinced to be a Society rep). The AICSA exec. attempt to run the meeting to order and to time. However, in many cases that I have witnessed, the meeting needs to be closed before all (perceived to be) necessary discussion has been completed.

My theory of why repetition occurs follows from the above generalisations. There are issues that are considered important. These are important enough to be brought up every year or so. They are discussed at length because a large number of the voting attendee's have not considered the issues before, and also because the BOFs present love to talk about important issues. Due to the fact that discussion has occurred, time runs out, the meeting is closed, and so no-one ends up committing themselves to action on any issues.

The vast majority of people on Society committees have never been a part of the Corporate World (as distinct from the Real World),

probably due to the fact that they are still students. The concept of meetings may be quite novel, and they may not yet have realised that meetings are most effective when there is no lengthy discussion at them. Meetings are best used to report on significant actions and make decisions on what significant actions to do next. Without action it's a rather pointless exercise.

Alas, it is even quite pointless explaining this. Firstly, it's quite obvious. Secondly, it would have to be explained every time new people came along, i.e. every year. A faster way is to ensure that if you take an issue to AICSA (or the AIVCC), that it is resolved to have someone finish it within the year. If this is not done, then it will have to be discussed the following year at the next AIVCC. This is just asking for any decisions on the issue to be deferred ad infinitum. It is also important that when bringing an issue to AICSA, it is possible to have it finished within the year - this could involve some work being done prior to bringing it up.

AICSA will actually require the work of us all to drag it out of the mire into which it has sunk. It is an organisation that is meant to provide a lot of services for the music-singing public. According to sources such as the AICSA Handbook, it provides:

- a) A way for external organisations to contribute to the University choral scene and get a tax benefit at the same time.
- b) A vehicle for running a national, annual composition contest.
- c) Grants/funding for festivals, through the AICSA Trust Fund.
- d) A complete catalogue of the music of all participating choirs.
- e) This fabulous Erato magazine.
- f) A single body for the co-ordination of choral events of national interest.
- g) The running of an annual meeting for all its members to report and discuss items of general interest.

Unfortunately, the last point is the only one that seems to be reliable.

- Andrew Scott

*The annual meeting of AICSA members, not to be confused with an AIVCF, which is the annual meeting of AICSA members, or even Pressies PJ's, which is the annual meeting of AICSA members

**With the exception of those tasks with goals to simply produce written matter.

***Term of endearment - Boring Old Fart

AICSA – Exec. Report

The last meeting of the Australian Interschool Choral Council (AIVCC) was held during Melbourne IV in January-February of this year. The Council gathered to hear reports on many topics, with the meeting split over two days. Reports were received from the incoming AICSA Executive and the current festival committees (Melbourne'98, Hobart'99 and Brisbane2000). The Council debated and listened to research on a wide variety of issues: Sponsorship, 50th Anniversary Celebration planning, reform of the AICSA Trust fund, and reform to the AICSA Exec.. Motions were passed, Referendums organised, and lively discussion entered into.

That was 5 months ago now. What happened since then?

Executive Meetings

The Executive met for the first time on Friday 27th of February. What did we do? Approved the minutes of the last AIVCC held 3 weeks before to go out to the societies, organised work on the plans entrusted to us, looked at problems brought to our attention and determined how we hoped to fix them. Opened at 7:00pm and ended at 1:30am. Since then we have met formally at least every second month, assisted by plenty of informal emailing and post-rehearsal huddles in between.

The Job so far...

Our main projects after the AIVCC were to:

- Initiate discussion with the AICSA Trustee towards reforming the Trust Fund
- Begin the task of raising contributions for the 50th Anniversary
- Continuing to investigate the feasibility of Sponsorship for AICSA
- Developing the AICSA Online and the AICSA Resource initiative
- Carry out a referendum on reforming the eligibility of AICSA Executive nominees

Reform to the AICSA Trust fund

At the AIVCC there was a heated discussion in regards the future of the AICSA Trust fund. This fund, setup from the profits of the 25th IVCF in Sydney in 1974, provides grants and guarantees-against-loss to IVCF Committees for the running of their festivals. In return, should a profit arise from the festival a certain % is donated back to the fund. In recent years loss making festivals have drawn heavily on the trust, while profit-making festivals have shunned applying to the fund, and thus no money has flowed back in. Concerns were raised about perceived problems with communication between festival committees and the trustees.

Since February the AICSA executive has been in constant correspondence with the trustees on the issue, and finally met with the AICSA Trustees, Ann Hoban and Brian Leaver, in early June. The exec. discussed frankly the future of the trust fund now standing at just over \$24,000. At the time both Melbourne and Perth IV Committees had so far not responded to an invitation to contribute a portion of their profit back into the fund for the advantage of future festivals.

Ann Hoban, the longest serving trustee, conveyed some of the problems and issues to do with reforming the fund, as well as general information about how it runs presently and the future prospects for investment. (see Eraticle). The trustees committed at the meeting to placing the funds in an short-term deposit (4-6 Months) until issues regarding reworking the trust could be addressed. By Wednesday 8th July this has been accomplished.

The Trustees also committed to tightening up the administration of the trust particularly in the areas of turnaround on applications (committing to a 2 month time period) and the production of a guide to the trust. The Exec. is currently reviewing a second draft of the guide, application form and sample budget.

50th Anniversary Fund

This is fund being organised by AICSA and the 50th Interschool Choral Festival Committee to raise funds for projects and events commemorating this anniversary in the IV movement. Such projects and events will culminate in celebrations at the 50th IVCF in Hobart, July 1999.

Projects currently earmarked for support include:

- a) History of the IVCF's – "Laudate" – edited by Peter Campbell (SCUNA)
- b) Archival and visual display of memorabilia – by Brian Polli (MonUCS)
- c) Anniversary multimedia CD – of past IV recordings
- d) Official event to mark the 50th Anniversary at the 50th IVCF – (50IV)

In order to fund the projects AICSA aims to raise a total of \$8-10,000 between now and July 1999. Contributions towards the fund will be sought from current and past choristers who have attended IV Choral festivals during the 1990's and before.

In further support of this goal the AICSA Executive has formally approached your society committee seeking a contribution. This 'society-level' contribution was raised at the AIVCC in Melbourne, January 1998. At the meeting all Presidents present (or their delegate) requested that no special levy be applied to raise this contribution. Rather they expressed the wish that each society be given the chance to make a "significant contribution without any compulsion."

In the second half of 1998 AICSA will organise a mail-out to past-IV participants providing information about the upcoming 50th Anniversary IV, as well as seeking contributions to the fund. Similar information will be mailed to each society for distribution at their rehearsals.

Work in process on the IV participant list

AICSA is currently collecting the IV participants contact details from all IVs since Hobart 1993. This is to create an ongoing resource under the control of the AIVCC for future interschool choral events. So far we have had pledges of list from most IVCF's, and particular thanks go out to the Melbourne IV Committee for working to provide an honourable means of providing their information, without contravening the protection they offered to registrants. In their next mail-out they will give participants of their IV the option of opting-out of making their information available to the AIVCC. The Melbourne list is of particular importance as it is the most current and one of the larger IV this decade. This list will help to upgrade the contact details from many of the older lists.

AICSA Online and AICSA Resource

Information on this (strangely enough) can be viewed on the official AICSA website at www.aicsa.org.au (which is currently being trialed).

AICSA Exec. election reform

Two motions were put to referendum at the AIVCC to reform the eligibility of nominees to the AICSA Executive. This was to remove the restriction that all nominees must be resident in the same state. Unfortunately the two motions were voided as they referred to restrictions in the constitution that did not actually exist. Even though we did not support the motion at council, the Executive polled the Choir Societies committee in a postal-vote about how to they wished to proceed on the matter – explaining the situation and giving various options. As not all voting slips have been returned we have not formally declared the outcome of the vote at this time, though most Presidents have informed us by mail.

To contact the executive at any time please email us at exec@aicsa.org.au or contact the President on 0412-058-212. Take care, and hope to hear from you soon!

Jon Hogan-Doran
AICSA President
president@aicsa.org.au





MONUCS

It would be unfair for me to start this report in any other manner than to comment on MIV. Being part of one of the host societies of this festival, I was extremely proud (as was most of Melbourne) to see how smoothly things went and how successful the concerts were. A big YAY to all involved, especially the IV committee whom I believe have finally returned from their recovery fishing trip in Peru. On a personal note, I will treasure the memories I have of the President's Pyjamas race for many years to come, I'm sure. I seem to have developed an unexplainable aversion to egg shells though...

Riding on the high that came with co-hosting an extremely successful IV, MonUCS launched itself into what is turning out to be a HUGE year. The Carmina buzz definitely hit Monash, with our on paper membership being the largest MonUCS has seen in at least ten years (Bazza seems to think it could be twenty!). Oh, and our active membership isn't doing too badly either.

Our May concert featured Carl Orff's Carmina Burana, Gorecki's Totus Tuus and Sarah Hopkins' Past Life Melodies. I'm sure you'll agree it's a mixed and varied programme, something to please everyone I hope. A small but determined group of interstaters headed to Melbourne to take part in the concert. The concert was a lot of fun. A choir of around 140, and an audience of around 700. We certainly weren't complaining.

The comedy gods of fortune have smiled upon us this year, with MonUCS being engaged by the "Scared Weird Little Guys" to perform in their show "SCORE" in the Melbourne International Comedy Festival. Among other things we sang "Rawnando" - a cross between "Rawhide" and Abba's "Fernando", to packed audiences at the Melbourne Town Hall. A group of MonUCS performed "Rawnando" with the Scardies at the televised Gala Opening to the Festival.

Our September concert will feature Vivaldi's Gloria, Monteverdi's Beatus Vir and a couple of shorter works by Purcell. A combined Handel's Messiah with MUCS at Christmas is slowly taking form. Our hope is that with the above repertoire, fresher retention should be high.

I would like to take this opportunity to announce that, from this day forth, I am retiring my buttocks from public display. The old adage "Quit while you're ahead" has been springing to mind of late. The occasional reunion tour is not out of the question though. -Hey, if Status Quo can do it....

Lots of sex to you all...

Brian Polli
MonUCS President.

MUCS

Well, it's now several months since the end of my last eraticle, so to keep things up to date here's a quick fill-in on the recent activities of MUCS.

The rehearsal camp for the May concert was held at Camp Polana, in hot and sunny (not!) Healesville. Despite the arctic conditions we managed to do lots of singing and other choral activities...Although one silly chorister (i.e., me!) forgot to take her sleeping bag and spent the night huddled in front of the open fireplace (well, there are some consolations...).

A decision was made earlier this year to hold the Annual Dinner in first semester instead of second semester as it is normally. The main reason for this was to attempt to encourage more people to attend, as peak rehearsal attendance is usually during this time. Accordingly, our Annual Dinner was held on the 9th of May, at Alasya's Turkish Restaurant. It was well attended, with about 60 people, all of whom went to some effort to costume themselves for the theme of Deities and Demigods. Picture if you will...A hungry horde of choristers decked out with wings, face paint, fur, masks, horns and tails, singing Laudate at the tops of their voices...! I think we scared the other diners... The PDP also featured some interesting escapades, such as people setting fire to themselves... Butane anybody?

The concert, on Friday 29 May, went extremely well. The choir performed Dixit Dominus, a challenging work, to a very high standard (I had my fingers crossed until we started singing, and after that I was so impressed that I forgot), and the Mozart Ave Verum Corpus was beautiful. As at last year's May concert, the church was packed to the corners and the enthusiasm from choristers and audience alike was huge! After such a great

concert the PCP could be nothing but enormous, and so it was. Left after 3 am and it was still going strong...I heard that there were some aching heads the next afternoon!

Last month marked the end of an era for MUCS. Our wonderful accompanist Michael Winikoff (aka God), who is well known to most of you, was offered a position in the US and has flown off, along with Leanne, to join the ever increasing contingent of AICSA expats in the States. After almost 6 years in which Michael accompanied MUCS, it was with much regret that we bid him farewell. However, I am very pleased to announce that Jodie Lockyer has now been appointed to the position of MUCS Official Accompanist. Jodie has already proven herself to be a great accompanist and I'm sure MUCS will have a fantastic time working with her.

Preparations are now well under way for two concerts which are coming up in the next couple of months. The first, to be held at the Melbourne Town Hall on August 29, comprises the Kodaly Te Deum (complete with enough brass to blow the roof off and high c-sharps for sopranos), Mendelssohn's Die Erste Walpurgisnacht, and the Beethoven Choral Fantasia. The second concert includes a performance of the CPE Bach Magnificat, with the Melbourne Sinfonia.

Other events on the MUCS horizon include the AGM, which is next week (gulp!), so be on the lookout for a new committee list coming soon to a choral society letterbox near you; the AFL Grand Final performance (ideal for giving unco choristers a chance to look idiotic!); and of course THE MESSIAH in St Paul's Cathedral for Christmas, in conjunction with MonUCS! If any interstate choristers plan to come to Melbourne for this, please let us know and we can fill you in on rehearsal details etc.

Until the next Erato, that's all folks!

I.P.P. + Social Secretary + Fundraising Officer
Sarah Chan



PUCS

What can I say? 1997 was a huge year, and what better way to cap it off than to send half the choir to Melbourne IV!

IV was a huge thrill for PUCSwits new and old, and we are set to break the record of 36 PUCSters at an interstate IV (set in 1975 by a band led by the legendary Ben Macpherson) when 50IV comes around.

1999 brings not only the 50th IV, but also the 40th birthday of PUCS. In celebration, get ready for PUCSFEST in January 1999. This will not only celebrate PUCS 40th birthday, but also build the excitement for 50IV (hopefully bringing a number of ex-PUCSters to the party). In the meantime, pencil January 22-31 into your diaries, and dream of Perth summer beaches. Watch out for PUCSfest rego forms at a choir near you very soon! We would like to thank the 50IV committee for their support for this event— it's gonna be a huge year!

So I suppose you want to know what PUCS has been up to? IV shenanigans aside, PUCS has had a pretty active year (no, no.. Not THAT sort of active), and is headed for more of the same... Or more of the different.. Or something..

To summarise:

1997 started with a bang in the Perth Concert with almost 400 performers on stage (including WAYO, UWA Choral Society, UWA Chorale and PUCS) for Carmina Burana. The concert hall was packed, and the performance was thrilling, especially for the many in PUCS who hadn't performed Carmina before.

Concert 2 was one of the most exciting events for PUCS in years. PUCS joined tenor Aldo di Toro and local Chilean folk group Los Chasquis to perform Ramirez' Misa Criolla, and other Latin American pieces in Winthrop Hall. Los Chasquis are incredibly vibrant and exciting group, and their enthusiasm was infectious. They performed a solo bracket during which the entire choir spontaneously sprung up from their seats and started dancing (And I mean everybody- this was quite a spectacle). Aldo performed magnificently, in both the Misa, and in Canciones di mi Tierra an Australian premiere of a set of Mexican folk songs. Particularly remarkable, was the blend of the solo parts in Misa Criolla between the operatically trained Aldo, and Gabriel of Los Chasquis.

The Christmas concert was a fairly low key affair, but also one of PUCS' most musically polished concerts in many years. The magnificent acoustic of Guildford Grammar School Chapel was the highlight. The music included Mendelssohn's "Ave Maria", and Gabrielli's O Magnum Mysterium as well as the premiere of Music for 4 O'clock by Jemma Golding, an extremely accomplished composer who just happens to be a member of PUCS.

1998 began in typical PUCS style with a concert entitled Not Just Jazz at the Fly By Night Club in Fremantle (a venue more commonly frequented by hard rock and acid jazz bands). The music spanned a wide range of styles including Jazz, Blues, Negro Spirituals, and Barbershop(!). The venue, while not very acoustically rewarding (ever sung in the middle of a wheat field? Well its kinda like that, only with less reverb), was brilliant for atmosphere (I think the open bar during the concert helped too). By the start of the concert there was "standing room only" (well actually, it was nearly all standing room anyway- but it was pretty damn full.. And this is one big ol' barn we're talking about). "Not Just Jazz" also featured the conducting debuts of Sarah Penn and yours truly. Sarah conducted the PUCS women in a bracket of swingin' Jazz in the second half, while I conducted the men for two barbershop numbers in the first (and let me tell you, the "long tresses" and "nice tight dresses" of If You Knew Susie went off a treat). Once again we were joined by a trio of Perth's top young jazz musicians, with Tim Cunniffe on piano, Ben Vanderwal on drums, and Murray Wilkins on bass.

On September 12th, PUCS will perform Mozart Requiem and Haydn Nelson Mass with soloists and orchestra in Winthrop Hall. This is shaping up to be one of our biggest musical and organisational challenges in many years. We have secured a top quartet of Perth soloists: Rachelle Dhurkin, Tania Ferris, Aldo di Toro, and Cornelius de Munck. We will also be working with a new orchestra of young professional musicians. For bookings contact PUCS on 9389-6369, or email at: pucs@gu.uwa.edu.au

As always, PUCS owes a huge debt of gratitude to our conductor John Beaverstock. He has overseen a great deal of growth in PUCS over the last few years. Congratulations to Sarah Penn, who has provided excellent support to John as assistant chorus master. We also welcome our new accompanist Ashley Greig- now if only we can drag him along to a few more coffees!

Well, that's just about it from me. Hugs and fluffy bunnies to everybody. Unfortunately I won't be seeing most of you before I head off to Cambridge to join other PUCSters in academic pursuits, so you better all come visit soon (it's a bargain!- three PUCSters for the price of one).

As always, your (now full-time!) PUCS el presidente

Jonathan Paman



SUMS

In the beginning was a choir- and the choir was SUMS. And the choir remained SUMS despite persistent efforts to rename it as a University Choral Society, and the questions from new members ("so does that mean you do Gilbert and Sullivan?"). And the time came when that choir marked its attainment of a very venerable 120 years, and a great cry went forth from its members: "Let there be A Celebration!".

Not being the types to pass up any chance for a party, SUMS has rallied to that cry, and the result is a packed programme of events for a year when too much choral music is going to be barely enough! Following Orientation Week (once again featuring an onslaught of new members, lots of small-group singing and the usual attacks of heat-induced silliness), SUMS began rehearsing in earnest at the beginning of March for its first concert: a performance of Ralph Vaughan Williams' A Sea Symphony. Held in the Sydney Town Hall on Sunday, May 31st, it also featured the choir of Ravenswood School and the SBS Youth Orchestra, who also played the Stravinsky Firebird Suite and Beethoven's Eighth Symphony. The concert saw a massive effort from 250 odd very odd performers, an audience of 800 and was followed by a great PCP.

The very next week (there being no rest for the weary, the wicked or members of the choir who aren't on committee) we began a short rehearsal period working on Mahler's Second Symphony, for which we are augmenting the choir of the International Music Festival, Sydney at the Opera House in July. When second semester commences, SUMS will be working on our next major concert, an exciting twentieth century programme featuring Kodaly's Missa Brevis and the world premiere of a commissioned work by Nicholas Routley. In the same month, we also front up for another outing with the SBS Youth Orchestra on Borodin's Polovtsian Dances (yes... Again!!) in their 20th anniversary concert.

In order to ensure that the average SUMSter does not suffer severe choral withdrawal, 1998 concludes (musically, at least) with the usual whirlwind round of carolling gigs followed by four performances of our traditional Christmas concert, Carolfest, which is now in its fortieth year. Featuring lessons and a selection of sacred music chosen from across the Western choral tradition, it is once again guaranteed to be a very special event.

Despite the vast extent of our musical undertakings for the year, however, it would in no way be an anniversary without the proper social occasions. Besides our PCPs, SUMS has held a Welcome Picnic (Grass with Class: BYO for badminton and croquet!), weekly lunchtime meetings on campus and a movie evening. To conclude the midyear holidays, a large group of SUMSters will be attending one of the Choir of King's College Cambridge Sydney performances and hosting a post-concert party. Over the October long weekend we hold our spectacular Anniversary celebrations featuring, among other happenings, our Annual Ball.

SUMS rehearses each Wednesday night of semester (and, indeed, most Wednesday nights of the year!...) from 6.30 pm to 9.30 pm in Bosch Lecture Theatre 4 on the Carillon Ave side of the main campus at Sydney University (in Camperdown). After rehearsals, we move on to the Thurles Castle Hotel in Chippendale for drinks, dinner, singing, and socialising. If you find yourself in Sydney from interstate, please drop in, say hello and help us celebrate!

Michelle Imison
(SUMS President)



SCUNA



Hi folks! Greetings from sunny Canberra!!

As I write this, we are gearing up to wow the punters at O Week. Spirits are very high after Melbourne IV (Did you have fun? I did!) and we are looking forward to a fab year of singing and general mayhem.

The first big event for the year is SCUNAFest II, where we celebrate our 35th birthday back-to-back with the NuptialFest wedding of the millennium. Societies should all have received mailouts for SCUNAFest by now - note the deadline of April 5th to secure your places for such fab events as -

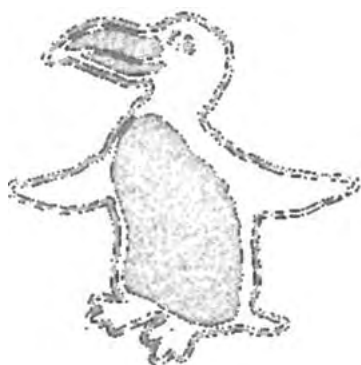
- The 'Swinging Sixties' Canberra Choral Ball, complete with groovy musicks and indoor pool!
- The National Folk Festival Farnarkle, where we get free admission in exchange for titillating the passers-by with our lovely voices..

As well as a Pub Night, BBQ and other silliness. Give me a hoy if you need more forms - there seem to be a lot of interested peoples gulp...

Our first Concert for the year is looking exciting too. Under the steady hand of Toby Foscett (aka the Ice Skating Queen), we're knuckling down to Mozart's Mass in C Minor, with Brahms and Haydn in the program as well. And Toby seems to come back from MIV with a few ideas... We're looking at the Rachmaninov Vespers for our August concert. (Any bassi profundi wanting to come and visit? Please?) Hot on the heels of this is our mass choir gig performing Beethoven's 9th with the SSO in September!! Phew, I'm exhausted already.. Or am I still getting over MIV??

I'm going to have a lie down.. See y'all at SCUNAFest!!

Ch@s
SCUNA Prez



AUCS

The AUCS committee began the year sweltering under sun umbrellas on the Barr Smith Lawns at Adelaide Uni, eyes searching among the first years for likely tenors. Later in O-week, a small group gathered together for the first rehearsal. This number multiplied to a choir of 80 for our first concert. AUCS performed with the Elder Conservatorium Symphony Orchestra in the first two concerts of the Centenary Classics series, celebrating one hundred years at the Elder Conservatorium. We began with a lusty performance of Prokofiev's Alexander Nevsky, in a concert of a Russian theme. For some this was a chance to relive Melbourne IV. For others it was a good excuse to have vodka shots before going on stage. We moved westwards to Germany to sing Beethoven's Choral Symphony. This involved waiting for 45 minutes in anticipation of the 15 minutes where we could sing our guts out. It was a privilege to sing under the baton of Nicholas Braithwaite and to appreciative audiences which filled Elder Hall. Having two performances meant that we could have two PCPs - both which were very successful events. Being within such a short time of each other however, means that one soon gets confused as to which gossip matches with which party.

Thanks must go to Peter Kelsall for doing the hard ground work as rehearsal conductor. Also to our Russian teacher, Nicholas Cowall and rehearsal accompanist, Monica Laczofy. I've enjoyed working with the committee this semester and look forward to singing modern sacred music in September and collaborating with FUCS to sing Christmas music in December.

Maretta Mann.

TUMS

So much seems to have happened since our last erarticle, so here is a quick update on life with TUMS. Our final concert for 1997 was a moderate success (the music was nice, even though the audience was small). We performed Handel's Coronation Anthems (all four of them) and Stanford's Stabat Mater in what we believe was a Tasmanian premiere of the work. The concert was conducted by Jeffery Horsley, who very kindly agreed to direct TUMS for the second half of the year after the departure of Mark Irwin for the greener pastures of the Blue Mountains.

As this was our last concert for the year, the PCP doubled as the TUMS Christmas Party, and the now infamous Santa Caro made a jolly (if somewhat still hungover from a big night the night before) appearance, and everyone got to sit on Santa's knee, to be exhorted to try harder to be a baaad alto (or to be baaad to an alto) next year.

As well as this, the usual round of Christmas Carol engagements ensued during December, and everyone was delighted that the new management at one of our regular shopping centres decreed that this year we did not have to wear the very hot and unattractive Christmas kaftan+doily/collar ensemble (not a good look.. Trust me on this).

TUMS was delighted to send a contingent of not one, but SIX (count them!) people to Melbourne IV in January. This is the largest group of TUMmies to be seen at an IV since the last Hobart IV in 1992, so we were understandably excited (and so was everyone at MIV!) In usual TUMS style (i.e. boys in frocks) we brought the house down at the IV Revue with the very memorable Spice Sluts number, for which we won the coveted IV Revue Potty Some 'Kodak moments' from MIV are immortalised on the TUMS web page: www.utas.edu.au/docs/tums or you can get there via the 50IV home page www.50iv.aicsa.org.au.

The new year has brought some new things for TUMS. We have a new Musical Director, the lovely Anne Morgan, who led us through a May performance featuring Faure's Requiem and Charpentier's Te Deum.

We are currently rehearsing Bach's B minor Mass for a combined concert with the Tasmanian Conservatorium Chorale on September 19. This will be a huge event, with the Conservatorium

Orchestra augmented by the Tas Chamber Orchestra, conducted by Antony Walker (known to some of you, I believe), and bringing in some top flight soloists. So when the Chorale approached TUMS to augment the choir, we jumped at the opportunity. The music is gorgeous, and everyone is having a great time.

We have been working hard all year to recruit new members (and coax back some old ones), so that by the time 50IV rolls around, TUMS will be huge and strong, and the excitement level will be electric. Already everyone in TUMS is very excited about our upcoming IV, and are very keen to support all the fundraising and other events organised by the 50IV committee.

It's shaping up to be a huge year, and we're getting stuck in true TUMS style.

See you all in July!

Carooxoo



THE ACTS OF THE CHORISTERS BOOK XXXVII Melbourne Intervarsity Choral Festival

149th Australian
Intervarsity
Choral Festival

22 January - 8
February 1998

AND it did come to pass in those days that the whole people were summoned into Melbourne in the distant South: to the college of St. Mary they came, and named their names to the man not born of woman, for he had summoned them. They sat about in that place wherein the registration had come to pass, and their comings in and their goings out were many in that time. And musick was played upon a machine in that place, but an affliction was upon the machine, that it stuck ever; and it was made to cease.

AND those who took registrations divided the alphabet between them: and many saw first that which we name the second half of the alphabet.

AND in the fullness of time they took themselves to the publick-house of Clyde: Crispin the son of Harris played upon a game as of a racing-car - let none who fear death ride with him. There was musick over the noise of their talk, and from time to time the calling of numbers for those who would eat.

AT the tenth hour the man unborn bade them take all things from the College of St. Mary, that its doors might be shut; and at the midnight hour the great doors of the publick-house were likewise shut; but Adrian the son of Corston came unto that city from afar at half an hour after the twelfth hour, and his wrath was upon them all, for it was written that the revel should extend even unto the first hour of the morning; but one was there to greet him, and he went upon his way.

HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

AND in that morning they took them forth from that city unto the Rock of Hanging: they took lunch in that place, and walked upon the rocks in the heights. The van of Bazza was filled with women, and six of the cars of the Festival ceased untimely in their motions. And they came to the Centre of Activities where the man unborn named the names of all the Committee, though Nicholas the son of Cowall fled from him for a time, and a telephone hid his face. For the many complaints of the children of Intervarsity four Ombudsmen were named.

BENNETT the son of McPherson spoke before their singing of strange musicks from a film of foreign war. When their singing was ended Justin the son of Presser spoke before them of many things: in his speaking his hands were animated before him, and the son of Gratton mocked him that his downward beat was lacking. To remedy this the man unborn set the staff of the Conductor in his hands, and their motions were redoubled until it was wrested from him again: in those days he said many strange things.

THEY took dinner in the dimness of the hall of dining: there came from afar Kristen the Clark who shall not abide, and Alan the son of Girvan, and some others

also. In the queue for the meal many sang, but in contrast to the ways of old they stood not outside for ever, but passed into the hall and sat in the dimness ere they took the meats before them, and those who ate not of meat were in another place. And the hand of Adam the son of Boyt also was in another place, wherein lay the leg of Emily the daughter of Burrows: for he said that there was a spasm upon it. When at the eighth hour they sang again before the son of McPherson, the car of the advent of Benno son of Rice shone forth in the night until the man unborn summoned him, that it might be darkened; and those whose cars lay yet in an illicit place were threatened, that a great truck would come, bringing destruction in its wake.

AND in that night there came to pass a revel wherein the many were as characters from the Holy Bible of God: angels there were, and demons of Hell, and even that pillar of salt which Lot had to wife; Moses and his plagues, and a man of Sodom. And all these revelled into the night, but I took my rest.

HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

AND in that morning they arose at an early hour, for the masters of that realm had commanded all men to take breakfast together; Justin the son of Presser knocked upon the doors of all the chambers to rouse men, and his words in the seventeenth chamber were: Morning wake up! he spake no more, nor spake he with strength. They took breakfast and afterwards sang: the man unborn by the insertion of a tube sought to bring light unto the world, but no success was with him. And they sang loud musicks of the heathen Polovtsians; Antoinette the daughter of Wood and Melanie the Smith stood before them all and spoke of the great meeting the moiety whereof was to come to pass upon the morrow: for the daughter of Wood was for the time the President of the national body, while the true President was beyond the seas. The man unborn named further of the Committee who had hitherto remained unseen by reason of their busyness; and the fleet of the Intervarsity he named also to them: for they had many trucks, though their motions were scarce worthy of reliance. One such was an ambulance; he spoke these things lest we should fear the death of one when he spoke of it.

AND when they were come together again the man unborn blew hardly upon a whistle, and reproved them, that the son of McPherson could not speak above them. And they were set in two places: the man unborn took with him the sons of Men and those who sang as they did: while he praised the great instruments of the deepest sons of Men, he warned them that by grabbing they risked the making smaller of those instruments. AND they came back into one place, and when that singing was ended Andrew the son of Howell spoke of the imbibition which was to come, and that Moira the wife of Chapman might be permitted to wash no thing at all; and those whose books of musick were not known unto Kim the daughter of Asher were summoned unto her. And Brian the son of Polli gave a remedy for the unseasonable coldness of the airs: many jumpers from an old journey to the Russias (which journey hath never left our shores) he sold at a cheap rate to any who desired them, until they were depleted.

THE man unborn with the son of McPherson sought a semichorus among the altos; afterward they took lunch, and the man unborn bade them beware of spiders: they mocked him, and his wrath was upon them. Lynne the daughter of Schrale bade them beware the heats of the Sun: for the life of a chorister is fraught with many perils.

And the race of the Presidents Pyjamas came to pass... AND I was taken from thence to a place beside the

waters: I saw all the Presidents of the earth before me, and their assistants also. And I saw a man not born of a woman, and I saw Eric the son of Polli and Nicholas the son of Cowall, to wreak his will.

AND the man unborn spake, saying Woe to you, sons of Jesub, whose father Adam sinned by the apple. And to all of them was given an apple, which was covered with the sweetness of honey: with but one hand might they eat of it.

AND he spoke a second time, saying Woe to you, sons of Jesub, whose father Noe took animals upon the great waters. And each took the name of some beast, and in the manner of that beast wrought upon the van of Bazza, to purify it; for it is said that the van of Bazza may only be purified in the seventh year.

AND he spoke a third time, saying Woe to you, sons of Jesub, whose father Noe was found in drunkenness.

And among the black waters of Coke was set cheese of Ricotta: they drank of it, and the cheese they cast upon the ground, but the horror of some viler drink was set among them.

AND the man unborn spoke a fourth time, saying Woe to you, sons of Jesub, to whose father Moses the Law was given upon Sinai. And each assistant took a law of God, and spoke of his President: in what virtue he upheld that law, or in what grievous sin he contravened it.

AND he spoke a fifth time, saying Woe to you, sons of Jesub, whose father Joseph was clad in bright raiment. And the night-raidment of the Presidents was hid among the waters of the lake, to conceal the stench thereof, for it was full of garlic. And the greatest of Presidents waded ponderously through the muds of the lake, and clad himself upon the nearer shore.

AND he spoke a sixth time, saying Woe to you, sons of Jesub, whose fathers were destroyed in Gomorrah. And the Presidents showed forth that sin which hath been blotted from the minds of Men, which those of Gomorrah most egregiously committed.

THE man not born of woman spoke a seventh time, saying Woe to you, sons of Jesub, whose mother Lot's wife was become salt. And Brian the son of Polli was chosen as a pillar: the dark waters of Coke were upon him, and flour also.

HE spoke an eighth time, saying Woe to you, sons of Jesub, whose fathers flew to Egypt. And there was a great exodus of watchers from their flight: with eggs and with water and with flour were they chastised. And their assistants rode upon them: by whips of jelly they encouraged them.

AND the man unborn spoke a last time, saying Woe to you, sons of Jesub, for now is the ending of all things. And they set upon him and those who wrought his will, that the filth of their bodies might be upon them all: and their stench was heavy in the land.

AND they took dinner, wherein many were summoned for jests, and the first of them was not in that place.

Justin the son of Presser rebuked those who ran in the night; certain who were named FUCS and took pride in that name encouraged themselves with the banner of their society, and were rotated thereby to the greater mirth.

AND there came to pass the races of drinking. Many races there were: of the sons and daughters of Men, of those new to the art and those grown old in it; these with many other races of their kind passed the hours until the midnight hour and beyond it, but I took my rest.

HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IT is written that such was the inhibition of the son of Boyt that in the morning which followed his voice took on the seeming of that of a man; and all the daughters

of Men were made to know of it. Through that morning matters of ponderous weight, even of the Intervarsity as we may cease to know it (for some have said that it shall be changed) were spoken of in the counsels of AICSA: Michelle the daughter of Imison desired the sweets of SCUNA, but would not relinquish for them the biscuits which lay before her. And when their counsels were ended they took lunch (and even this was spoken of in their counsels, how it might be ameliorated); and at the second hour of the afternoon they returned to their singing before the son of McPherson.

AND rain fell upon the Earth, and sleep closed the eyes of many among men. And when their musick was stilled those things which the many had ordered as a remembrance of this Festival were made available to them. Shirts were made with all the names of the children of Intervarsity here present: never had such a shirt as this been made thitherto. A Festival like unto this one was to come in the bleak Islands of the South when a year had passed; the names of that Committee were named.

AND all men took dinner: at a time the food of the kitchens was depleted, and those who yet waited were caused to wait on while more might be made ready. And when at last it was brought before them, there was a dessert which had in it, in seeming, something of the food of cats: many cast it forth and would not eat of it for this cause. Kim the daughter of Asher in warning them to keep silence near to the seventeenth chamber, in respect for the illness of Jodes the Hunter, knew not the presence of that supposed invalid until she had spoken at length, and she was much mocked.

THEY set themselves to singing once more, and once more were they divided in two places: men mocked the foreign words of the son of Cowall for their resemblance to certain of our own. When the second of choirs were returned from afar they roused the wrath of the son of McPherson upon them, for they beheld him not until error was strong upon them, and at that time all raised their heads as one to look upon him.

WHEN their singing was ended the son of McPherson spoke of one named Lotta from a distant nation, requiring that she be shown a igood timei: with his words of lauditioning the baritone and bass bitsi it seemed that he would choose those who would fulfil this office. And when two who fulfilled a similar office on the previous night, in a place which some sought to set aside for massage, they earnt therefor the rebuke of Julie-Jane the daughter of Edmondson in the midst of her advertising.

15. AND in that night the films of ancient festivals were shown once more, of which some have been written in this book hitherto; in the midst of it Craig the Milleris son told a tale out of the past, while his own parents were yet of the Intervarsity. 16And when certain of the films were ended I would take my rest; but such discussions there were in the seventeenth chamber that I slept not before the second hour of the morning.

HERE ENDETH THE ACCOUNT OF THE FOURTH DAY

AND in the morning which followed they took breakfast, and sang: in the midst of their singing of his own nation Nicholas the son of Cowall was seen to sleep before them all, and he was much mocked. AND the man unborn spoke before them, that those who supported this our concert with their wealth feared lest none might see it; all the men of the South he bade speak to their many friends, to summon them; but it was spoken that all the telephones of the realm were broken, and none might be brought so far beyond the

walls of the city to remedy this. The names of the semichorus which the son of McPherson had sought were named, and they were summoned unto him in that very afternoon.

THEY ceased their singing again, and were divided upon their return unto two: at the loudness of their singing a child was heard to weep. And at the end of their singing was notice given of the Revue and of the Competition of Arias which were to come; the images of the past festival in Canberra were made available, for the daughter of Keogh hath spoken it. In the hall of drinking the noise of commerce filled the airs: men played among the great waters, and in the pestilent waters of the spa also, for a stench was upon it from the many bathers.

AND they took dinner: Samantha the daughter of Jenkinson being lame, when she was summoned for a jest related the same from her wheeled chair; but one in jest yet bade her stand. When they sang again in two places she abided in the place where the daughters of Men were to go, and the son of McPherson woke the wrath of all women by sending them thither; but they returned unheralded, even in the moment that the son of McPherson was prepared for them.

AND they sang at length a strange new musick; the man unborn spoke of the composer thereof, how he would come to us for the great dinner, and how the Archbishop had wrought the cancellation of one of our concerts. Philip the son of Wilkie spoke of transports, and the son of Gratton of the famous wedding which was to come: Luke the son of Murtagh was named flower-boy to the groom, to the general acclamation. He whose body was yet unborn reproved them that their bodies be preserved for the future; he spake that the bar and the pool should be early shut off, and that no men should seek the pool in their inebriety; and quietness was enjoined among them. But his words had not their effect, for cards were played among men, and divers other entertainments entered into: the natal days of Tania the daughter of Siegemund and Anneliese the daughter of Wilson were celebrated in exultation at the midnight hour, but I took my rest.

HERE ENDETH THE ACCOUNT OF THE FIFTH DAY.

AND as in all days the son of Presser walked in many places, to rouse men in their beds: quoth he in the seventeenth chamber iTwenty minutes to breakfasti. Lest any should doubt the quiet efficacy of his duties, it is said that one in that morning saw him upon the threshold, and threw a pillow at him. THEY took breakfast, and sang; at a time they were in two places, and when these things were ended the son of Wilkie announced the gladness of the people, and Joyce the daughter of Chan spoke many things of the washing of raiment; in the proximity of our parting from thence the man unborn rebuked those who sought to have all their raiment thus washed.

THEY took lunch, and had much labour in the manufacture thereof; when they sang again it was in two places, and on the advent of the sons of Men the son of McPherson extolled the goodness of the women, for all that he laboured to rouse them from their sleeps. 5And the baton of the son of McPherson, being of great age, broke in its foible; he who repaired it was of such zeal that its bigness was much increased from the slender one of old. Jonathan the son of Bradley, a skilled player of musick, played a beauteous musick at the request of the son of McPherson, entirely out of his own head. By reason of the multiplicity of their musicks the son of McPherson spoke at length of the finding of places, and cursed the whole race of Librarians, that wrought such trouble for him; and the increase of his wrath found culmination even in threats of violence.

Michael the son of Power was caused to leap skyward at an amendment to the musick, lest any perceive it not.

THE son of Wilkie bade all men take their goods and pass before him into another room: therein all things were ordered for the travelling of the morrow, and all men wrought in the shape of the City. They took dinner, and the masters of that realm told us the manner of changing the bedclothes, and bade us do this thing when the day was yet young, nigh unto the seventh hour.

IN that evening the Revue came to pass, wherein many strange acts were done: the whole of them I do not name, for they were very numerous. At nigh unto the tenth hour Melanie the Smith exulted in the news that those of South Africa were vanquished of the Australians in Sydney: they had the victory upon the day which followed that of their own nation, and the exultation of the Smithis daughter was loud in the land.

13. AND when the Revue was ended they danced in the darkness, and revelled thus well into the night; but mindful of what was to come, and beset moreover by fatigue, I took my rest.

HERE ENDETH THE ACCOUNT OF THE SIXTH DAY.

AND in the morning they rose at the word of the son of Presser: they changed their beds as they had been instructed, for the most part. They took breakfast, and sang afterward: the man unborn in a tale likened the umlaut of Germany to the fundament of a duck in a tempest of sands. And the semichorus sang before them, and with them; when they wished loud death upon their many foes Robert the son of Yuncken was caused to sing the same entirely alone, to the mirth of many. At a quarter-hour after the eleventh hour the son of McPherson by the abbreviation of the rehearsal gained the approval of many at the price of a commitment to the future: the singing of that night was cancelled in the favour of a night at the public-house.

AND the man unborn spoke of all things that would come to pass: and the son of Presser spoke of how the clearing of that realm by the many might be accomplished, with no more economy of time than if it had been done by the son of Presser. The son of Wilkie spake that the College of St. Mary should be opened for the placing of goods, and he summoned all men with such inclinations to come to their assistance. AND there was no man left without a way into the city; all who had come from afar were bidden to speak with the natives, for the ways of the city were slow, and filled with multitudes. They set their goods in readiness for the journey, and took lunch: the son of Presser summoned all those who had lost their goods to him, and the man unborn thanked the masters of that realm for their deeds and our sustenance during our stay in that place. And when all things were accomplished, they went forth from the Downs of Campaspe for ever.

HERE ENDETH THE ACCOUNT OF THE MORNING OF THE SEVENTH DAY.

HERE ENDETH THE ACCOUNT OF THE 49TH AUSTRALIAN INTERVARSITY CHORAL FESTIVAL.

NOTES ON THE HAPPENINGS LEADING TO THE FIRST I.V. FESTIVAL

By GRAHAM EDMONDSON, MUCS, 1944 - '49

During the war, in 1943 - '44, Colin Russell-Jones, a new medico from Sydney Uni, was in the RAAF stationed in Melbourne, and due to long standing family friendships, he used our family home in Camberwell for his recreation base. Colin and I had frequent sessions of our favourite music - choral naturally. We had both been in choirs from early on - (my first choir master was Dr A E Floyd).

In 1944 I was at Melbourne Uni doing 1st year medicine and a keen member of the Melbourne University Choral Society (MUCS), with Dan Hardie (of the ABC) and Lance Hardie (Organist of St.Pauls Cathedral) as conductors.

I was in the Navy in 1945 - '46, but still took part in MUCS activities when on leave in Victoria. When my ship was in Sydney in 1946 - '47 I used the Russell-Jones home in Ryde as my base. By the end of 1948, Colin was out of the RAAF, back at the Sydney Uni and president of the Sydney University Musical Society (SUMS).

One day, as we talked of the SUMS choir camps tours giving concerts around NSW, one of us (I can't remember whether it was Colin or I) suggested that it would be great to have our choirs combine to share music-making in camp, and then be billeted in the host choir's homes for public concerts.

I was demobbed from the Navy in 1947, and was at Mildura Branch of Melbourne Uni. but now doing Mech Engineering. (A digression - In 1946 Melbourne Uni was the only university in Victoria, in 1944 it had had a total student population of 5000. The large numbers of returning servicemen and women entitled and qualified to do Uni courses could not all be quickly accommodated in Melbourne. Therefore from the start in 1947 all first year students (for a 3 year period) in Medicine, Engineering and two other smaller faculties were accommodated at the previous RAAF flying training establishment at the airdrome approx. 10 km to the west of Mildura. This proved to be a great success - with all academic staff and 600 odd undergraduates (both mature age returnees and recently matriculated students fresh from school) resident on site and all eating together in the dining hall, shared union facilities, etc. The living quarters for the 20 or so female under grads were however isolated behind barbed wire with a resident Dean of Women ! The much-loved Warden of Mildura Branch was the late Dr Stan Rogers who had been a founding member of MUCS, as had the Melbourne University Registrar of those years.)

Back to the Melbourne campus for the second year in 1948, I became secretary of MUCS and put Colin's and my idea of a get together with SUMS to the committee. Later in '48 Colin had to come to Melbourne and during his visit suggested that I might go with the SUMS choir on their NSW country tour, that year through Orange and Bathurst, to see how they organised themselves.

I joined the SUMS tour at 2 am on a Saturday morning after an all day rail and bus trip to Orange, where SUMS had been camped for 4 days at the Show Grounds under the grand stands and in an animal pavilion. As I recall there were approx. 100 choristers including some 20 graduates of the Madrigal group, one of whom, Dnelda Cox, caught my eye when (at 4:30am) I was introduced to her by Colin R-J as she and Colin's friend -later his wife- Peggy Bradhurst (? Sorry Peggy my memory is atrocious) tried to cook 200 eggs for the choir's breakfast in one batch in a wood fired copper (as used by our great-grand-mothers for boiling the washing) - I don't believe she had time to take much notice of me then!

After breakfast and clearing up, we were all taken to the lovely city of Bathurst to have the final rehearsal for the Sunday afternoon concert. I (foolishly) was invited to join them. I (more foolishly) accepted. SUMS, under their conductor George Faunce-Alman, then choir master and organist at St Andrew's Cathedral, had prepared J S Bach's 8 part Cantata - "Sing Ye To The Lord", which was completely new to me. The rehearsal was only a polish up of selected choruses, but I had taken special note of where George wanted a strong entry by the Tenors.

As the Saturday night was to be the last night in Bathurst, the celebratory dinner, with suitable liquid refreshments, was enjoyed by all. I took the opportunity to become more acquainted with Ms Dnelda N Cox.

Bathurst in 1948 was a very prim and proper city of many churches, immaculate buildings on tree lined streets with a luxuriously green lawned central park. At the geometric centre of this park a large European style raised bandstand complete with wrought iron, a high slate roof, and tall flagpole. Consternation was certainly caused to the president and committee of SUMS when they discovered the crowning of the flagpole by a large white and gold china chamber pot two hours before dawn. They were depending on the concert receipts to defray the costs of the tour, and the food provided after the concert by the Cathedral Ladies Auxiliary to get them home. It took the SUMS president and committee two hours to find and convince the culprit, Otto (a loved tenor and a real character) that it was in the choir's (and his) interest to remove it. He had to be offered further supplies of liquid as compensation - no one else would volunteer!

Well, the concert • Sing Ye To The Lord - I did, with gusto, but unfortunately two bars early!! The floor wouldn't open up quickly enough to hide my embarrassment, but my distress got SUMS (and Dnelda Cox's) undeserved sympathy. Apart from - my disaster, the choir sang very well, and the performance was well received. I am afraid that little else of the concert remains in my memory after 50 years. Perhaps it's just as well!

On my return to Melbourne, MUCS commenced assembling lists of items that we would need for attendance at The first Intervarsity Choral Festival as guests of SUMS, camping at Otford on the South Coast in early 1949. From memory the MUCS contingent was to be led by conductor Ron Penny with accompanist Ruth Ockendon and Blythe Johnson looking after the MUCS organisation. MUCS had only some 30/40 members compared to SUMS 150 plus.

ERATO

Regretfully I had to resign from the MUCS committee as I had accepted the offer of large engineering company to join their staff at short notice. I thus missed the fulfilment of my dream.

Dnela Cox continued teaching at PLC Pymble until the end of 1948, attended the 1st IV, then rebelling at my poor performance as a correspondent, moved to Melbourne. We sang in choirs together, got married and had 45 eventful and happy years together, and six children, before I lost her to cancer at the beginning of 1995. Two of our children have been and are enthusiastic choristers and IV'ers, - our eldest, Liz Dovey (Edmondson), (MonUCS 1970 to 1975), was at the 21st IV, 22nd, 23rd, 24th, 25th and 26th I.V.'s, and our youngest, J-J Edmondson (MonUCS 1986 to present a also Colin R-J's God-daughter), was at all or part of the 38th IV, 39th, 40th, 42nd, 45th, 47th, 48th and 49th I.V.'s. - their memories - not mine!

The organisers of the 21st IVCF had invited our friends, Dr Colin and Peggy Russell-Jones and my wife and I, to the IVCF Coming of Age celebration dinner. Colin and Peg had married about the same time as us, and the eldest of both our families were choristers taking part - the first of the second-generation IVCF members.

Dr Colin Russell-Jones lived the last years of his life with his wife and family in Deakin, ACT, with a keen interest in amateur music making. He was a very competent player of the French horn and the leader of a popular quartet. Colin was a senior Anaesthetist at the Royal Canberra Hospital. He died from a brain tumour. Colin's wife Peggy still resides in their Deakin home.

I apologise for the scrappy and disjointed nature of these notes, all made from an elderly (all right - my family insists) old man's poor memory (it was poor 50 years ago also). I plead the reader's forgiveness for all errors and omissions.

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Melbourne IV's Bizarre Effect on My life

Well, what can I say?

I never knew this cult existed until I'd broken through the barriers and been thoroughly initiated! MIV was party party party from day one. I met millions of people, drank far more than is really necessary (alcohol is a sin as you all know), and had the least sleep possible for a human to "just" survive. The usual lurgy went around, but of course I got the special designer Jenny Lurgy which seemed far worse. It was great, I'm still recovering!

As for the IV traditions, I dove in head first! I was second in the pressie's pj's- doing disgusting things to our beloved president Ch@s (it was such a satisfying feeling) I sculled in the women's four, and as I was petrified of getting beer on my clothes I took them off (yeah right I hear you say, she's a typical SCUNA gal!).

I was bribed with chocolate, cointreau (thanks mark), mango and massage all night when I helped judge the revue- which by the way was fantastic. What talent exists in these obscure ritualistic sects (and for once I'm not talking about the basses!) Speaking of basses, there was one particular bass who, shall we say "kept me entertained" throughout MIV. He shall remain nameless, but cor- what a public bum he has!

Aah, the music.... I nearly cried every time we reached that amazing chord towards the end of the Tavener, and I absolutely loved the Rach vespers. I had quite an identity crisis after singing the Nevsky at the first concert. I was convinced that I was a struggling, hardy, vodka- drinking Russian woman. I had to be slapped back to reality at the PCP!

I fell in love with Melbourne and its amazing restaurants and trendy shops, so much in fact that I barely noticed the weather (there was lots of it) Overall I had an excellent time, went completely insane and will take a year and a half to recover in time for 50IV. YAY! Thanks to the 49th IV committee for their foetally organised work, and I'm looking forward to seeing everyone at SCUNAFEST-NUPTIALFEST in Canberra over Easter (wonder how that went- Ed.) Waaaaah, I'm never going to be an IV virgin again!

Jenny Sawyer- SCUNA



The AICSA Trust Fund

What is it?

The AICSA Trust Fund consists of about \$24,000 which exists purely to benefit Australian Intersociety Choral Festivals. It is managed by two Trustees, Brian Leaver and Ann Hoban.

How does an IVCF get money from the fund?

IVCFs can apply for money from the Trust Fund. There is an application form and a draft budget to fill in at any stage during the preparation of the Festival. The Trustees have sent out application forms to the 50th IV committee, and will send forms to subsequent IV steering committees when we are advised that they exist. The host society, or steering committee of Festival committee should then send the application simultaneously to the Trustees (see contact details below) and the AICSA Executive (exec@aicsa.org.au). The AICSA Executive will recommend the approval (or not) of the application. While the Trustees will always consider the advice of the AICSA Executive, the decision to approve the application is entirely the Trustees'. A guide to the Trust Fund and an application form are available from the Trustees, and will be available on-line soon at trust@aicsa.org.au

What kinds of grants are available? Historically, the Trust has made two forms of financial assistance.

The Grant

The aim of the grant is to provide initial funds to assist a Festival Committee. This could be, say, seeding funds to establish and foster fund-raising efforts, or to pay for essential initial costs of a Festival if no other money is available at that early stage.

Grants are not repayable, except in the event of a profit from the Festival. In this case, the Fund normally requires a return on its investment. While the terms of the grant will be agreed between the Trustees and the Festival Committee, the normal arrangement is that 50% of the Festival's profit returns to the Fund up to the value of the original Grant. It is intended that the money will be made available as soon as possible after approval of the application.

The Guarantee Against Loss

The Trustees can approve a GAL for a Festival. Unlike a Grant, GALs are not payable by the Trust until the Festival's books are wound up and a final audited financial statement has been provided to the Trustees showing the loss incurred. The Fund will then provide the amount guaranteed to assist the Festival in meeting the claims of its creditors.

The Trustees are prepared to consider an application for any kind of grant on its merits.

What are the criteria for approval?

The Trustees are primarily interested in the successful outcome of an IVCF. As with any such endeavour, good planning, budgeting and scheduling are integral to success. The Trustees look for evidence of these in the application form. Applications can be made at any stage in the planning process, and the Trustees

will take the timing into account in their assessment of the information contained in the application form. It is important to the Trustees that the Organising Committee demonstrates a good understanding of the risk it is taking, and how it plans to manage that risk. The application process will probably involve the Trustees seeking further information or clarification of the application.

How is the fund invested?

Currently, the Trust Deed does not allow for investment in stocks and shares, so it is not possible to invest in many of the normal investment options. The Fund is currently invested on a 6-month term deposit at 5.3% at St. George Bank, with about \$2,000 in a readily accessible account in case funds are required by an IVCF during the fixed term of the investment.

How can the fund grow?

There are basically two options. Assuming the Fund earns around 5% interest per annum. This increases the Fund by \$1200. We can either: pay less than that amount to a Festival each year, on the assumption that there is no return to the Fund by the Festival, so that some of the interest accrues in the Fund;

work on the assumption that some Festivals will make a profit, and a return to the Fund. In this case, we would need to develop a policy of never allowing the Fund to go below, say, \$20,000 in value. So if several Festivals in a row made a loss, or decided not to donate money back into the Fund, then subsequent Festivals would not be able to draw from the Fund until it had increased above \$20,000 purely through interest growth.

Are there any other options?

If there were no return to the Fund, and a Festival desperately needed assistance, the Trustees would consult with the AICSA Executive about a special grant. However, the Trustees are bound to honour the intention of the Trust, and if such special payments were to seriously diminish the Trust Fund, or even wipe it out, this decision would need to be considered very carefully by all members of AICSA through the AIVCC.

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www.geocities.com/Vienna/Choir/1845/

MUS

Macquarie University Singers

Post

Box 67
Union Building
Macquarie University NSW 2109

MuscUTS

Music Society of UTS

Post

c/o Activities Centre
PO Box 3210
Broadway NSW 2007

50IV 1999

Tasmania Intervarsity 1999

Post

50th Intervarsity Choral Festival Inc.
C/-TUMS (Tas Uni Union)
PO Box 950
Sandy Bay. TAS. 7006

Email

carolyn.field@utas.edu.au

Web

www.utas.edu.au/docs/tums/IVe1.html
www.50iv.aicsa.org.au

PUCS inc.

Perth Undergraduate Choral Society

Post

PO Box 606
Nedlands WA 6909

Email

pucs@gu.uwa.edu.au

Web

www.gu.uwa.edu.au/clubs/pucs/

QUMS

Queensland University Musical Society

Post

c/o Clubs & Societies
The University of Queensland Union
St Lucia, 4072

Email

Rob Kearey r.kearey@maibox.uq.edu.au

Web

www.qums.aicsa.org.au

SCUNA

Australian National University Choral Society

Post

GPO box 2593
Canberra 2601

Web

www.scuna.aicsa.org.au

SUMS

Sydney University Musical Society

Post

Box 32
Holme Building
University of Sydney NSW 2006

Web

www.sums.aicsa.org.au

TUMS

Tasmania University Musical Society

Post

C/- Clubs and Societies, TUU
PO Box 950
Sandy Bay. 7006
Tasmania

Web

www.utas.edu.au/docs/tums/