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Australian Intersvarsity Choral
Societies' Association.

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FEATURES



DRIVE



SPECTRUM



EXTRA



AGENDA



'Closest election results in years' says ex-president. Probe likely.

AICSA election results 'close'

By political correspondent, Tryna Winn-Poll

SYDNEY (Friday). In an announcement that shocked voters, the retiring President of the Australian Intersvarsity Choral Societies' Association (AICSA), Dr Jon Hogan-Doran, announced today that the election this year had been hotly contested and won by a team hailing mainly from Victoria.

Believing this to be just another of Jeff Kennett's schemes to take over the world, an investigation was initiated immediately. While the AICSA central administration's inter-departmental taskforce and standing committee on electoral reform has been sitting for over a week now, they have yet to find any irregularities in the voting process, and have declared six candidates to be successful in one of the most talked-about takeover bids for the management of one of Australia's leading inter-university choral organisations.

The newly-elected officers of AICSA, to run the Association for the current financial year (1999-2000), are:

EXECUTIVE OFFICERS

- President: Andrew Wailes (MUCS)
- Secretary: Bradley Dean (MUCS)
- Treasurer: Peter Campbell (MUCS)

OTHER OFFICERS

- Librarian: Luke Murtagh (SUMS)
- Archivist: Brian Polli (MonUCS)
- *Erato* Editor: Winston Todd (MonUCS)

The handover of operations is currently underway, with all changes taking effect immediately. Member societies and individual choristers will not see any substantial changes in the near future, but we are assured that one of the first priorities of the new committee is to ensure that an issue of the organisation's mouthpiece *Erato* hits the presses within a matter of days. [Mmmm!]

EXCLUSIVE PICTURES!



Intrepid Hobart adventurers survive two-week ordeal

By Ivy Legend

HOBART (Tuesday). After enduring the rigours of two weeks of intensive rehearsals, the fury of two world-renowned conductors (and Kynan Johns), and being totally at the mercy of the elements, 150 brave choristers have returned safely to their homes on the mainland.

The cause of this massive evacuation from Tasmania, which stretched the major resources of even Australia's best airline, was the completion of the 50th Australian Intersvarsity Choral Festival. The event concluded with a mass concert in the Hobart City Hall which attracted a small but militant crowd of enthusiastic onlookers, and aroused considerable media interest.

Chief publicist for the little-known terrorist organisation The Committee, Caro Field, issued a brief press statement late last night outlining the demands of this strenuous activity and vowing to fight on against a small financial loss which was far outweighed by the not inconsiderable artistic and communal benefits brought by the festival.



Official PIVP held in Melbourne

By Carmen Parté

AICSA officials announced today that the official Post-Hobart IV party was held on the weekend of 1-3 October 1999 in Melbourne. A performance of *Carmina Burana*, and the Melbourne premiere of a choral symphony by the Australian composer Carl Vine, served to mark the Melbourne University Choral Society's 60th birthday. Full details of the 'MUCS 60-fest' might have been found somewhere else in this action-packed edition of *Erato*, had anyone bothered to send them to us. It's so long ago now anyway ...

WEATHER (OR NOT)

Today will be fine and hot, apart from early morning showers and afternoon blizzards. Brisbane: sunny today, perfect the next, 13-26. Adelaide: extra mild with a touch of chilli, 8-18. Sydney: cold, 0-10. Canberra: (Liz) crisp, -6-5. Perth: dampish, 2-47. Melbourne: patchy, 8-8. Hobart: beautiful, 7-19.

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ERATO 83

ISSN 0819-5072

Greetings, and welcome to *Erato* 83! It has certainly been a long time coming (far too long), but now, finally, at last, here it is.

I'm very excited about being appointed the new *Erato* editor, and look forward to a first bumper issue. Furthermore, you can expect at least three quality editions each calendar year for the foreseeable future, as stipulated by the AICSA constitution.

Late News...

What is *Erato*?

For those of you unfamiliar with *Erato*, it is classified as the newsletter of AICSA, and is to include 'news of member societies, results of referenda, reports of officers of the Association and other articles of interest to its readers ... The Editor's decision on material for inclusion shall be final, except inasmuch as this Constitution requires otherwise'. Which helps explain articles like 'F*ck the Conductor', *et al.*

Editorial staff

I guess I should start by telling you a few things about myself. I joined MonUCS in 1994, spending several years on the committee as Publicity Officer. I also edited several editions of MonUCS' notorious periodical *Lust of Life*. The feature '12 Degrees of Kynan' is among the work from this period of which I am most proud. I have attended four Australian Interschool Choral Festivals—Sydney '95, Canberra '96, Perth '97, and Melbourne '98. I was on the organising committee of the latter, again in the position of Publicity Officer. Graduating from Monash in 1996 with a BA (Hons.), I have since pursued a career in publishing, working with several firms in different roles. I have just completed the final semester of the two-year Graduate Diploma in Editing and Publishing at RMIT in Melbourne.

Peter Campbell has been appointed to a role as Assistant Editor, after he very kindly offered his services. Peter will be familiar to many of you as the author of '*Laudate*': *The first 50 years of the Australian interschool choral movement*, and his experience on this and many other publishing projects will prove invaluable. A full biography in his new position as AICSA Treasurer appears hereabouts.

This issue

The primary aim of this edition is to re-establish *Erato* as a viable entity and the primary source of official communication between AICSA and its member societies. With that in mind, the focus has been on fulfilling the basic requirements of the role: to publish festival and society reports and similar matter, as above, in the shortest possible time (well, we almost got that right). Nevertheless, there are also a number of really stimulating articles in this issue.

Features

In the first part of a feature on online music publishing, Cameron Neylon explores ways of overcoming or minimising the considerable financial and logistical impediments to obtaining choral scores. He examines several resources on the Internet which may point towards the way of the future. In the second part, Michael Winikoff focuses specifically on the standardisation of editions of songs common throughout the AICSA songbook repertoire. He explores issues including the continual wastage of time and money through the production of new editions, consistency, quality control, and the software and online environments that could eliminate these problems.

In 'What AICSA Means to Me', Andrew Scott outlines where he sees AICSA falling down in recent times, and volunteers some reasons why. This brief piece precedes what will certainly be a thorough editorial examination of the status of AICSA in *Erato* 84. This edition will also include a statement of the new Executive's goals, as well as their plans of action on a number of pressing issues. Andrew's piece pre-empted this, and is sure to stir up much debate in its own right. Submissions on this, the feature topic of the next issue, are welcomed.

Tanya Ashworth's brave and confronting article is certain to have many squirming in their seats. It's a timely reminder of how hidebound and insular 'the scene' can be, and an illuminating insight into how others can perceive us.

Meanwhile, Jon Paxman writes from Cambridge University, England, where he and his ex-AICSA pals have started their own flourishing college choir, and are energetically trying to involve the pallid, stiff-upper-lipped locals in the social side of things. Could this finally be the way we secure a continual stream of foreign visitors to our own festivals, and simultaneously spread the interschool choral message world-wide? I can see it now—like Aussie Rules—exhibition IVs in London and New York (at New Year, of course!).

Finally, the venerable Jeff Christensen again draws chuckles (and not a few blushes) in the latest installment of *The Acts of the Choristers*. An order form for updated collectors' edition, containing all episodes to date, is available on the AICSA website at <www.aicisa.org.au>.

Submission of material

Practically anything worthy of broad choral attention is relevant to *Erato*, and there is plenty of room for matter of a satirical nature. See the editorial policy on page 28 for further guidelines.

Next issue

As above, the feature topic of *Erato* 84 will be the new AICSA Executive's plans for the future. Several sub-topics will be discussed by those individuals responsible for them. For example, Archivist Brian Polli will be reporting on his tremendous display at Hobart, and the current state of the archives.

Acknowledgements

As this edition goes to press, I'd like to take this opportunity to thank Peter for all his assistance already, as well as the individual contributors, choirs and festivals that have submitted material, and the numerous well-wishers who have expressed personal support in getting *Erato* up and running again.

Winston Baskerville Todd

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The quotable quotes appearing in the headers throughout this edition were collected by Sister Louise B. Tunbridge, RANC, during rehearsals at Hobart IV, July 1999. Attributions: KJ: Kynan Johns; DP: David Porcelijn; AFW: Andrew Wailes.

Introducing the members of the AICSA Executive Committee for 1999–2000:

PRESIDENT: Andrew 'Foetus' Wailes

Since attending his first festival in July 1989, Andrew has been continually active in the IV choral movement. As a member of MonUCS, Andrew held positions including those of Publicity Officer, Concert Manager, President, IPP, *Lust of Life* Editor, and the choir's AICSA representative. For a number of years he was MonUCS Assistant Conductor, and on three occasions he has served as Principal Conductor (*pro tem*). Whilst at Monash University (studying politics, sociology and law) he was also on the management committee of the Robert Blackwood Hall, was an arts adviser to the Vice Chancellor's committee, and was the Development Officer of the Clubs and Societies Council. It was also at Monash that he studied Applied Music (in choral and orchestral conducting). Through the '90s, Andrew was involved with MUCS, first as a soloist, then as a chorister, and as a committee member. Since the end of 1992 he has been their conductor. Andrew has also served on numerous festival committees. As President of MonUCS he was Convenor of Cherubfest II, was one of the Publicity Officers for MIV '91, was Concert Manager for the Australian Universities Choralfest '94, and performed the dual roles of Festival Convenor and Concert Manager for the 49th AIVCF in '98. In 1992–93 Andrew served as AICSA Librarian helping to produce the AICSA music catalogue. Professionally, Andrew works as a freelance conductor and singer. He is currently Chief Conductor and Musical Director of the Royal Melbourne Philharmonic Choir and Orchestra, Musical Director of the Australian Children's Choir, Principal Conductor of MUCS, Musical Director of the Box Hill Choral Society (a Chapter of the Royal Victorian Choir), and is a regular guest conductor of the Australian Classical Players, the Malvern Symphony Orchestra and the Melbourne Sinfonia. Andrew is regularly engaged to direct choral music for major events televised by the 7 Network, and is increasingly in demand as a session conductor for film and television. In 1999 Andrew was named the inaugural winner of the prestigious Australasian International Choral Conducting Competition, and appeared in Brisbane with the acclaimed Candomino Choir from Helsinki, Finland. As a singer, Andrew has performed with groups including the Australian Opera (now Opera Australia), the National Youth Choir of Australia, the Collegium Musicum Choir of Western Australia, and with many of Victoria's leading metropolitan and regional choirs in concert and oratorio performances. As a Lieder recitalist he has appeared for groups such as the Music Lovers' Society of Victoria. He is a founding member of the Geelong Early Music Ensemble, and has recently recorded several commercials for TVNZ. Andrew is also the editor of the Australian National Choral Association's Journal, *Sing Out*, as well as serving as a member of numerous advisory committees on music and the arts.



SECRETARY: Brad 'The Alto' Dean

My earliest choral experiences were during early primary schooling years, however my first serious choral singing began in Year 8 in the school choir, at which stage I first started singing Alto (a habit which I have yet to break). It was also at this time that I began playing the clarinet. After a year or two of school concerts, with the occasional 'tour' interstate, I joined the St. Paul's, Canterbury, choir, singing with them for three years. At the end of secondary schooling, I was involved with my first two 'major orchestral performance' experiences, singing with the Combined Schools Choir in the ABC Discovery Series concerts under Graham Abbott's direction. Given the direction that my study was taking and being completely unaware of the AICSA scene, these concerts seemed to be the last real opportunity to be involved in such large-scale musical performances. Happily, this proved not to be the case and in the second year of uni I joined MUCS and have now been revelling in the music and performances for about four years. In this

time I have also become thoroughly ingrained in the local and intervarsity choral climate. As of this date I have attended two IVs – 1998 MIV and 1999 50IV, and intend to attend many more! During my first year with MUCS I began to be involved with the committee, and in 1997 I took on my first MUCS committee position as secretary. At this time I was also the Stage Band leader for the Melbourne University Science Students Musical Society. After my term as Secretary I became the President of MUCS, and am now the Immediate Past President (and MUCS 60th Anniversary Co-ordinator) – and the AICSA Secretary! The year 2000 sees my return to uni, having spent the past year working with the Ford Motor Company as a systems analyst. As well as being Secretary of AICSA, I'll be completing my final years in software engineering and physics.

TREASURER: Peter 'Chicken' Campbell

Peter Campbell began his musical training at the age of eight with the Woden Valley Youth Choir as a first descant treble. He went on to great fame, appearing as an urchin in two stage productions in 1977 (yeah, I know, before you were born): first for the Canberra Grammar School in *Oliver*, and later in his first professional engagement, in the Australian Opera's Canberra season of Bizet's *Carmen*. During his final year of high school, he was Head Chorister of the Chapel Choir, thus beginning a long career as an arts administrator. After a brief flirtation with Gilbert and Sullivan—Canberra Opera productions of *The Mikado* and *Iolanthe*—he joined the Canberra Choral Society in 1983, becoming its treasurer in 1985, a position he held continuously until his departure for Melbourne in 1999. During his years in Canberra, Peter was a member of various ensembles including the Oriana Chorale (soloist in the Australian premiere of Arvo Pärt's *Miserere*), the Canberra School of Music Chamber Choir, the Canberra Chamber Singers, and the Sydney-based Australian Chamber Singers. Since 1987, he has appeared regularly as a guest chorister and soloist for SCUNA, most notably in Handel's *Solomon*, in 1991, which also marked the first appearance of the SCUNA mascot, Solomon the rubber chicken. He has attended every IV since 1994, as well as singing in the 1988 IV concert, and at the 1992 and 1994 minifests. After completing undergraduate degrees in Economics, Fine Art and Musicology, Peter undertook a Master of Music degree culminating in a 450-page minor thesis. He has served on committees of all the major choirs in Canberra: he was Vice-President of the Oriana Chorale between 1991 and 1993, and was a member of several conference organising committees while serving as secretary and treasurer of the Musicological Society of Australia. His publications include reports into the use of electronic data transfer within the Commonwealth Government, concert and book reviews, radio programmes and, most recently, *'Laudate': the First 50 Years of the Australian Intersarsity Choral Movement*. After completing a Postgraduate Diploma in Library and Information Management during 1998, in March last year, Peter moved to Melbourne to commence studies towards the degree of Doctor of Philosophy at the University of Melbourne where he also tutors in music history. He is a member of the early music group Ensemble Gombert and the Choir of Trinity College Chapel, and is presently the Morals Officer of MUCS.



50th Intervarsity Choral Festival Inc. preliminary report, September, 1999

Hobart IV Report

This is a preliminary report, written especially for *Erato*. A full convenor's report on the festival will be presented to an AIVCC meeting, once the financial position is finalised and other loose ends tied up.

History

Preparations for this festival commenced in 1994 when a motion to depart from the usual 'roster' and hold the 50th IV in Melbourne or Sydney, rather than Hobart, was defeated at the AIVCC meeting at Melbourne Minifest. Soon after that a steering committee was formed, consisting of Antony Logan and Caro Field. The festival committee proper was elected at the TUMS AGM in September 1996, and the festival was incorporated soon after.

Committee

The festival committee was small, but its members worked very hard and well together. Those people marked with an asterisk did not actually register and sing in the festival, due to work commitments, and so they were the 'absent committee members' for most of the festival. Due to the size of the committee, some members had to take on some tasks and responsibilities in addition to their original portfolios.

The Executive consisted of:

Convenor: Antony Logan
Treasurer: Susie Williams*
Publicist & AICSA Liaison: Caro Field

Other committee members were:

Social Secretary: Michael Kregor
Camp and Transport Officer: Kieran Lennard
Librarian & Merchandise Officer: Darren West
Concert Manager: Rachel Larkins*
Billing Officer: Katrina Wickham*
IT Consultant: Simon Beswick
General Assistant: Jeremy O'Reilly*

Committee members who started out, but left the state prior to the festival were Rebecca French (Secretary), Stuart Watson (Fundraising/Sponsorship Officer) and Ellen Bennett (T&B). We are grateful for their contribution.

Registrants

There was a total of 154 registrants, representing all AICSA choirs, as well as a number of people not currently active members of AICSA choirs.

Music

Kynan Johns was engaged as the Festival Chorus-master and Conductor of the minor concert, Jodie Lockyer was repetiteur, and they were assisted by Andrew Wailes and Michael Winikoff for sectional rehearsals during the camp. The committee

is very grateful to our musical staff who were fabulous musically, professionally and delightful to work with.

Minor concert

'A Choral Swoon', Saturday July 10, 8pm, St David's Cathedral, Hobart. Conductor: Kynan Johns. Program: *Agnus Dei* (Samuel Barber), *Love Bade Me Welcome* (John Tavener), *Seven Magnificat Antiphons* (Arvo Pärt), *Mass for Double Choir* (Frank Martin) and *Song for Athene* (John Tavener).

We achieved our box-office target, despite the weather being a little on the damp side, and the concert received a positive, if somewhat general, review in the Hobart *Mercury* the following week.



Festival gala concert

Saturday, July 18, 8pm, Hobart City Hall. Conductor: David Porcelijn (Chief Conductor and Artistic Director of the TSO). The IV choir was joined by the Tasmanian Symphony Orchestra and Joanna Cole (soprano). Program: *Requiem in C minor* (Luigi Cherubini), *Gloria* (Francis Poulenc), *Southern Ocean* (Andrew Schultz, text by Margaret Scott).

This was the world premiere of a work commissioned especially for the festival; the music for *Southern Ocean* was commissioned by Symphony Australia, with financial assistance from the Commonwealth Government through the Australia Council, and the text was commissioned by the festival committee, with financial assistance from the Tasmanian Government, through Arts Tasmania.

The concert was recorded by ABC Classic FM, however due to technical problems, only the Schultz was broadcast, on 11 August, as part of the 'New Music Australia' program. This concert was also reviewed in the Hobart *Mercury*.

Camp

The camp was held at the University of Tasmania's Launceston campus, with single-room accom-

modation in the university's halls of residence (Leprina and Kerslake), rehearsals held at the Sir Raymond Ferrall Centre, and meals in the Student Association bistro.

General feedback indicated that the accommodation, facilities and food were all well-received (even by the vegetarians, once they were given the correct advice as to which bits were meant for them). The catering staff from the Student Association were all very helpful and flexible in catering to our needs, and the alcohol never ran out. (Both social venues at the camp were licensed premises, so the IV committee did not run its own bar at the camp.) There were no major hassles with the camp, and Kieran ordered us all about with the military precision for which he has already become legendary. His proudest moment occurred on the first morning of camp, when all 150-odd choristers had hot drinks in their hands within 6 minutes of the morning tea break commencing. He began in the way in which he meant to continue. Need I say more?

Social

The social whirl kicked off with the first night Lamé theme party in the Uni Bar. It was a great ice-breaker, and most of the committee seized this last opportunity to let their hair down before the festival commenced in earnest. There were lots of great gold costumes, but apart from that, the evening is a bit of a blur ...

The IV Boat Races were held on the Sunday night, with the lovely Kendall Crocker acting as MC for the evening. Michael is very grateful to all of the hard-working people who helped out on the night as glass-fillers, scrutineers, timers or general gophers; their great team effort ensured that the evening ran very smoothly.

The winning teams were:

Men's 4: MonUCS
Women's 4: MUCS
Mixed 8: MUCS
Freshers' 4: MonUCS
Non-alcoholic: MUCPUCS
Veterans': MUFS
Women's Individual: Leanne Veitch-Winikoff
Men's Individual: David Greagg

The Presidents' Pyjamas this year had a 'fairytale' theme (well what else would you expect from a Tasmanian committee?). Presidents and their seconds were compelled to act out such old favourites as 'Goldilocks and the Three Bears', 'Sleeping Beauty', 'The Goose that Laid the Golden Egg' (and other things so hideous that I have blanked them out of my mind), on about the only day during the whole festival that was cold, wet and miserable. The particularly 'creative' efforts of Woody and Jon Price won the day for SCUNA.

The IV film night contained selected excerpts from the many hundreds of hours of footage shot at MIV98, the Hobart 92 film and various other bits, including fleshy interludes of an SBS movie

during video changeovers (notable for a few reasons, not the least being the fact that the security guards were busy having a perv from outside the door, and the next day 'reported' us to the centre management for screening 'blue movies'. Kieran took great delight in pointing out that it was just a movie on TV...)

Tuesday night saw the option of an outing to the Roman Baths, which was greatly enjoyed by all who attended, coupled with a revisitation of the

atmosphere was electric and everyone had a stunningly wonderful time (so much so, that many Ivers returned to the Hope & Anchor on other occasions for meals and drinks later in the week). On the strength of this PCP and the Roman Baths/Royal Oak night alone, Michael Kregor, mild-mannered Social Secretary, was worshipped as a deity for the rest of IV.

The Academic Dinner at the Hotel Grand Chancellor was enjoyed by all. The food and

opening of the exhibition included a special 50th anniversary cocktail party, and the exhibition was officially opened by Jon Hogan-Doran, AICSA President. The formal proceedings also included a word from Brian about the display, the launch of *Laudate*, Peter Campbell's history of the first 50 years of the IV movement, and a special item from the goldenest of our Golden Girls (& Boys), who stunned all present with a special rendition of *Waltzing Matilda*, in Latin. There was also a special 'Golden Oldies' film night as part of the Golden Girls (& Boys) festival, and Andrew Howell compiled some entertaining highlights from IV films from the 1960s through to the last Hobart IV.



infamous 'Snogfest 92' PCP venue, the Royal Oak Hotel. Ivers managed to terrorise the locals by singing a rendition of *Bestiality's Best* that rivalled its 1992 counterpart in length and tastelessness, a similar rendition of *Gaudete* and various other traditional pub songs. This social event was so successful that news spread far and wide. The following day, when I rang the local ABC radio producer and introduced myself as publicist for the 50th Australian Intvarsity Choral Festival, his first comment was, "You lot were out at the Royal Oak, singing, last night, weren't you?". He wasn't an eye witness, but said he had been told about the previous night's goings-on.

Another optional social event was an afternoon tour to a local winery, and various other local places of interest, on the Wednesday.

The camp climaxed with the Revue on Thursday night. A great deal of talent (of various kinds) was displayed, much to everyone's enjoyment. People commented that it was one of the better IV revues seen for a while, with the winning act being a very clever item called 'Sound Control to Kynan Johns' by Eric the Fruitbat, Cath Lawrence and Woody, who were collectively known by their stage name, 'A Choral Oddity'. Because of the generally high quality of the revue, the 50IV committee is hoping to produce a special video of revue highlights, so keep your eyes peeled for news.

The first major social event in Hobart was the PCP after the 'Choral Swoon' concert, at the Hope & Anchor hotel. The venue was fabulous, the

atmosphere were great, even if some of the toasts were a little long-winded. Both Andrew Schultz and Margaret Scott were in attendance; this being their first ever face-to-face meeting, and we prevailed upon Andrew, as a former Queenslander, to draw the BIV raffle (which was won by Jon Price). After the dinner, most people kicked on to either the Casino or Club Surreal, and many green faces were seen in rehearsal the next afternoon.

The final PCP started off at Baker's, but since the venue had cleverly double-booked, general consensus saw us all stagger up the road to the Hope & Anchor (again) where a good time was had by all.

Golden Girls (& Boys) festival

A satellite festival was run in conjunction with 50IV to enable IV veterans to participate in the celebrations without necessarily subjecting themselves to the rigours of full IV participation. Approximately 35 such 'Golden Girls (& Boys)' registered, including a significant contingent from the 1950s. The Golden Girls (& Boys) were invited to join us in Hobart on the Tuesday of the second week, with the opening of the memorabilia exhibition being the first official Golden Girls activity.

The exhibition of IV memorabilia from the past 50 years was mounted in the University Centre foyer. Brian Polli, AICSA Archivist, worked closely with a team of professional archivists/conservators from Hobart (all former TUMS members, of course) to design and erect the display. The

Publicity

The festival enjoyed a very healthy degree of media attention, in TV, radio and print media. Some highlights included the inclusion of the Festival Gala Concert as a 'special event' in the TSO's subscription brochure, released in October last year (which was responsible for the pre-sale of about 100 tickets prior to Christmas). Closer to the festival, there was a radio interview on ABC's Statewide, live-to-air small group singing on the breakfast programs on 7NT (ABC Launceston), 7ZR (ABC Hobart, where we also recorded an *a cappella* station promo which was used throughout the week), and TTT-FM (the local Austereo station, where the unwitting volunteers performed with the studio rock band, improvising harmonies to a rock song most of us had never heard before). Many thanks to Andrew Wailes for so cheerfully conducting these early morning sessions.

Print media included a photo story in the Launceston *Examiner*, two photo stories in the Hobart *Mercury* (one each week of the festival), and a substantial article in the July edition of *24 Hours*. The media campaign also included a series of paid display ads in the *Mercury* during the month prior to the festival, the production and erection of eye-catching posters around town, and a mailout of concert flyers with a covering letter from Julie Warn (TSO General Manager) to 3,000 people on the TSO mailing list.

Needless to say, once the festival participants arrived in Hobart and started gossiping to taxi drivers and singing in restaurants, publicity was at saturation point. This was one aspect of the festival in which the TSO was unbelievably helpful and supportive. Andrew Ross, the TSO's Marketing and Development Manager, provided a wealth of advice, practical assistance and a great deal of free advertising for the main concert in various TSO publications (and he even took a billet!).

Transport and billeting

With the departure of Ellen Bennett about 18 months before the festival, we found it very challenging to fill this role. Kieran volunteered to incorporate transport into his brief as Camp Officer, but that still left the crucial job of Billeting Officer vacant. The committee approached a

number of people, all of whom were unable to take on the role, and it was almost by chance that Katrina stepped into the breach less than a month before the festival. The fact that she is not a chorister, and had little idea of what an IV involved, was more than made up for by her extensive and eclectic social networks around Hobart. More than half of the billetors recruited ended up being personal friends of Katrina or other committee members, and had no other connection with TUMS. For various reasons, the billeting list was finalised very late on the last night of camp; there were some hitches, resulting in a few people needing to move a couple of times but, thanks to the patience of many and the willingness of some people to make their own arrangements, things worked out in the end, and no-one had to sleep in St David's Park, or had a nervous breakdown that we are aware of.

Finances

The festival was very fortunate to receive a great deal of financial support from various sources. Grants from government sources included the commission fees for Andrew Schultz (Australia Council, through Symphony Australia) and Margaret Scott (Arts Tasmania), an additional \$10,000 grant from the Australia Council for professional assistance (to assist with conductor, soloist, chorumaster etc fees), a Tasmanian Convention Bureau subsidy of \$25 per head for all interstate participants, as well as guarantees against loss from the AICSA Trust Fund (\$5,000) and the University of Tasmania Union (\$3,000) and various other assistance in kind (not the least of which was the TSO giving its services to the festival for free).

A full financial statement will accompany the Festival Convenor's report to the AIVCC meeting in Brisbane, however, in brief, all areas of the festival income and expenditure ran to budget, with the exception of the income from the major concert. We had budgeted conservatively, with figures based on an average audience for a TSO concert, however, the box office takings failed to meet this estimate.

The bottom line financially is that the festival expects to make a loss of somewhere between \$5,000 and \$8,000, after the guarantees against loss are called in. The 50IV Executive has prioritised the outstanding debts, and employed a strategy to pay these as money comes in. We are still waiting for income from some sources, including the GALs, the Tasmanian Convention Bureau subsidy, and monies pledged by some AICSA societies as contributions to the 50th Anniversary Celebrations. Fortunately, a large proportion of the outstanding money is owed to the TSO, as we used their accounts for various transactions for which they have since invoiced us. The TSO management has graciously agreed to wait for some of the money we owe them, to allow us to undertake fundraising activities to cover the balance.

Post mortem

Overall, the committee was exceptionally pleased with the outcome of the festival. There were no major organisational problems, and only a few minor challenges which were all dealt with appropriately. We have received a great deal of very positive feedback from registrants and Golden Girls (& Boys) who all agreed that it was a significant and enjoyable time.

The festival committee and the TSO took a risk on the major concert program, as none of the pieces was really 'guaranteed bums-on-seats' material. We chose to program repertoire that

was not only appropriate to the forces of the TSO (which has 43 permanent players), but that would also be interesting for the choir to perform, and fulfil our goal to commission a new work for the festival.

The committee is confident that we had a high quality product which was well publicised, but due to the vagaries of the Hobart concert-going public it failed to achieve the budgeted box office target. Such is life, and so the fundraising begins.

Caro Field
For the 50IV committee



An interview with Peter Campbell, author of 'Laudate: The first 50 years of the Australian Intersity Choral Movement'

Laudate: The Book

This year, the 50th Australian Intersity Choral Festival at Hobart saw the launch of the first history of the intersity choral movement. Written by musicologist, long-time IV-goer and general choral raconteur, Peter Campbell (better known to many simply as 'Chicken'), this is the first time such an attempt has been made. As such, it is the finest of its type, and it was apt that it occur at the conjunction of all these significantly big scary numbers: 25 (years of AICSA), 50 (years of IVs), and, almost, 2000 (a spurious figure dependent upon a miscalculation, Roman interference, and a possible prophet, oft associated with apocalyptic prognostications). A biography of Peter Campbell in his position as new AICSA Treasurer appears hereabouts. Here *Erato* speaks to him about his book, and IVs in general.

WBT: *Firstly, Peter, congratulations on the book. It's quite an achievement, and considerable effort has clearly gone into producing it. A significant historical document in its own right, it is also a really entertaining read, verging at times on the outrageous when retelling old IV anecdotes.*

PJC: Well, thank you.

WBT: *Let's look initially at the genesis of the book itself. How did the project come about, and when did it all start?*

PJC: Well, it all started a very long time ago in a chivalrous age when men were men and virgins

weren't ... Oh, you mean, when did this project start? Well, a previous AICSA Executive, under the leadership of Catherine Campbell, recognised that this year would be a significant milestone—sorry, strike that, I mean milestone—for the movement, and set about finding someone to write a book about it. Whether or not they envisaged anything like what I have come up with is a moot point, for they originally sought a professional historian to write it.

However, as usual, they were unable to find a sponsor in time, and so I, um, volunteered, which, as it all turned out, was okay, although there were some scary moments along the way. It all took about two years—part time—fitting it in between my other work and study, but as it was generally related to the research I was looking at for other projects at the time, it was really quite convenient and, while it was a labour of love in the classic sense, the final product is, I think you will agree, quite worth all the effort and earache (but that is another story ...).

WBT: *Neither research nor book publishing itself are cheap. How have you funded this project? What changes to your planning have had to take place to bring it to fruition?*

PJC: AICSA itself, naturally, has no money, and printing 500 copies of such a large book, running to over 250 pages and with a colour cover, comes out at about \$10,000. So, I have donated my research and writing services entirely, and sales of the book have to cover the printing costs which went on my personal credit card. The Melbourne IV 1998 committee also helped enormously with a generous donation towards the printing and an interest-free loan repayable from sales revenue, but I still have many thousands to recover.

WBT: *You have mined old choristers extensively for material, although with some 5,000 or so singers passing through IVs over the years you obviously had to be selective about your sources. The book's pulse really comes from the oral history, the legends and myths of the IV movement. How did you go about locating all these Post-Boring Old Farts (PBOFs), the living AICSA archive?*

PJC: Where does one start? Oh, I know, Bazza. A great deal of the anecdotal stuff in the book came from Barry Gratton as he is by far the longest serving IV attendee, having been to 26 of them, right back to a minifest in 1973 (in other words, he has attended far more than half of all known intervarsity choral events). And being such an avid IVer, and such a larger-than-life character in real life, he was the obvious first point of contact. He gave me a huge list of names of others to follow up, only a few of whom I actually had time to talk to. I also knew of others such as Rob Kay in Perth, Bob Gilbert in Sydney and Brian Hingerty in Canberra whom I could nuzzle for information going back to the mid-1960s. I also know several people personally who had been at the first festival in 1950, and they in turn gave me names of others whom they had known. So the network spread exponentially.

WBT: *You clearly sifted through a great deal of material to select that which best represented the 'spirit' and typical goings-on at intervarsity choral festivals. Although the stuff of personal legend, pride, and not a little embarrassment in several cases, for reasons of decency, many anecdotes could scarcely be published outside the choral milieu. Surely you would be willing to share some with us now? I was particularly disappointed at the omission of Jon Price's efforts at Canberra IV '96...*

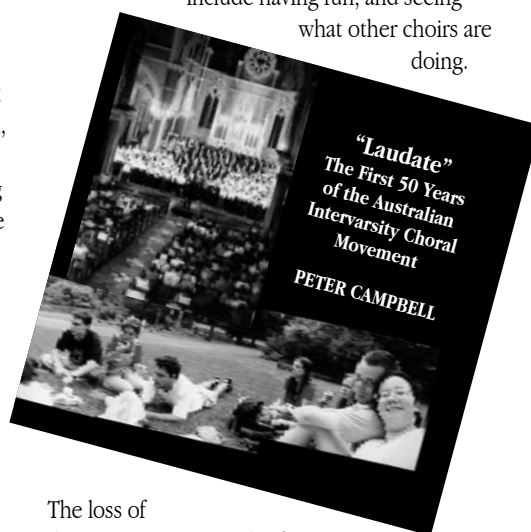
PJC: As you so rightly point out, not everything could go in, either due to restrictions of space or of moral rectitude. No, I shall not recount any of the 'untold' stories that were told to me... Jon's exploits deserve to remain the stuff of legends.

WBT: *After all this, is there a deeper meaning to intervarsity? Have you observed coherent patterns to the festivals and their participants?*

PJC: You know, what my research really showed up was that no matter how much society's values change, when it comes to young people singing classical music, what went on fifty years ago is absolutely no different to what goes on now. I think that the dozen original 1950 IV choristers who came to Hobart to help celebrate the fiftieth IV proved that. Having said that, I now believe that there is so much to be explored in the arena of the contribution which university choral societies make to Australia's cultural life that I have re-oriented my PhD research to take account of it. You can read about my conclusions in around three years' time!

WBT: *Laudate covers quite thoroughly the development of the festival system, identifying significant watersheds in the evolution of what we have inherited today. What to you are the most important changes to occur along the way?*

PJC: The most significant change was the phasing out of the Individual Items (II) Concert where each society who came to the IV would perform a pre-rehearsed work from their repertoire at a public concert. The early IVs were entirely of this type, and later, the 'small' concert was an II concert, and the major concert was combined. Now we sometimes have two major orchestral concerts of music learnt entirely during the festival. I think that in some cases we have seen this to be detrimental to the subsidiary aims of IVs, which include having fun, and seeing what other choirs are doing.



The loss of the II concert is a result of a larger number of choirs being represented by smaller numbers of choristers at IVs. I am not advocating a return to them, just a revisiting of their ideals. On a more positive note, the fact that IVs are now regularly able to work with ABC symphony orchestras is certainly a great benefit and boost to the movement. The formalisation of AICSA's activities in 1974 with the establishment of an ongoing administrative structure was also a very positive move.

WBT: *Festival customs and rituals have also accumulated and metamorphosed over time. Sometimes this process has been logical and linear; other times apparently quite random. How else do you explain the loss of such appealing events as Snag Ball, pioneered during the '80s, or the novelty scull the Acapulco Gulp?*

PJC: While the basic concept of IVs has remained unchanged, the peripheral elements, the individual touches that make particular events special, clearly change from year to year. Any organisation that does not make some concession to fashion and taste soon finds itself in a backwater. We are no longer in the New Age, and it is no longer enough for a man to be sensitive, so a Snag Ball does not cut the mustard any more. Dwarf throwing and alternative religion are passé, and, while massed choral singing is seemingly

anachronistic here at the cusp of the millennium, the inherent adaptability of the IV movement ensures that its future looks bright.

WBT: *What's a Bazza Special?*

PJC: Ask me later! Oh, and read the glossary in the front of the book.

WBT: *In terms of meaningless statistics, did you know that all the beer consumed during all the IV sculling events could fill an Olympic-sized swimming pool, but would only take 47 minutes to drink? (These figures would be reduced by 1 glass and 10 minutes respectively if Natasha Carpenter's contributions were exempted.)*

PJC: Well, Winston, with 5,113 persons identified as having attended at least one IV, there is an average attendance, over the fifty years of IV festivals of just over 200 choristers at every festival, which is a remarkable achievement. A corollary to this statistic is that, on average, a chorister will attend two festivals over their IV career. Clearly some (Bazza and film-maker Ross Worrall with around 26 festivals each) try to skew these results, but the fact remains that, on average, people come back for at least one more festival. That really says something about the quality of the musical experience, and the value of friendships which are made at these events. If Bazza, Dave Greagg, Bob Gilbert, Mary Nettle and Jacqui Harrison-Leaver were to be let loose on that pool of beer, without the hindrance of the rest of us (you know that I successfully defended my non-alcoholics teams title this year), we could all go home only five minutes later! A few outliers can really screw (I mean skew) the results—and there are always plenty of outliers after the sculling.

WBT: *The overcoming of geographical obstacles has been a critical reason for the popularity of IVs. With choristers conversing instantaneously on internet forums like choral-chat, is there a danger that the festivals themselves will become less 'special'?*

PJC: While times have certainly changed, nothing can replace the adrenaline (and other substances) rush of actually meeting other choristers face to face. The joy of music-making in a huge concert hall with hundreds of other young—and some not so young, but still real cool—people, some of whom you know from home, but the vast majority of whom you are getting to know through playing silly drinking games, staying up all night playing Never Never, watching them be humiliated in the Presidents' Pyjamas and just having a great time enjoying rehearsals, can never be bettered. This sheer joy and invigorating enthusiasm is why I wrote the history, and it is why I shall be attending my ninth festival in Brisbane next July. See you all there!

Peter Campbell was interviewed by Winston Todd.

The Music Society of the University of Technology, Sydney

MuscUTS

1999 has been a busy year for MuscUTS. We began work in early February with a workshop each week for three weeks. The first was on Alexander Technique and Feldenkrais Method, taken by David Hall, who has worked with many choirs and orchestras including the Café of the Gate of Salvation and the SSO. The following two workshops were on vocal technique and were taken by our conductor Warren Fisher.

In early March we began work for our May concert of French Choral Music. The main works for this concert were Debussy's *Trois Chansons*, a short work by Fauré entitled *Madrigal* and Poulenc's *Un Soir de Neige*. The concert also featured a small group of four singers performing five French madrigals. Our accompanist Sally Whitwell and Soprano Nadia Piave performed *La Dame de Monte Carlo*—a setting by Poulenc to words by Jean Cocteau. The Poulenc Oboe Sonata was also performed by Peter Tsoulos, with Sally Whitwell on piano.

April saw the first of our *Around the World in 80 Restaurants* dinners for the year, attended by 14 MuscUTS and guests at the Indonesian Safari restaurant. In May, a group of five MuscUTS members recorded the national anthem for a CD to be used by the university for graduation ceremonies. The second dinner took place in May at the Blue Elephant Sri Lankan restaurant.

We snuck in the third of the dinners—Indian this time, before three MuscUTS left for the IV in Hobart, to be joined later by three more of us.

August saw our second annual Music Café. This was held on a Sunday afternoon and featured each of the MuscUTS groups (choir, wind ensemble and jazz band) performing to an audience

seated at tables and supplied with as much tea, coffee and cake as they desired. The fact that the concert began on time and proceeded without a hitch is a credit to all involved: when we arrived to set up it was discovered that not only did we not have the key to our music storeroom, but electricians had been working in the venue during the week, and no lights were working! Our illustrious (industrious) conductor was quick to remedy the situation by finding the longest ladder available and connecting the lights hanging on the lighting rigs to the powerpoints around the walls of the venue!

This semester, we have performed for two gigs: the pre-dinner drinks of the UTS Union's Annual Dinner, and as a guest at a concert held by the North Shore school St Leos. We have also been very busy preparing for our October concert. This will be held on Friday 29th October in the Performance Space (Studio 105) of the Bon Marche Building (cnr Broadway and Harris St). The concert will feature a programme of American Music. Our major works will be *Three Songs for Chorus a Capella* by Philip Glass, and the *Missa Kenya* by Paul Basler.

There is of course life beyond 29 October 29, which will include some carolling, a Xmas Party and more dinners no doubt, but the details are yet to be read from the tea leaves ...

And that just about covers it. So all the best until next time,

Tenors & tenors & tenors & tenors (and it doesn't get much better than that!)

Peter Tsoulos

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University of Western Australia Undergraduate Choral Society

PUCS

Greetings from the far western reaches of the continent. My final duty as PUCS President is to inform you all about the exciting recent adventures in PUCS.

Violating editorial guidelines, I will quickly inform you that 1998 saw us perform concerts of jazz mixed with blues, barbershop and Negro spirituals, to form a concert entitled 'Not Just Jazz', Mozart's *Requiem* and Haydn's *Nelson Mass* (a HUGE concert in Winthrop Hall), and a traditional carols concert at Christmas.

Then, having barely caught our collective breaths after Christmas carolling, PUCsters joined a smattering of interstate choristers to help kick-start the celebrations of our 40th birthday. We held a one week mini-festival in January, preparing for a southern hemisphere premier of the Andean mass *Misa Andina* with local Latin American group 'Los Chasquis'. Six months before the concert we joked about transcribing the scores from CD. Shortly before the concert, due to the invisibility of promised scores, the members of Los Chasquis, our conductor John Beaverstock, and Sarah Penn worked tirelessly to do just that in time for the concert. The festival started with a five-day camp (the swimming pool being well patronised) and led up to two concerts, one in the Fremantle Town Hall, and the other in the now (thankfully) air-conditioned Winthrop Hall at UWA. The event was a musical success and all those who attended (unfortunately not quite enough in the audience) thoroughly enjoyed themselves.

So good was the music, that PUCS decided to do it all again with the freshers for the first regular concert of 1999. So on May 1st, we presented

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Flinders University Choral Society

FUCS

It's been a turbulent year for all us little FUCsters. The lovely David Keen burst onto the conducting scene in a shower of stripey jumpers back in September 1998, and has recently swanned happily off to England after a small but very well received final concert, 'A Matter of Life and Death', in August 1999. We've shifted rehearsal venue, time and day in an attempt to find what's best for our choristers and promptly shifted them all back again for the final concert of this year, featuring Vivaldi's *Gloria*.

After a break, we're back with a brand new conductor, Michael Flaherty, a stalwart AUCS bass. We have, of course, had to ensure that all upcom-

ing concerts are conducted in 3/2 and 2/2 time signature, as there's nothing more embarrassing than a conductor forgetting what comes next. "Okay, choir: One, two, three ... um ... many?"

Socially, the small size of the choir has meant our usual debauchery has been more subdued than usual (we're leaving that to AUCS this year), although a sixties theme for our Annual Dinner did lead to some extremely disturbing shirts being worn in public. After last summer's Fundraising Fair featuring such illustrious events as Wet T-shirt competitions and chilli eating contests as well as the compulsory beer skulls, we've decided to opt for more traditional fundraising events. This is largely due to me discovering that vast amounts of gelatine mixed with ice in a wading pool is not the best way to set up a jelly wrestling event. And it's a bitch to clean.

We've had a challenging year, and the dedica-

tion and commitment of the committee has been tested to its limit. However, we are filled with optimism and are looking forward to a successful end to 1999, to the tune of those endless Christmas carols ...

FUCS Committee

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Chorus Interruptus Editor: Tanya Ashworth

Continued from page 8

'Voice of the People', an ambitious concert of music from four continents. The works included *Misa Andina*, Gabrieli's *Jubilate Deo*, Bortniansky's *Te Deum*, and Copland's *In The Beginning* (can you spot the MIV influence?). Surprisingly, the concert was held at ... Winthrop Hall and, on this occasion, the sizeable audience netted us a handy profit.

Just two weeks later we joined forces with seven other major Perth choirs to pay tribute on his 80th birthday to Sir Frank Callaway, a man who has contributed much to choral music in Western Australia, including the establishment of PUCS. A massed choir of over 400 packed into the Perth Concert Hall for a performance including Parry's *Blest Pair of Sirens* and Beethoven's *Choral Fantasia*.

We then settled down to prepare for our big orchestral concert of 1999 (except of course for the dozen choristers who made their way to the north Antarctic IV in July). Our concert 'Music To Die For' featured two requiems to die for, by Fauré and Durufé. Winthrop Hall was the venue (again) and the concert was held on September 4th. It was a resounding musical success (confused viola players excepted) and thoroughly enjoyed by all.

PUCS is presently preparing for a concert (or two) of Celtic-related works, including plenty of rude lyrics and a selection of songs from Irish group 'Anuna' (thanks to the Internet and the hard-working PUCS purchasing machine). Our very own Sarah Penn will be conducting this concert (John Beaverstock taking a well-earned break after seven years with PUCS). Camp is set for Margaret River in mid-October (with no rehearsals), and no, the concert will not be in Winthrop Hall.

As I write, the amazing PUCS Annual Dinner is fast approaching and a new committee (led by Michelle John) will be taking over. It's been a very busy and challenging twelve months, but quite rewarding and lots of fun. Hope to see you all in Brisbane next year. My thanks to the current committee for all their hard work, and my best wishes to the new team.

Chris Loader

2000 PUCS Committee

President: Michelle John
Treasurer: Peter Wright
Secretary: Emma Hide
Camp Officer/Vice President: Bronwyn Ife
Concert Manager: Kate Hide
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Monash University Choral Society

MonUCS

They say that time changes everything and MonUCS is no exception. It's been around about two years since the last *Erato* report, and in that time MonUCS has seen more ups and downs than Pamela Anderson's chest.

MonUCS started 1998 on a huge high with MIV giving incredible levels of enthusiasm which in turn rubbed off to the equally incredible influx of freshers during O-week (the largest in around seven years, I'm told). This paved the way for our ambitious May concert, the ever popular *Carmina Burana* (a year-and-a-half before the rest of the east coast did it). The popularity of the piece brought us up to a membership of 300, the largest number we have had for the last 15 years. We performed with the percussion group 'Woof' in Monash's Robert Blackwood Hall with a about 150 singers to an audience of 700. This was the largest concert MonUCS has done on its own for the last seven or eight performances, and by some bizarre twist of fate the concert broke even. As with all big concerts, the PCP raged the night away seeing many people only leaving when the sun showed its glorious smile.

Fortune seemed to be following MonUCS around, as the next thing on our books was a (paid) gig singing with the Scared Weird Little Guys in the Melbourne International Comedy Festival. This gave us a regular gig with them throughout the festival and also, more importantly, we were asked to go on stage for the Gala Opening for the festival which was to be broadcast on TV! Suffice to say, it was a hoot.

However, as I said earlier, everything has its ups and downs and now our luck was to change. The next concert for the year, September, featured as its major work Vivaldi's *Gloria*, usually not too bad a piece. To say that this concert encountered problems would be putting it mildly. The 'Carmina High' was wearing off, causing what seemed to be a kind of low attitude amongst the choir. This was not helped by the fact that many of our singers were becoming very discontented with our current conductor's style. These two major problems, and one or two others, gave us the end result of 40 singers, an audience of about 100 and a loss of \$3000. The general consensus was that it could have gone better. We then sang in the AFL Grand Final again, which had much less interest this time around.

Next up, December, and Handel's *Messiah* as a joint concert between MonUCS and MUCS. This generally pulls more members, and it did, just not for us. Many of our members deciding to 'go over' to MUCS, as they were happier with that choir's conductor. Still, we had about 50 of the 170 singers on stage singing to a sell out audience of 1400. The concert was a big success sending us all to a small inner suburb house for the PCP house cram. (This was an up.)

The start of 1999 was a down. Our conductor Adrian Kirk left unexpectedly, giving us about three weeks to find a new conductor. Fortune blessed us with Noel Ancell who quickly set a programme for the concert and got us off to work. (Personal note: one week is not long enough to get music.)

Unfortunately, we also lost our accompanist and were unable to find a replacement till much later on. This instability and the inability to find music in Australia (we got it from NZ eventually) took its toll on our membership. So, our May concert of 1999—Mozart's *Missa Solemnis* and works by Schubert and Haydn—had 40 singers, an audience of 150, and a loss of \$500 (after killing our orchestra). To make matters worse, Noel was forced to leave after the concert.

Into Noel's place stepped Trevor Jones, our recently appointed Assistant Conductor (we give quick promotions in MonUCS). Anna Walker was appointed as Accompanist. Trevor took immediate steps to 'spice up our lives', giving us the September concert of 'Shakespeare in Song', not to mention a few extra parties to boot. The concert saw around 40 singers and an audience of 110 and a loss of \$600ish. However the concert has been called a success as our membership is starting a steady climb. So, despite the rocky times we have been experiencing, MonUCS is back on its feet and vows to make a profit on its next concert.

In summary, a popular repertoire will pull heaps of members but without a stable and good conductor you may as well throw their membership away as you won't see them after the concert is over.

Toby Seidel

MonUCS Committee

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Tasmanian University Musical Society

TUMS

"Never before have so few achieved so much with so little ...". I think this is an appropriate catch-cry to describe TUMS's experience over the past year. The 'outgoing' committee took over the reins of TUMS last September, with less than a year till 50IV, and with an average of 20–25 active members in the choir. The fact that all but one member of the TUMS committee were also on the 50IV committee, made life 'interesting'. Liaison between TUMS and IV committees was certainly seamless; however, when things got busy in the lead up to the festival, competing priorities and limited people-power often meant that TUMS had to take the back seat on many occasions.

Despite this, we still managed to have a pretty good and enjoyable year. For the first time in many years, TUMS produced a Gilbert & Sullivan musical, under the musical direction of Anne Morgan. Thanks to the generosity of some of Hobart's leading theatrical talent (including TUMS's own Susie Williams, who directed) we mounted a season of three performances of *Trial by Jury* in November (in lieu of a Christmas concert). I was called a 'Pollyanna' by our nervous Musical Director for believing that we could pull it off with a chorus of so few people. My stubbornness (although I prefer to call it 'optimism') and the choir's hard work was rewarded by a good season of performances, which made a reasonable profit, most of which went to 50IV fundraising.

Likewise, the carolling effort last Christmas raised a substantial amount of money for 50IV. Despite our small numbers, we found ourselves in popular demand; some lunchtimes found three concurrent groups of TUMmies carolling their hearts out. To further demonstrate how totally arse-up this year has been, our carolling forces included a glut of tenors, just enough basses and almost no sopranos. In fact, the soprano shortage was so grave that a few of us Altos learnt the joys of singing soprano, and I risk losing my grumpy, 2nd Alto status by admitting that I even sang the

descant in the odd carol (and believe me, at times it was very odd, as Michael Gregor kindly pointed out to me on one occasion).

Despite TUMS's low membership, it was encouraging to see an impressive 21 Tasmanians at 50IV. Of these, 17 were singers (the other four were non-singing committee members), and three of these were TUMS freshers. I am very proud of Penny, Richard and Angus, who certainly made their mark on the festival, and are keen to do likewise at future festivals (starting with MUCS's 60th in October).

Although slightly preoccupied with 50IV this year, TUMS managed to put on one concert in first semester conducted by Isobel Ferrier. (It was a smallish *a cappella* affair, but it even made a slight profit ... I think we're on a roll here!) We have just welcomed a new musical Director, Greg Koleber, who is currently completing studies at the Conservatorium in his spare time, as well as teaching and being a husband and father. Greg is the 4th Musical Director TUMS has had since we farewelled our long-time MD, Mark Irwin, in mid-1997, so the past few years have certainly been a time of change for TUMS.

Our numbers are still small, but those who come along to rehearsals are quite loyal and supportive, so I am optimistic that 2000 will be a good year for TUMS. There is quite a bit of interest in BIV; moreso than after the last Hobart IV, which I think is a credit to the lovely Brisbanites who brainwashed us all at 50IV. So, come July, I look forward to leading an invasion force of screaming TUMS tenors, to claim what is rightfully ours: the Land of Queens.

Caro 'Pollyanna' Field

TUMS Committee

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Vice President: Penni Stolp
Secretary: Simon Beswick
Treasurer: Michael Gregor
Librarian: Anne Craig
General Reps: Richard Davis, Angus Munro,
Jessica Trebilco

Adelaide University Choral Society

AUCS

Okay, so everyone keeps telling me that AUCS are nice, and after nearly a year as President, and two-and-a-half as camp cook, I can say that they are indeed, so long as they are well fed! No, seriously, in my lowly opinion, AUCS just keeps getting better and better. I went into this year absolutely terrified: having been in the choir two years—as Fresher Rep and VP—I felt that I had no right to be up the front telling people where to be and what to wear, but to my great surprise, they all listened (ah, the power!), even people who had been there nearly forever! With committees of very lovely, but equally strange peoples, AUCS has managed to pull off a very exciting couple of years. Last year began with excellent performances of Beethoven's much-loved Ninth Symphony and the equally brilliant *Alexander Nevsky* by Prokofiev. Both concerts were with the Elder Conservatorium Symphony Orchestra conducted by Nicholas Braithwaite and were played to full houses, as part of the conservatorium's centenary series. These were followed by a concert 'To the Mother of God', conducted by our own Peter Kelsall, and another huge success. To finish the year, we performed a Christmas concert, to another large audience, with soloists including Bridget Warnes, Prudence Hompas, Timothy Marks and Peter Willis.

AUCS began 1999 with the beautiful 'Nelson Mass' (*Missa in Angustiis*), by Haydn, accompanied by Matthew Atherton and the Adelaide Youth Orchestra. Our soloists for this concert were all locals, and included Prudence Hompas, Belinda Patterson, Ben Rasheed and Timothy Marks. The mass was a great success, especially for AUCS chorus master/musical adviser/conductor Peter Kelsall, as it was his first time conducting an orchestra. To follow this up, we felt it was time for a change and so recently we had 'Funky Tunes', a night of funky jazz, conducted by renowned jazz specialist, Connaitre Miller, and Broadway tunes, conducted by the equally brilliant Ian Boath. It was a lot of fun and a breath of fresh air for all. Despite a constant musical program, AUCS has managed many fun social activities over the past 18 months, including two pub crawls, annual dinners and so on.

End of year events include 'An Evening of Food, Wine and Song' held at the German Club, Flinders St, Adelaide, on 6 November; a recovery camp for when we all escape the nasty examiners at uni; and maybe even another dinner! It's all in the pipelines and we'll let you know when we know more. It has been a fantastic time for the choir, proven by what the committee sees as a train of success. I know it's kitsch, but a big thank you and hugs to everyone, especially Peter and our totally fab committee! I luv yas all! Till next time.

Prue Hompas

Macquarie University Singers

MUS

For its first concert of 1999, MUS performed a classical concert in May with a performance in the Macquarie Theatre of Mozart's *Solemn Vespers* and the Bach *Magnificat*. This was a big-budget production with an orchestra and four soloists; it was a great musical success.

Our second semester offering was, for MUS, something completely different: a program of 'popular' choruses from stage, screen and opera. Works included such things as Gershwin's *Porgy and Bess* medley, Verdi (Anvils, naturally) and Fauré's *Cantique de Jean Racine* (as used in

Babe!), and 'If I Were a Rich Man' (a bass/tenor spectacular from *Fiddler on the Roof*). This heterogeneous mix was 'linked' by our guest narrator Shane Porteous.

Like the rest of Sydney, we are wondering how the 2000 Olympics will challenge our programming. We hope to be part of a big (!) pre-games production with some other choirs. Watch this space for further details.

On the MUS committee for 1999/2000 is: President, Peter Hume; Secretary, Jan Shaw; Treasurer, Borys Shuter; and a host of others. Our Musical Director is the perennial Margot McLaughlin. We can be found from 7 pm on Mondays, in room C5C 209 at Macquarie Uni.

Peter Hume

2000 AUCS Committee

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The ANU Choral Society

SCUNA

SCUNA has had a fun and exciting time in the past twelve months or so, both musically and socially. SCUNA membership is currently at around 130, although only 60–90 tend to sing in a performance. Concerts have ranged widely in style, from Baroque, to Renaissance, to twentieth century works, sometimes within the same concert. Under the confident baton of Tobias Foksett (or Toby as he is known to most), SCUNA's concerts have generally been of high quality. More to the point, they have been heaps of fun, and some of them have totally gone off! I'll try and run through events in chronological order to avoid confusing myself.

On 28 November 1998, SCUNA, in conjunction with the Canberra Community Orchestra, put on a rousing performance of Handel's coronation anthems, followed by Schubert's Mass in E-flat. The performance went well, with some added excitement provided by the tenor section: during the opening choir entry of *Zadok the Priest*, Larry Mays fainted, eliciting concern from his fellow choristers, the conductor, and the audience. He was helped from the stage later on, a little shaky but unharmed. The PCP was held at Craig Miller's, but I fell asleep so I'm not sure of everything that went on.

SCUNA took a break for the remainder of the year, aside from a little carolling here and there, and resumed rehearsals again in early February of this year. The programme consisted of one work: Brahms's *Ein Deutsches Requiem* (otherwise known as the 'Brahms Requiem', according to some of our posters). Leading up to the concert, a few other activities were held here and there. Members of SCUNA did a little pub singing for the annual Canberra Multicultural Festival, as well as singing at the ANU graduations in April. Many people have commented that SCUNA is the best

part of the graduations, although considering the nature of ceremonies, this is not necessarily a great achievement. Rehearsal camp was at the end of March, at YMCA Camp Sturt in the Cotter, just downstream from the sewage treatment plant. The concert itself was on the 15th of May in Llewellyn Hall. Remember how I said some of our concerts totally went off? Well this one sure did. There were about ninety people in the choir, and they all sang with enormous enthusiasm, bringing off a difficult work with great skill and excitement.

A games night was also held at the end of May, with games such as Trivial Pursuit, Scrabble, Taboo, Snap, and Spit being played. By that time, rehearsals had started for the second concert, scheduled for the 4th of September, with a



programme that was still a little undecided. The final repertoire consisted of the Schütz *Magnificat*, *Psalm 100* and *Psalm 150*, Tavener *Song for Athene*, Parry *I Was Glad*, and Rutter *Te Deum*. In other words, it was a librarian's worst nightmare, but librarian Janise Shanley carried it off well, especially considering she only took up her post part-way through rehearsals. Rehearsal camp for this concert is worth mentioning, mostly for everything that went wrong. The camp was at YMCA Camp Longbeach, just north of Bateman's Bay, running from Friday the 30th of July to Sunday the 1st of August. For the rehearsal on Friday night, there was no accompanist in sight because she was held up at work at the last minute. She then failed to arrive on Saturday morning because the car she was in broke down in Braidwood. To top it all off, the camp's main gas supply was non-existent until Saturday night. Fortunately there were some barbeques available for cooking soups,

otherwise there wouldn't have been much to eat except bread and native kangaroos. Everyone managed to make it back out alive and sing in the concert, and had a fun time once these details were sorted out. The concert itself was very successful, despite acoustic problems caused by a large separation between the choir and 'orchestra' in St Christopher's Cathedral. The orchestra consisted of one organ, a set of tympani, four trumpets, four trombones, and one thousand elephants! The *Song for Athene* is worth noting in particular, as several audience members were observed crying during the performance. I didn't think it was *that* bad. There was a good turnout on the night, and everyone enjoyed it. 'Nuff said.

Since then, we have begun rehearsals for our next concert, believe it or not. Camp was on the 8th to the 10th of October, and was at Camp Sturt once more. This time we're doing the Vivaldi *Gloria* (in D) and Bach *Magnificat* (also in D), and judging by the progress made so far, it's going to be fantastic. The concert will also feature an orchestral piece, probably one of the Brandenburg Concertos, and, if we're really lucky, there might even be one thousand elephants!

Please note: this report was written at the last minute from my own personal perspective, and what I can remember, so it may contain inaccuracies and exaggerations. This eraticle was brought to you by the number 'one thousand, as in elephants', and the letter 'D'.

Mark Williamson

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Melbourne University Choral Society

MUCS

Hello AICSA people, this is President Anna coming to you from the world of MUCS. And what a big and exciting world it is too. Not to mention a rather chuffed one right now, as we all gently come down from the highs induced by our recent 60th anniversary celebrations. All the copious numbers of interstaters who came down (and up) to get in on the action will understand! But I believe Brad of Many Hats (he's got 'the Alto' and 'the AICSA Secretary' and 'the MUCS IPP' milinery as well as his 'the Esteemed 60th Co-ordinator' cap) will be regaling you with a full report on our birthday, so I will content myself with saying *<huge happy grin>* and move right along.

MUCS has been on a bit of a roll in the last year or so, and the experience and confidence gained in working up to and putting on Melbourne IV with MonUCS has come in handy. Last December (while I was making do with a very small chapel choir in Japan) the two choirs sold out St Paul's Cathedral with the *Messiah*, achieving the bittersweet stage of having to turn good paying customers away. Since then the full houses have continued.

Possibly the most significant happening in the social scene at MUCS at the start of the year was the shift of Pub from the less-than-gorgeous Lincoln, our post-rehearsal haunt for many years, to the lovely Queensberry Hotel. The bar staff love us, there are couches and the food is worth eating. The only drawback is that now that we aren't all dying to get out of the pub ASAP, the tradition of Coffee has declined a bit in popularity.

Despite (or as we'd rather think, because

of) our May concert programming of David Fanshawe's challenging and a little mad *African Sanctus* this year, the influx of freshers in Semester 1 was very healthy. We all succumbed to the battiness of Fanshawe and his camel, got into the African rhythms and the frog noises which were an integral part of the performance, made it through the rather interesting technical rehearsal where the tapes weren't cued and managed a great performance to a similarly great crowd. The PCP at Benno & Co's ex-house went off, though it wasn't quite in the same league as the Post-60th Concert Party!

Those of us who weren't in the middle of exam period did a quick culture shift from Africa to England and sang in Noteworthy Productions' concert of the coronation music for Queen Liz. What pomp and what circumstance. Then it was off to a very golden IV in Hobart for further vocal chord workouts. Notable Melbourne Moment: between us, MUCS and MonUCS managed to win every sculling trophy on offer. Great PCPs at the Hope & Anchor ... oh, and great concerts too.

The new committee, elected in May and numbering a huge 18, swung into action after IV. With the biggest budget for a concert in living MUCS memory looming, we started Semester 2 with a huge recruiting drive. Armed with fascinating photo boards of choristers doing their various things, videos of concerts and MUCS CDs to blast across the courtyards, we took up residence at uni for several days and made ourselves very visible. Result: our next problem was a severe chair shortage in our rehearsal venue, when 130 or more people started showing up regularly. The committee managed the stresses of organising the huge 60th concert (*Carmina Burana* and Carl Vine's *Choral Symphony*) without any

serious fatalities, and despite a mad scramble to save the less-than-wonderful publicity situation in the final week, the MUCS magic held and the Melbourne Town Hall was full. Personally I got a bit distracted from singing the first piece because of the urge to jump up and down and hug everyone in the choir ...

Camps have happened with their usual regularity. Dear old Polana remains the only campsite we can afford without bumping up the camp prices, so luckily we're not quite terminally sick of it yet. The *Carmina* camp was notable for its excellent Anne Saunders catering (including a full roast dinner and croquenbouche) and the resurrection of the long-dormant revue. A whole evening of acts, about half of them including the comic talents of our WA import Rob Burns. This sudden rediscovery of MUCS' creative side led to a very popular soirée soon after, showcasing some of the choir's more serious talents. It was so well received that it's likely to become a regular event.

Now that the 60th is over, we're preparing for a November concert of Russian liturgical music (ah, melt ...) with the Royal Melbourne Philharmonic Society, and the committee is turning to other things. We're still feeling in 'monumental projects' mode, and a revision of the MUCS songbook and the rebuilding of our life-threatening risers are in the pipeline. A Melbourne-specific choral email list, monmucs-announce, is about to appear to make it easier to communicate with our numerous members and help reduce the cost of mailouts. Next year's concert program is under discussion, and a MUCS-MonUCS Millennium NYEP is in the planning stages.

Over the last few years, MUCS has steadily grown bigger and more professional, putting on more and more ambitious concerts. The stability and direction acquired by having had the esteemed Andrew 'Foetus' Wailes as conductor for seven years has helped the choir achieve this. Managing the choir and running the concerts successfully has become a bigger and scarier task for the committee, but at the same time the satisfaction after a successful concert is all the sweeter. Larger numbers of choristers also have implications for the social atmosphere of the choir – it's harder to involve freshers in non-singing activities with the inevitable loss of the intimacy of a smaller choir. Just as a good committee should, though, we're developing active strategies to help maximise everyone's involvement, and looking forward to more new singers joining next year. In the meantime, carolling beckons, as it is wont to do at this time of year ...!

That's it from the world of MUCS. Hugs to all you choristers out there from us. May you survive through to the New Year with all your vocal chords safe from the millennium bug and continue the singing.

Anna Cumming

1999–2000 MUCS Committee

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Concert 1

Perform **Verdi's Requiem** with the QSO at the Concert Hall of the Queensland Performing Arts Complex. Brisbane's premiere concert venue, the Concert Hall seats over 1500 people, and the QSO will be including the concert in its subscription brochures. Verdi's huge *Requiem* makes use of the QSO's full forces (over 70 players), and is one of the best large choral works you will ever get to sing. Don't miss out!

Internationally renowned London-based conductor, **Dr Roy Wales**, will conduct the QSO concert. Dr Wales has led festivals and choral workshops all over the world. As well as conducting the concert, he will be taking rehearsals for the first week. The soloists, **Nicole Youl** (soprano), **Elizabeth Campbell** (mezzo), **Ding Yi** (tenor), and **David Hibbard** (bass), are stars from Opera Australia, making this one of the major concerts in Brisbane in 2000.

Concert 2

Conductor **Michael Fulcher** is a Brisbane-born former conductor of QUMS. He has conducted ABC Symphony Orchestras and is also a superb keyboard player. An *a cappella* concert has been planned, and will include a new Australian piece by Matthew Orlovich, commissioned specially for the festival.

51st AIVCF Art Union

The major BIV fundraiser for semester 2, 1999 was the raffle of a Yamaha GX500 midi hi-fi, valued at \$650. This shelf unit by one of Japan's leading brands has 50 watt RMS per channel, a 3 disc CD changer, and twin cassette decks. For other fundraising details, please contact Rob Kearey on (07) 3365 8527 or email <r.kearey@its.uq.edu.au>.

QUMS Buildup

Recently, QUMS performed *Carmina Burana*, and a grand formal occasion, the QUMS Jazz Ball was held at Brisbane's City Hall in October.

IV Camp

The camp will be in the first week of the Festival at Camp Bornhoffen, near picturesque Natural Bridge, in the mountains of the Gold Coast hinterland.

IV Dates

Friday 30th June to Sunday 16th July 2000.
Concert 1, Saturday 8th July.
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The camp and QSO concert are scheduled for first week of IV, the common vacation week.

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Sydney University Musical Society

SUMS

Having failed step one of 'how to survive being a president', ie delegation, I find myself the only willing volunteer for writing the *Erato* report. Now don't get me wrong, it's not that I don't want to or anything, it's just that there is so much which has happened since the last *Erato*, that I don't know where to begin! Well, 1998 in a flash: O-week, Welcome BBQ, Fresher Picnic, *A Sea Symphony* (with SBS Youth Orchestra), Mahler 2 in the Opera House, Kodaly *Missa Brevis*, 120th Anniversary Titanic Ball, Annual Dinner, Carolfest, Carols in the Domain, and finally, New Year's Eve.

And then came 1999. O-week was WET! the front lawn of Sydney Uni was ankle-deep mud, and SUMS was sandwiched between warring political parties. Somehow we managed to sign up 200 new members, of which a large proportion made it to our first BBQ of the year (must have been the lure of free beer). And we instigated a policy of fresher-friendly social events each fortnight, so we had a picnic, trips to the movies, a Retro Party, rehearsal camp, and then a hectic week of rehearsals leading up to our May concert: the Faure *Requiem*, with SBS Youth Orchestra. A few weeks later, SUMS took part in the David Jackson Memorial Concert with the Sydney Uni Speleological Society and Maths Department as a fundraising event for a prize in memory of David's

fantastic mathematical creativity. The event was a huge success, not just because it raised several thousand dollars for the prize, but because it gave us all an opportunity to remember a dearly missed friend.

Following hot on the heels of the wonderful 50IV, second semester has been hectic so far. First there was trying to find 200 *Carmina* scores when every choir in Christendom was also doing the hallowed work (!); then there was trying to figure out how we were going to fit all those choristers on stage. Rehearsals progressed well, and the enthusiasm in the choir led to a number of excellent social events such as another welcome BBQ, a cocktail party, more movie nights, and the fabulous rehearsal camp and bush dance (unfortunately, they didn't play Strip the Willow). Last weekend, SUMS (with the Sydney University Symphony Orchestra) gave two performances of *Carmina Burana* to a Great Hall literally packed to the rafters with people (and that wasn't just the 250 on stage!). And that was despite competing with both the AFL and ARL grand finals. Rehearsals started up again on October 6th, we held our Annual Ball (with a Horror theme) on October 9th, and hopefully then it will be a downhill run to our Carolfest concerts on December 4th and 5th.

Finally, the SUMS Annual Dinner was held on Saturday, November 27th.

Allison Moore

At the SUMS Extra-ordinary General Meeting held on 13 October 1999, the following people were elected to SUMS Y2K committee, which takes effect on 1 January 2000.

President:	Isabel Hyman
Treasurer:	Dave Parkin
Secretary:	Hannah North
Concert Managers:	Damien Kuan and Tamara Murray
Camp Officer:	Eric T. F. Bat
Librarian:	Robert Jongbloed
Publicity Officer:	Xanthe O'Donnell
Activities Officer:	Kristen Frost
Newsletter Editor:	Bruce Stafford
Fundraising Officer:	Min Atkinson
Archivists:	Michelle Imison and Andrew Corkill
Ordinary Member:	Felicity Turner
IPP:	Allison Moore

At the EGM the steering committee for the 2002 AIVCF was formed. It consists of the current SUMS executive (Allison Moore, Hannah North and Melanie Bishop), a representative of MUS (Corrina Horrigan), and a representative of MUSCUTS (yet to be nominated). No expression of interest has yet been received from Collegium Musicum (the University of NSW choir). The intention is to elect a full committee early in first semester next year.

Queensland University Choral Society

QUMS

Well, we have been rather busy this year, with three concerts instead of the usual two. We started the year fairly well with lots of freshers and a keen conductor (Kim Kirkman). It wasn't a big concert, just songs from our songbook that we had printed at the start of the year. Our first main rehearsal of the year ended with a wine and cheese night, which proved to be appealing for almost everyone in the choir. Because our first concert was held on a Wednesday night we didn't actually have a real PCP. Instead we had a PC Coffee which turned out to be the night we had the most people at coffee. The main social event for this term was a cocktail party, which was a fundraiser for BIV. The next morning some of us sang in an advertising gig for the concert.

Second term was busier because we had less time to prepare our songs. The second concert was a bizarre tour of pop music through the ages. We did some early French stuff as well as a Beatles medley, a *Phantom of the Opera* medley and a few other things. The QUMS Chorale was reinstated for this concert so our conductor did auditions for that just before the songbook concert. There were lots of parties this term, the main one I think having a *Star Wars*/space theme. The week leading up to the concert was

rather hectic with music being changed at the last minute and even the concert day was hectic with the drummer not arriving until late (we had a three piece rock band.) The actual concert went OK and I think we also made a small profit. Unfortunately Kim Kirkman resigned the day after the concert so we had to spend the next few weeks looking for a new conductor.

So we started second semester with Emily Cox, who was keen to work with QUMS once again. Because we are singing *Carmina Burana* we needed to do some recruitment to get some more singers. We are now up to about 100 members. We will be performing with St Andrew's Sinfonia on Sunday 31st October (this makes it a bit difficult to organise the most important thing of all—the PCP). We recently had a weekend rehearsal camp, which was great for not only note-bashing and other music learning but also for getting to know our fellow choristers – which some of us did particularly well. So now we look forward to performing *Carmina Burana*, more parties and hopefully also the odd Christmas gig.

Oh, just before I finish, nine QUMSians went to 50IV in Tassie (myself included). We all had a fantastic time. I'd just like to say congrats to TUMS for hosting such a great festival. I am really looking forward to BIV next year, but it will certainly be different being committed (I am the Secretary now).

Colleen Kotkamaa

QUMS Committee

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Perth Undergraduate Choral Society in the United Kingdom

PUCSuk

It was almost exactly twelve months ago that Bob Yuncken, Daniel Oi, and I set off from the familiar surrounds of Perth for mystery-shrouded Cambridge. It was complete coincidence that saw three juggling, singing engineering graduates from UWA all heading for the same place (and coincidence again which saw us all join the same choirs). Naturally, we all set out to experience the choral side of Cambridge to its fullest.

Cambridge is a weird place. No, stranger than that—it's WEIRD. After a while, you begin to realise that one does *not* question the weirdness: it's something called 'tradition'.

May week is in June, and it's not a week. It's when all the May balls are (they're not really balls either—not in the normal sense at least). Lent term starts in January. Easter term begins weeks after Easter. People float down the Cam using the poorest conceivable propulsion system—a twelve foot pole. Weird, weird, weird.

Music in Cambridge, particularly choral music, is awesome. There are about four student symphony orchestras in Cambridge, and dozens of college orchestras. There are two choirs of more than 150 singers (each), and probably another half a dozen 'large' choirs. There are more than twenty chapel choirs, several other college choruses, and jazz choirs, barbershop choirs—you name it. I sat down one time and figured out how many tenors there must be in Cambridge, and came up with a veritable shitload (they're still in huge demand though).

Amongst all of that you would think we could find a group (a bit) like an AICSA choir. Nope. Nothing doing. CUMS (don't laugh, it's the Cambridge University Musical Society) is a great choir musically, but utterly lifeless (and takes itself rather seriously). MagSoc is fun, but not as

musically serious (and can still only manage half a dozen or so people to come to the pub after rehearsals).

What to do? Start your own! The first rehearsal of the Churchill College Chorus I attended had eight (rather depressed looking) singers and a conductor who really didn't want to be there. I dropped a few hints in all the right places, and the next week (!) I was conducting (they call me the 'Music Sizar' now—it's another of those 'don't ask' things). A couple of months, and a rather large publicity campaign later we performed Vivaldi's *Gloria* and Mozart's *Ave Verum Corpus* along with an orchestral half with a choir of 50 and an orchestra of 30 (The Churchill-New Hall Orchestra) to an audience of 250 in the New Hall Dome. In addition to the conductor, the choir contained three ex-PUCSters (Bob Yuncken, Daniel Oi, and Kathryn Teale), along with ex-SUMSter Michael Wise. We're still working on the social side of things. Post-rehearsal coffees (or beers rather) are now very well attended (I think I need to make them compulsory), but we've not yet seen a happening PCP (I don't think Cambridge people understand the concept).

Last term the choir performed an *a cappella* concert of all my favourite bits and pieces (*Nkosi*, Rachmaninov *Ave Maria*, Tippett *Negro Spirituals* etc.), and participated in a big College production of *Die Fledermaus* (conducted by famous English composer Hugh Wood).

For the coming term, we're planning to perform the Mozart *Requiem*. Now that we have the opportunity to recruit at the *beginning* of the academic year (rather than mid-year, which is always a nightmare), I expect that we can potentially put together a very solid choir indeed—perhaps 60–80 strong. We can then of course teach the impressionable freshers that choirs can be *fun*, and that concerts are a great excuse for a huge party!

For a (somewhat) different style of ensemble, Bob, Dan and I sang for the last year in

the Queen's College Chapel Choir. While not quite of the standard of the more famous Chapel choirs (King's, John's, Trinity), it is an excellent group to sing with and is conducted by one of the most talented student conductors in Cambridge. Highlights of the year have been performances of the Monteverdi *Vespers* with amazing soloists, a semi-staged *Dido and Aeneas* (Purcell) in May week, and a tour of Germany and Switzerland (which unfortunately I missed due to work commitments—yes, I actually do some sometimes!).

Unfortunately, however, all good things come to an end. Bob and Dan, having completed Part III of the Tripos (don't ask) are going elsewhere for their PhDs (Bob to Penn. State University in the middle of Hickville USA), and Dan to Oxford (the other place – traitor!). Kathryn, Michael and I remain, however, and are determined that the spirit of AICSA shall live on in Cambridge. There is also the possibility of some guest appearances from other AICSA people living in the UK (of which there seem to be hundreds!). The ultimate goal is to get some of these pommy choristers to an IV—now that would be cool! And we're determined to have at least one decent PCP (or die in the attempt!).

Yours in funky chickendom (and lots of exclamation marks!),

Jonathan Paxman

Addendum:

Queens' College Chapel Choir would love to tour Australia in the winter of 2000. I'd be very interested to hear from anyone who has ideas relating to sponsorship or logistics for such a tour. It would not be possible without significant sponsorship, or capital support. Please feel free to email me at <jpp27@cam.ac.uk>.

PRELIMINARY ANNOUNCEMENT: PUT THE DATE IN YOUR DIARY NOW!

AIV 2001: A CHORAL ODYSSEY Thursday 25th January – Sunday 11th February, 2001

The committee of AIV2001 is busy planning for two fabulous weeks of music, mischief and mayhem. We are in negotiations with the Adelaide Symphony Orchestra for an absolute extravaganza of a concert in one of Australia's leading concert venues, plus plans are underway for an equally splendid *acappella* concert. As I write, we are negotiating with conductors and chorus masters. We've hunted out a fantastic campsite—an old winery in fact. How much more appropriate a site could you want? The traditional social events will, of course, take place—as well as a number of events unique to AIV2001 ... We look forward to seeing you all at Brisbane IV for the launch of our bullsheet and some limited-edition AIV2001 merchandise.

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TREASURER: Guy Lipman
SECRETARY: Prudence Hompas
CONCERT MANAGER: Emma Rosenzweig
LIBRARIAN: Fiona Nicholson
CORPORATE SPONSORSHIP: Kerryn Hennessy
FUNDRAISING: Alasdair McLellan
PUBLICITY: Angela Randall
CAMP OFFICER: Louise Tunbridge
SOCIAL SECRETARY: Nic Smelt (Be very afraid ...)
TRANSPORT AND BILLETING: Emma Clutterham
OMBUDSWOMAN: Barbara Sheppard
GENERAL ASSISTANT: Jonny Webb

50th Intervarsity Choral Festival, Hobart
3-18 July 1999, by the Ven. Jeff Christensen

THE ACTS OF THE CHORISTERS: BOOK XLIII

I. AND it did come to pass in those days that the whole people were gone into the distant islands of the South: out of the glooms of the capital and the realms to the North, and from those cities which are upon the Great Desert they came, and from Melbourne did they cross the great waters into Launceston, wherein was the northern part of the University of that Island. And they took that place to dwell in: to them the servants of the realm gave over the keys of their chambers, though these were of a strange and silvery kind. And they commanded them that the appearance of these chambers be not changed, lest those who would return be offended in the change: and there were some also who yet dwelt there from the time before our advent.

AND the lords of Intervarsity opening not their ears for the general registration until half an hour after the first hour of that afternoon (and that hour being oftentimes deferred) they walked unto the publick-house in the town that lay hard by; but it is said that David the son of Woodgate took with him some of the daughters of Men into the gorge of Victoria.

AND at the sixth hour they took dinner, and sang afterward in the Ferrall Centre of Sir Raymond. Kynan the son of Johns was before them, and Antony the son of Logan also; he spoke of those of the lords of Intervarsity there present. Many there were whom Susan the daughter of Williams sought for her purposes: she knew whither they dwelt, and would in due time "fix them up". If any there were who in their time amid these islands had not enjoyment, nor lay with any, to Michael the son of Kregor should they speak, that he might remedy that lack. And the place of the revel of that night was changed: in the naming of the theme thereof as "lamé" he whom men name the Bat of Fruit bewailed the error of his llamas.

AND the revel came to pass: it was a revel of gold by reason of those ancient ones who were yet to come, who were named 'gold' for their antiquity. And many were clad therefore in raiment of gold, and some wore less than seemed to be suited to the coldness of the airs: for Jennifer the daughter of Sawyer wore little, and Jon the son of Price less; Toby the son of Seidel was clad entirely in gold, and a crown was upon his head; but Fiona the daughter of Porteous was so clad as to seem not clad at all, so nearly did it lie upon her.

BUT at the midnight hour a new key was set in my hand by Kieran the son of Lennard, to remedy the fault of the old; and I took my rest. HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

II. AND in the morning that followed was

breakfast taken even in the kitchens of their chambers, and at half an hour after the ninth hour they returned to the Ferrall Centre of Sir Raymond. Kynan the son of Johns reproved them that they sat far from him, and bade them sit no further than the sixth row: and the sixth row was filled. For the justification of this he asserted to the general mirth that it was width that he sought, and not the depth that many seek. And he rebuked those who were there for the transgressions of those who were to come: for those who too oft were late would be cast forth from the concert, and his mercy would not be upon them. And lest any be cast forth untimely, Carolyn of the Field was sent to them in their beds, to rouse them.

KIM the daughter of Asher was among the lowest daughters of Men, but for her pleasure sang the harder parts of the higher women: the son of Johns heard her voice, and set her in a higher place. In a time of standing Darrow the daughter of Wendolowski pressed upon Carolyn of the Field, and she fell in seeming upon Melanie the Smith.

AND the voice of the son of Logan was heard in the land: again he rebuked them for their tardiness. Kieran the son of Lennard spoke to much rejoicing at the new ways of coffee and of tea: and the son of Johns strode forth at this news. The earliness of their return met not with the desires of the son of Johns, and the son of Logan decreed that their beginnings should delay their endings.

AND they came forth, and took lunch: the queue thereof ran even into the outside airs, and the foods were for a time depleted before all might eat of them.

THEY sang again in that afternoon: when they ceased for a moment a silence fell upon them save for the sneezing of David the son of Woodgate, who thus excited the general mirth; and in the words of the son of Johns they sang as beneath the waters. In the last singing of that day the words were in the German tongue, and none save Rosa the son of Zorn held herself able to speak them; she stood among them all as their model. And in one song the musick was of one kind for the highest sons and daughters of Men, and of another kind for the other singers, which thing is seldom seen.

IT was said that one in the revels of gold had so revelled that their raiment lay yet in the bar after her (as it was thought) body was gone: and that one was summoned before the face of the son of Logan, and the races of drinking were told forth, that would be in that night. And they took dinner: and the jest of Barry the son of Gratton waxed long as it waned in the estimation of those who heard it.

AND the many races of drinking came to pass when the meal was ended: those of the sons and of the daughters of Men, of those grown old in drinking and of those but new to it; but the names of the victors are not written in this book. Adrian the son of Kennedy proved so new that

he drank thrice from the one glass, and Toby son of Seidel drank twice four times of the beer of ginger, to the general amazement.

OTHER races there were: one between those who in our rehearsals worked chiefly with their arms and those who worked chiefly with their fingers; one wherein the daughters of Men showed the lowering property of strong drink; and that named the Gay Gulp as of old; and one wherein at a call eight of the mammiferous daughters of Men brought forth their breasts to the general view: to each breast a name was given, and to them all the title "16 of the best".

AND those of the capital came near to victory, for Georgia the daughter of Ramsay, Adam the son of Laslett and their four great men were overcome only at the last; but at half an hour after the midnight hour, though many now drank of the beer which was so liberally given, I took my rest. HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

III. AND when in the morning that followed they came once more to the Ferrall Centre of Sir Raymond, then did Colum the son of Hearne sing before them: he sang of his own land, but few marked him save to mock him. And a depth was found among the truest sons of Men which few see save after such nights as had come to pass; and in that morning was sung the musick of Martin, for a like word in the French tongue signifies the morning. And the son of Johns praised the truest sons of Men that they sang like unto his fantasy; in his words the lesser sons of men knew not what they did, yet he called no forgiveness upon them. Colleen the daughter of Kotkamaa being much fatigued changed not her raiment before the rehearsal; and her raiment of the night was praised among men.

AND when their singing was ended they took lunch, and the hall nigh unto that of their rehearsal was filled with the noise of commerce: for many things were sold in those days, and Allison the daughter of Moore (whose nativity it was) was among the daughters of Men who sold their very raiment to those who would have it of them.

AT half an hour after the third hour the Sun hid his face, and a bitter wind arose upon the Earth: in that hour was ordained the race of the Presidents' Pyjamas, and the legs of the son of Woodgate gleamed as a light in the dimness. Antony the son of Logan was clad in a robe of incarnadine, and a book of tales in his hand; for the rule of the race was one of fables and the tales of fairies, such as are commonly told among the children of Men.

AND in the first part was recalled she of the locks of gold, named for that purpose Goldilocks; she who was so steeped in crime that she entered by force a house of bears; in a commemoration of this infamy each second fed his President upon porridge, wherein beans as of fire were hid to signify that part of the porridge which was too hot for the thief. Even the coldness of the airs

daunted not Jon the son of Price from casting the shirt of his breast upon Catherine the son of Lawrence, that the tongue of the son of Woodgate might the more readily lick the porridge from his chest.

AND in the second part was recalled that goose which brought forth eggs of gold till its master in foolishness slew it; to commemorate this each President set an egg betwixt the height of his legs, that it might be released into the hands of his second again. But in this their actions were the more multiform: for Luke the son of Murtagh took the falling egg in his own mouth, and Anna the daughter of Cumming, whose breasts were named for bananas, wore less than many to aid her purpose. The bench on which they stood to compass this was but narrow, and many great ones fell from it.

AND in the third part did each second read a fable of Aesop, to which their President must

gloom and the rain which lightly fell. The ball was of an exceeding softness, for voices out of the past had ordained that it should be so. It seemed for a time that one goalpost was in truth three, for the daughter of Cumming was named also for her breasts; but the game was foreshortened by the coming of the night, and no side had the victory.

AND they took dinner, and sang again: the voice of the son of Logan was heard in the land, to bid them signify unto Simon the son of Beswick if the true paper to mark their presence came not beneath their eye: and he cursed the wanderers in the land. Of the daughters of Men he asserted that to pass three quarters of an hour away from the toilet should pose no difficulty for them; and their wrath was upon him, and they threatened to annex the toilets of the sons of Men, to compel them to use those of the halt.

IT was ordained that in that night the films of prior Festivals should be seen; and the first was

might sing; by reason of the coldness of the airs the wife of Chapman announced herself on the point of returning to her northern home.

AND they took lunch: some ere they returned sang a strange musick which was written of Cameron the son of Neylon, and this thing was in forty parts for reasons of which the son of Neylon must be thought to have the true knowledge.

WHEN they sang again the sons of Men were apart with Andrew the son of Wailes, to sing that new musick wrought for us, which is of the Ocean of the South; and at their ending the voice of the son of Logan was heard again in the land: the son of Johns had commanded that the hours of rehearsal (and thus of the temporal power of the son of Johns) be extended, and men lamented at him.

AND they took dinner: in the midst of the meal they sang, and one was summoned for a jest.

When this came to an end they went forth unto the Baths of Rome, and the daughters of Men manifested their beauties in the chambers of steam and among the waters; and at the tenth hour they went unto the public-house of the Oak of the King, wherein it is said that a great revel of much intimacy came to pass but seven years ago: Andrew the son of Wailes (who some assert was not born seven years ago, or indeed at all) and Jon the son of Hogan-Doran walked about it to commemorate those forgotten days. And they sang songs of gladness and of beasts; but at nigh unto the midnight hour I took my rest. HERE ENDETH THE ACCOUNT OF THE FOURTH DAY.

V. AND in that morning they sang again:

Adrian the son of Corston brought breakfast in the midst of their singing unto Alison of the Forrest, of whom it was said he was enamoured: it is thought that he was pleased to look upon her, for he seemed to have a banana in the forward part of his trousers.

AT the first hour of the afternoon certain of them went forth upon coaches, and I went first unto a farm of strawberries, wherein were sold also cheeses, and wines, and chocolates to tempt the taste of the many: a locomotive also there was, and they took many photographs upon it and before it.

AND thence they went beside an inlet of the Sea, and nigh unto the Sea they stood: but the winds of the South were bitter upon them, though the legs of Ida the daughter of Holst were by her own assertion quite unaffected, to the surprise of those numerous sons of Men who looked upon them. There was a museum of the Sea, and it is said that in that place James son of Lever rang upon a great bell to the general consternation.

THEY went thence unto the foot of a house of light set of old to guide ships in the night, and Gudrun the daughter of Wells, Terri the daughter of Paglia and Kasia the daughter of Chmiel stood as the lovely sea-nymphs on the rocks beneath the tower. It was found amusing by some that the town of George should possess a bypass.



(and the many did) provide a moral application. Angela the daughter of Randall spoke the tale of a woman who thought the sons of Men might unduly press her, and lo! She came to be pressed of the son of Presser.

AND in the fourth part each President, be they lovely or not, were as the Sleeping Beauty: and their second went forth to seize their raiment of the night which had lived some days in a bucket of nameless filth; with it they roused their President to wakefulness, and dressed them therewith.

AND in the last part was recalled the great race of the Tortoise and the Hare: toward Michael the son of Kregor they went in the fashion of their appointed beast. And when all these things were ended the many Presidents fell upon the son of Logan to wreak their revenge upon him.

AND the wrath of Barry the son of Gration was upon the lords of Intervarsity, that the Sog-ball had no air within it, nor might any be found to remedy this; only at half an hour after the fifth hour was the game played among the gathering

that of that gathering in these same Islands which was written in this book seven years ago. Moira the wife of Chapman spoke of a film of a gathering in the North which she had in her own dwelling and would bring forth: Melanie the Smith bade her be about her way, for her home is in the distant North. But before this might come to pass there was seen a part of a film of certain heathens and their foreign ways, which included the setting of squares upon roundnesses: many such were seen unclad to the general mirth. And the son of Wailes spoke of the films of the late gathering in Melbourne as being but a small part of what was, and but a small part of what would in time be when the true film was made. And this was seen among the films of prior gatherings, but at the midnight hour I took my rest. HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IV. AND in the morning which followed they sang again: the son of Johns so moved the tenors among them that at a time they set themselves to conferring, that they might determine when who

AND in passing unto the final maker of wines he who drove the coach turned astray, and knew not whither he drove; Lisa the daughter of Kyiet, one clearly from the labyrinthine metropolis, asked of him how it could be that he could become lost in these bleak Islands. And at the last they arrived in their appointed place, and the appliances for the making of wine were shown unto them: David the son of Woodgate among many set his head in a tank of wine, for the sound thereof pleased him. And some took wine, and some coffee: Anne the daughter of Saunders was bidden to swiftness in the imbibition of her coffee, and chafed at the delay which followed.

AT half an hour after the sixth hour they returned from their travels, and the daughters of Men ate speedily, being summoned of the son of Johns for the seventh hour, that they might be set in their places: and the sons of Men waited until twenty minutes before the eighth hour ere they sang before the son of Wailes; but the sound of the sleeping of the son of Woodgate was heard among men.

WHEN their singing ceased for a time they would take coffee, but the kitchen was locked against them: in all places was the water scant, but wherever Felicity the daughter of Groom walked there came its final depletion: for she was as an angel of drought.

AND they sang again, and in that place was heard the voice of Millie the daughter of Harrison and Leaver. One summoned them to sing upon the radio in the early morning, and the son of Woodgate gave his consent if he could be brought forth from his bed by willing slaves; for the son of Woodgate sleeps soundly and long. There was offered by raffle a registration to the next such

gathering in the forgotten North: men took drinks in the bar of the University, and I took my rest. HERE ENDETH THE ACCOUNT OF THE FIFTH DAY.

BUT it is said that in the night the water-heater of Alison of the Forrest was exploded, and the carpet beneath her wetted when she arose in the morning.

VI. AND in the morning which followed they sang again: the son of Johns bade them stand, and attributed certain of their difficulties to a kind of morning-sickness of the intonation; Anne the wife of Gratian beheld him, and thought herself in a nightmare. He spake unto the lowest daughters of Men, saying that they might go down so oft as they pleased, as it was of little moment to him: for these rehearsals were to discover how far he could go.

AND when their singing was ended the voice of the son of Logan was heard once more in the land: for the masters of the realm bade that the refuse of their presence lie not in the hall of rehearsal, and Darren of the West was in his words available that certain old musicks might be changed for new; and he whom men name the Bat of fruit was named the master of the Revue which was to come, for which cause all should speak to him who later thought to act.

THEY took lunch, and sang again afterward: they sang a song of love and of meat. The words of the son of Johns were at a time hidden from the lesser sons of Men, and the daughter of Harrison and Leaver fled tearful from the room. When their singing was ended (for they would sing no more in this northern place) Kieran the son of

Lennard spake unto them of the arrangements for their going into the South; and those who were to go unto the Council of Intervarsity had ways of their own. And he spoke also of what must come to pass at their departure: all things which remained in the kitchens must be cast forth into the outer darkness and seen no more, and the doors must be closed upon the keys of the chambers.

DAVID the son of Woodgate offered that the number of his telephone be generally given; as a part of the general approbation Jemma the daughter of Golding fell upon him, to kiss him. Others in that time expressed their gratuities unto him, and again he bewailed the loss of his musick as he had done aforetime.

THEY took dinner again, and the Revue came to pass: many acts there were, and the Bat of fruit to speak of them: but I name not them all, for they were very numerous, and at half an hour after the midnight hour I took my rest. HERE ENDETH THE ACCOUNT OF THE SIXTH DAY.

VII. AND they waited for the coaches to pass from thence: at two times many went, but those who were summoned to the deliberations of the Great Council went before them.

AND those who went first went to the town of Ross, but the final goers went into Richmond, to behold the bridge and the church thereof; to the rooms of tea they went also, and to feed the ducks; but at that time the Camp was come to an end. HERE ENDETH THE ACCOUNT OF THE CAMP.

HERE ENDETH THE ACCOUNT OF THE 50TH INTERVARSITY CHORAL FESTIVAL, HOBART 1999.

Welcome to

AICSA PERFECT MATCH

Wild, party animal, WSOH, into kinky sex, singing, loud pyjamas, bed-crams, singing, massage, singing, partying, needles, music and singing, seeks suave, sophisticated, debonaire, young health professional, good looks, great bod for immediate relationship. Send photo. Desperate! Reply to: AICSA 18394.



Miss MATCH



Mr PERFECT

Suave, sophisticated, debonaire, handsome young health professional, good looks, VGSOH, great bod, works out, into swimming, rowing, massage, partying, music and singing, seeks wild, party animal, any age, into kinky sex, loud pyjamas, bed-crams, etc., for fun times, poss. rel. All replies answered. Genuine. Reply to: AICSA 34692.

Music on the Internet

Cameron Neylon

I don't whether it's just me but it seems to be getting harder and harder to get copies of the music we want to sing. And when it does arrive, in five different editions cobbled together to get enough copies, the copies are usually in such bad condition that they're virtually unusable.

Why is this? Well obviously because music is expensive. When the cost of a single copy of *Messiah* or *Carmina Burana* is \$30–60 it doesn't take a brilliant mathematician to figure out that a performance set of 100 copies or so is going to cost a lot of money. Even with pieces in such high demand the prices are frankly too expensive for the average choir to be able to afford copies. Hiring is the usual solution but other choirs always seem to want the same piece at the same time. The music is hard to get, often in bad condition

In the world of online music 'publishing' there are two stand-out sites. The first is the Choral Public Domain Library <<http://www.cpdll.org>>. The CPDL site contains a fairly large and growing quantity of music available. The music can be downloaded and printed out free of charge. Once printed, you can make as many copies of it as you like. The only restriction is that you must make it freely available to other people and cannot copyright any part of the work or any work that derives from it. Basically the aim is to ensure that the music is freely available and continues to be freely available.

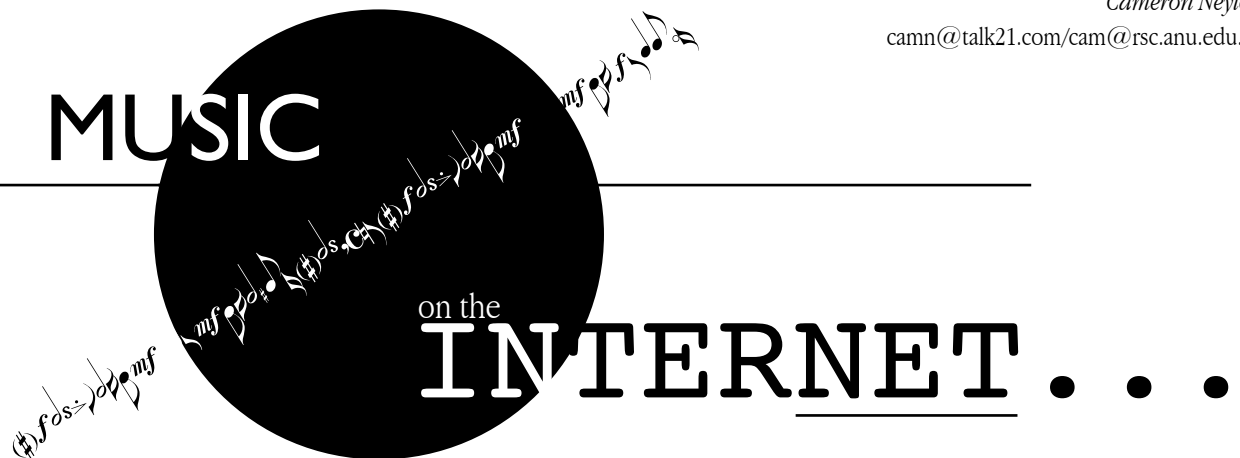
The other great feature of the CPDL is that the source of the music is often available. That is, the actual Finale, Noteworthy, or MuTex file that contains the music can also often be downloaded. This means that, as long as you have the appropri-

\$US10 you get the whole Vivaldi *Gloria* which you can then make as many copies of as you like. In this case you don't get the source files so you can't modify the music for your own purposes.

So is this the way of the future? Will the librarian's job turn into grabbing the scores from the Internet and getting them printed and copied? Well to a large extent that depends on how well these sites are supported. To be really successful, they will need to provide access to the full range of music people want. This basically relies on people being prepared to get the music into computers and, in the case of the CPDL at least, to do it for nothing. With the support of the AICSA community and in particular those people prepared to spend time working at their computers to produce these editions these sites will expand and become valuable sources of scores for the future.

Cameron Neylon

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and still in most cases quite expensive to hire.

Why are the costs so high? Well some people lay the blame fairly at the feet of music publishers. They feel that publishers push the costs up to increase their own profit margins, often paying composers, editors and arrangers only a small portion of what they are bringing in. Others take a more charitable view, pointing out that the costs of publication are enormous, with the price of paper and labour rising, and the length of print runs decreasing. The prices are forced to rise and the subsequent drop in sales forces prices still higher. Whichever view you take the problem clearly lies with the costs of publication. The obvious solution is therefore to remove the publisher.

The Internet has been widely praised for its ability to remove the publisher from the equation. The ability to transfer information electronically, rather than on paper, from anywhere in the world to anywhere else means that anyone can publish their work freely for others to use. Or so the theory goes. In practise the lack of quality control and the sheer volume of material means that it is virtually impossible to find anything useful unless you know how and where to look.

ate software, you can change the music to suit your own purposes. Changing instrumentation, transposing, or even just getting the rehearsal marks to correspond with the orchestral parts are all possible.

The disadvantage of the CPDL is that, at the moment at least, the range of music is relatively small. The music that is available is biased to a fair extent towards madrigals and motets rather than large scale pieces. This is presumably because it is easier for volunteers to typeset small pieces than large scale works.

Another site, Handlo Music <<http://www.handlo.com>> carries a much wider range of music including larger works. The disadvantage with Handlo is that they charge for the music. Costs range from a couple of US dollars up to about \$US20, and large scale works are often sold in parts. These costs, once you include the exchange rate and the cost of printing, photocopying and binding the music, are not that much cheaper than buying a score. The big difference is that with one score you receive a license to copy as many as you need for your choir. So for about

Towards Reusable Editions of Common AICSA Songs

Michael Winikoff

The various AICSA choirs share a common culture. Part of this shared culture involves shared music: there are many songs that we all know that we are prone to launch into at the drop of a hat. Someone from PUCS can join with a QUM, a SUM and a SCUNite and give a rendition of *Come Again* or *Laudate* or any one of a large number of common songs. (It should be obvious which songs are 'common'; obviously, these songs need to be out of copyright.)

These common songs are present in numerous songbooks, both society and IVs. Interestingly, there are more editions of these songs than there are choirs! Each choir has its own edition and each IV typesets these songs from scratch. In addition to being a waste of effort, this repeated work also has other negative consequences. Firstly, editions inevitably diverge. When a PUC and a MUC learn slightly different versions of 'Since First' the result is that a performance will sound unclear and unpolished. Secondly, IV librarians are almost inevitably stressed and busy

and this can easily result in a songbook which is prepared hurriedly and which contains numerous mistakes. A good example is the recent 50IV songbook. It makes perfect sense to typeset these common songs once and then re-use the edition across both society and (especially!) IV songbooks. What is needed is for various volunteers to typeset the common songs and for the typeset versions to be accessible to librarians. Two questions arise: typesetting format, and storage mechanism.

As far as storing the editions two solutions present themselves. One is the AICSA web site <www.aicsa.org.au>, the other is the Choral Public Domain Library (or CPDL, at www.cpdlib.org). The advantage of the CPDL is that non-AICSA choirs can benefit and that someone else is doing the work of maintaining the web site. The disadvantage is that the site is overseas leading to potentially slower download speeds.

As far as publishing formats, PDF seems to a standard (followed by Postscript™). As Cameron argues in his article (elsewhere in this issue) it is important for the source files to be available. Different songbooks are in different formats (e.g. A4, A5) and having access to the source files enables librarians to reformat music to fit their needs.

Therefore the question of typesetting software becomes important. Any software used must be either widely available or cheap enough that choirs can afford to purchase it. It is also helpful if the software runs on a range of computer platforms. Unfortunately there isn't a single standard music typesetting program which dominates the landscape. Worse, there isn't a standard for music files which can be read by a range of programs. The closest thing is MIDI which is inadequate (for example, MIDI can't distinguish between an A-flat and a G-sharp which isn't important for playing the music on a computer, but is crucial for producing a printed version of the music).

I don't have definitive answers as to which music typesetting programs are suitable, but here are some suggestions. Music programs suitable for typesetting choral music which are cheap include Mup <www.arkkra.com>, ABC <www.gre.ac.uk/~c.walshaw/abc/>, and Noteworthy Composer <www.noteworthy.com>. MusiXTeX is

also a possibility; however, it takes considerable expertise to operate (as well as a certain degree of masochism!). Mup runs on any platform (PC, Mac, Unix); it takes a text file and produces postscript. ABC is actually a format, not a program. There is a wide range of tools for working with ABC files including abc2ps which takes ABC files and produces postscript. Noteworthy Composer runs under Windows and provides an easy-to-use graphical user interface. Some ABC tools (including abc2ps) are free. Mup and Noteworthy Composer are both shareware but are quite cheap. For more information see the relevant web sites or drop me an email. If there is sufficient interest I could be persuaded to write a follow-up erarticle surveying music typesetting software.

Let us return to the thrust of this article: a library of typeset 'common' songs. To start the ball rolling I have typeset Tye's *Laudate Nomen Domini* and contributed the result to the Choral Public Domain Library. You can retrieve the relevant files from <www.cpdlib.org> or from <www.cs.rmit.edu.au/~winikoff/cru>

Thoughts? Comments? Volunteers? Contact me at <winikoff@cs.rmit.edu.au>. This article is also available at <<http://www.cs.rmit.edu.au/~winikoff/Misc/erarticle99.html>>.

Michael Winikoff

Michael Winikoff, Jodie Lockyer, and page-turner extraordinaire Kim Asher, performing a duet (or was it a trio?) during the 1999 Hobart IV Revue.



'What AICSA Means To Me'

COMMENT

The words above are 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 to 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 concerns 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, the annual meeting of AICSA members (not to be confused with an AIVCF, which is the annual meeting of AICSA members' members, or even Pressies' PJs, which is the annual meeting of AICSA members' members' members [Bravo! (Ed.)]). 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 in 1998 that these meetings over the last couple of decades have consisted of discussing the same issues over and over again. At the end of this article is a list of the activities that AICSA is meant to perform. In recent times, no substantial AICSA-like activity (with the exception of those tasks with goals to simply produce written matter) has occurred outside of AIVCC meetings, so with a goal to finding out why, let us look at those who attend them each time.

There are three classes of attendees: the AICSA Executive, society representatives, and observers. The observers are mostly of the BOF (Boring Old Fart, a term of endearment) sort, and hence all too 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 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 attendees, 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 attempts 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 attendees 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) Three (!) issues a year of 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 today.

Andrew Scott

Note: This article first appeared in the 'virtual' *Erato* of mid-1998, and appears here with only slight alterations for clarity's sake.

"I can see there is a great lumping wad of altos missing." KJ "If it doesn't come, don't push." KJ
 "Put the 'c' on the 'tus' and not on the 'dic' ..." KJ "I think some bass is acting straight" KJ
 "Sopranos and basses, rise from the depths." KJ "A little more mouthwork ..." DP
 "It really has to run like a snake through the chorus." KJ "If it gets stuck, just suck it first." AFW
 "To make it to the end you have to have enough stamina; you have to stay fresh." DP
 "Don't forget that I happen to be a slave driver." DP "You're altos. Let it come out." KJ
 "I give a beat and I wait for you. Another beat and I wait for you." KJ
 "Let's come together please" KJ "I have to work very hard to get it. I am going to move more." DP
 "We've lost the basses." KJ "Use the arms on the way down." KJ
 "Can you stop this noise? It's very loud." KJ [to the committee] "Erm, no. It's the rain!!"
 "Can we have tutti up here in the south?" KJ "It's easy with the tenors, I know." KJ
 "We can't have premature ejaculation there — we have a couple of tenors who are." AFW
 "The further down it is, the lower your instrument." AFW "Now make it romantic. Swell." KJ

'Can't Take You Anywhere':

An Open Letter

Comment

Choir, for many people, represents the first real social group encountered since leaving high school, or, often, at all. A little first-year tiptoes warily into a new, big, impersonal environment, seemingly a hundred miles removed from the bickering politics of high school. Lost and lonely, they look around. Then a sign! Usually in the form of a poster rather than a divine message, but giving them some guidance nonetheless.

And then our would-be chorister turns up to a rehearsal, wanders around being scared and lost and dodging 'friendly' basses, and finally settles in. A few raucous parties, debauched camps and divine concerts and soon they're singing *Laudate* as loudly as the rest of them.

Which is all very well and good, and I firmly believe that one of the most valuable characteristics of a university choir is its willingness to accept without judgement and provide a secure social circle for the lonely and the lost.

However, this beautiful sense of belonging can also become extremely claustrophobic. With its traditions, its jokes, references, songs and puns, choir social life tends to be somewhat impenetrable for the outsider. While the outsider trying to become 'one of us' is welcomed with open arms, the outsider trying to make casual conversation is left in the cold.

Now, I'm wading into dangerous waters here. This may be pertinent only to my own experiences. Nevertheless, I shall plough on, stopping only to obtain a silent phone number and change my name. I am postulating that the desire to feel included, and reassure oneself that one is part of a group, is a major characteristic of those who join and become heavily involved in choir life. And this desire often manifests itself in private jokes, traditions and reminiscences. Which is fine at, for example, an Annual Dinner. Not so fine when it's not a choir event at all.

Again and again I have seen choristers use their chorister-dom as a sense of identity. At a party where a mix of choir and non-choir is present, the choristers will huddle in a group and sing choir songs, get everyone playing choir games or

loudly talk about 'remember when?'. Rather like the old-style mason using his connections to get into an exclusive dinner and then ostentatiously calling his fellow masons 'Brother' as loudly and often as possible, really.

Here is a scenario. The scene: a birthday party. Hosted by a chorister, who has invited some, or all, of their choir, as well as a mixture of other friends. The room starts to fill. The divide, for simplicity, is about 50:50 chorister:non-chorister. The non-choristers wander around. Make conversation. If they are shy or reclusive, will gravitate only towards those they already know. And of course, will talk about things they already have in common. It is nearly impossible, for example, to break in on a conversation between three hardened computer specialists talking about LAN set ups. That's normal social dynamics. In another corner, the choristers have found one another. They'll talk about choir-related things, music, computers, whatever takes their fancy. But as the night wears on and the alcohol becomes more prevalent, these fine folk will seek to liven up the party. "Let's play Psychiatrist" they'll squawk, leaping on an unsuspecting civilian. Or start up a rendition of *Green Grows the Bondage-o*. The song tactic is particularly effective, as every other chorister will tend to turn from their conversations and join in, effectively stranding non-choristers, who are left with no option but to stand around listening.

Believe it or not, non-choristers are not generally impressed or envious at this display of group dynamics. I have had several housemates who flee the scene at the mention of hosting social events at which choristers will be present. I have known relationships break up because the non-chorister partner felt socially excluded (yes, relationships plural). I have known people join choir in an effort to understand what the blinking heck their erstwhile friends are now talking about.

The chorister attitude of 'anyone can join in with us' is admirable. Sadly, it seems to be at the exclusion of 'we will join in with anyone'. Please, remember you were an individual before a chorister.

tanya asbworth

AICSA Archivist

Archivist's Drawers

Well, well, well! It has certainly been an exciting year in the world of the AICSA Archives. 1999 has seen two very important projects commenced: the display of archival material at Hobart IV, and the final cataloguing of all the materials in the archival collection.

50IV was a fantastic opportunity to display a wide range of choral memorabilia from the first fifty intervarsity choral festivals. The display was a project that had first been suggested in 1995, and in the eighteen months leading up to 50IV a lot of hunting was done. Through a variety of contacts I was able to build up quite a substantial database of ex-AICSA choristers, many of whom were quite happy to donate material for the display.

In the end, the display was only limited by the number of display boards available. The launch of Peter Campbell's book, *'Laudate'*, was appropriately teamed up with the launching of the display. The IV participants present had a wonderful evening of reminiscing, general merriment, and learning about the past. The warm, fuzzy feeling one gets when realising that one is part of something special (i.e., the IV movement) was in great abundance that night. Big thank-yous must go to those who put a lot of time and effort into making the display possible, as well as those who donated material. In particular, I would like to thank the entire 50IV Committee, Tony Marshall (State Library of Tasmania) and Jill Waters (Tasmanian Archives), Luke Murtagh, Emilie Johnson, Stuart Reeh, Beryl Hill, Rodney Reynolds and David Goodwin. AICSA will endeavour to have some photos of the display placed on the website soon.

Emilie Johnson (an erstwhile MUC) has taken on the task of cataloguing the AICSA archives as a project for her postgraduate studies in librarianship. At the time of writing, the catalogue is nearing completion, and given that Em's assignment is due soon I think a finished product isn't too far away.

In October 2000, at the end of my current term, I will be stepping down from the position of AICSA Archivist. Having been in the job since 1994, I have had the opportunity to learn a great deal about the origins of the IV movement, as well as having had the privilege of being the one to sort through mountains of paper and attempt to turn it into something of a logically-ordered collection. Any budding archivists out there in AICSA-land should give serious consideration to taking on the job. I would argue that it's the most rewarding position on the AICSA committee.

Brian Polli



Dress rehearsal for one of the 1998 Melbourne IV concerts. St Mary's Star of the Sea, West Melbourne. Graham Abbott is conducting. The program included works by Rachmaninov, Bortniansky, Tavener, and the world premiere of a specially-commissioned work, An Australian Alleluia, by Timothy Sexton.

AICSA Librarian

Librarian's Closet

I would like to begin by thanking Celia Brissenden for the exceptional work that she has done during her five years as AICSA Librarian. The work that she has already carried out is going to make my job all the easier. There are a few objectives that I would like to achieve during my time as AICSA Librarian, and they are as follows.

1. Distribution of a new and updated AICSA Library Catalogue

This has been on the cards for a while now (the last updated version was in 1993), and Celia has done a fantastic job with it, and it makes my task of completing it very straightforward. However, all society librarians should expect a nice letter requesting an updated catalogue from each individual choir from which we can compile it. I hope to have the catalogue out early in the new millennium.

2. Comprehensive guide to being librarian of an AICSA choir

This would include information on the best way to obtain scores, whether you intend to borrow them from another Australian choir, from a music hire library, or whether you want to purchase them, etiquette in relation to dealing with other choirs' scores, and how you manage the distribution and returning of scores within the choir. And most importantly, a comprehensive copyright guide, which should be taken very seriously by all choirs.

3. Recall of scores from the homes of experienced and lazy choristers, not to mention from the libraries of lazy choirs!

How many of you have scores lurking around the house which are not rightfully yours, and as a result has cost your choir amounts of money approaching three figures because of your tardiness? Well, GIVE US OUR SCORES BACK! If you come across any scores that are not rightfully yours, either return them to choir the very next rehearsal, or put them in the post the very next day. Do not be embarrassed; your honesty will actually be immensely appreciated, and who knows, you may be given a reward for your generosity ;-). Also, if your library does not contain scores that rightfully belong to your choir, then return them to their rightful owners, regardless of whether or not they are a complete set, or how long ago you borrowed them. These actions will be gratefully appreciated. AICSA choirs have the one of the worst reputations within Australia for dealing with scores, and we have to do what we can to reverse this, as many choirs are flatly refusing to lend music to us. It is important to remember that the society librarian and the choir itself are responsible for any scores that are lost, and missing music should be replaced without exception or delay.

OK, I think it's time for me to sign off. Look after your scores in your lovely foolscap wallet, keep your 2B pencils sharpened, and enjoy singing out this millennium, and greeting the new one in fine style. Librarians, expect to hear from me soon.

Luke Murtagh

Australian Intervarsity Choral Festival, Melbourne, January 1998

MIV Report 1998

The 49th AIVCF was a project of the Australian Universities Choralfest Inc., which was established prior to the 1994 Melbourne Minifest, specifically to provide infrastructure and administrative support to all Melbourne choral festivals hosted by MUCS and MonUCS in the future.

This report will briefly touch on several other significant events organised prior to the 49th AIVCF. These events, Cherubfest III (27–31 March 1997), and Oktoberfest (3–6 October, 1996) were major factors contributing to the success of the actual festival, in social, financial and organisational terms. Each of these 'microfests' involved large numbers of both local and interstate choristers, in excess of 150 at each, and together raised several thousand dollars, which ultimately contributed to the financial success of the 49th AIVCF. They also involved a large number of new choristers in the IV movement, which was ultimately reflected in the size of Melbourne's 49th festival.

Dates and structure

A very early decision was made to hold a summer festival in the January/ February common break of 1998. It was also decided that the festival would begin and end in Melbourne, eliminating the need to transport excess luggage to camp, thus freeing up car space. It would also allow a split registration period and would mean that banking could take place more easily, and minimise the amount of music and merchandise to be distributed at camp. St Mary's College at the University of Melbourne (MUCS) rehearsal base) was chosen as the most suitable venue to serve this purpose.

The success of the 49th festival

I believe that in many respects the 49th AIVCF was the best-planned and executed festival in the 'modern' era. This is reflected in the number of local and interstate choristers who took part; the quality of the concerts; the inclusion of an original festival-commissioned work (as opposed to an ABC commissioned work); the degree of professionalism in the way the festival represented both itself and the AICSA movement to the Australian arts community, the political and academic community and the public; the success of the festival in social terms; and the financially responsible management of the project (leading eventually to a no-risk outcome for both host societies and AICSA). This was not luck or chance, but rather the result of a lot of careful consideration and planning, hard work and responsible management on the part of the festival's organising committee.

Committee

The 49th AIVCF committee was elected by a meeting of interested MUCS and MonUCS in December 1995.

By the time of the 48th IVCF in Perth (January 1997), all but one or two of the final committee was in place, with the positions of society liaison officers being changed following the society elections.

Convenor: Andrew Wailes (MUCS conductor/
MonUCS past President)

Secretary: Michael Winikoff (MUCS accompanist)

Treasurer: Andrew Scott (MUCS Fundraising
Officer)

Publicity: Winston Todd (Ex MonUCS Pub Off)

Fundraising: Leanne Veitch (Ex FUCS, now MUCS)

Camp Officer: Justin Presser (MUCS Camp Officer)

Social Sec: Nicholas Cowall (Ex MonUCS Con Man/
Librarian)

Transport/Billeting: Philip Wilkie (Ex MUCS
Treasurer/ Soc Sec)

Librarian: Kim Asher (MUCS Scum Ed and
Professional Librarian)

Concert Manager: Andrew Wailes

Sponsorship: Catrin Brain (MonUCS)

MonUCS Liaison: Dave Young (MonUCS Pres)

MUCS Liaison: Kate McMullin (MUCS IPP)



Closer to the festival, a number of other committee members were co-opted. These included:

Corp. Adviser: Melissa Mackey (MUCS)

General Assts: Luke Murtagh (MonUCS),

Joyce Chan (MonUCS)

Technical Assts: Andrew Howell (MUCS),

Daniel Barfoot (MUCS)

Ombudsmen: Gudrun Arnold (MonUCS IPP),

Margaret Rendell (MonUCS),

Tim Long (MonUCS),

Michael Winikoff (MUCS)

I am pleased to say that all members of the committee acquitted themselves with distinction, both prior to and during the festival. I was extremely fortunate to head a committee with so much enthusiasm and experience, and to work along side so many hard-working people who for a period of over two years continued to strive for the common goal of a successful festival. Each of them fully deserved the congratulations bestowed on them at the end of the festival.

I would like to pay particular tribute to my fellow executive members, Andrew Scott and

Michael Winikoff, who were a constant support and sounding board. In all honesty, never a tense moment developed between any of us throughout the fifty or so meetings we sat through! Despite all being very busy people, I honestly could not have had a better or more diligent executive than I did with Andrew and Michael. Each were above reproach, and while experienced professionals were also dedicated choristers. And it showed.

I would like to stress the importance of not electing the whole committee too early on. Depending on the experience and ability of the group, I would *strongly* urge future festival committees to limit the size of the group to the absolute minimum until a year or so prior to the festival. This allows for some 'new blood' to inject new ideas into the committee, and also enables a relevancy in the representation of the host choir(s) closer to the festival. Whilst this may not be an issue in some states, it is vital in Melbourne that both societies are well represented and likewise their current committees.

There is also an importance for key positions to be managed by people who know what they are doing. Much better to have one person doing two jobs they know, than wasting time and picking up pieces left by someone who simply is not right for the job. This was the case at several stages early in the life of the committee. Many key planning decisions were made by a small 'core' committee, whilst others were then given clear instructions on what needed to be done next. The fact is some people are decision makers, and some are better at following instructions. Both skills are essential for a committee to work effectively. Later on, less ideas and more work was needed. Particular skills should be required, bearing in mind factors such as time commitments, availability, rehearsal attendance reliability, resources (do they have a car, big house, good people skills, computer skills, IV experience? Are they hard workers, keen, independent, reliable and organised?).

In this regard, Melbourne was fortunate to have some excellent candidates, amongst them Luke Murtagh (who took charge of the Song Book and the bar), Joyce Chan ('Miss Cheerful' and 24-hour IV warehouse owner and provider), Philip Wilkie (totally self-sufficient transport and accommodation manager extraordinaire) and Andrew Howell (jack of all trades, truck driver, people mover and IV worrier), all of whom made valuable contributions in different ways in the period immediately before and during the festival. It is vital that *all* committee members make a consolidated effort to be present at choir *every* week, and in the case of Melbourne IV, that included both choirs for a majority of the committee. One of the strengths of our committee was the strong profile of each member, which had either been gained through years of experience, or hours of

dedicated work on the bar, selling merchandise, attending choir committee meetings and social events or just by being at rehearsal every week and making a concerted effort to know each singer by name.

The strength of a festival is determined by the response from local choristers. Without their confidence and support, little is possible. It was wonderfully rewarding to have such an overwhelming response from Melbourne choristers at MIV. I believe that the MIV committee successfully inspired and motivated the majority of both MUCS and MonUCS members to ensure the success of our festival. That was manifested in the huge number of registrants from Melbourne, the impressive and consistent fundraising efforts, and the number of local choristers offering to help prior to and during the festival. To them all I express my thanks, and hope that they were pleased with their festival. Their reward was the congratulations of those for whom they had worked so hard, and most importantly, a fantastic time themselves (even if it was a little exhausting).

Participation

Over 250 participants from choirs including AUCS (10), FUCS (22), MonUCS (43 registrants plus approximately 20 'visitors'), MUCS (53 registrants plus approximately 30 'visitors'), MUS (2), MuscUTS (3), PUCS (29), QUMS (16), SCUNA (21), SUMS (22), and TUMS (8). Of the 232 full-time registrants, there were 89 workers or part-time students and 143 full-time students, with an almost perfectly balanced choir of 33 S1, 24 S2, 32 A1, 35 A2, 19 T1, 23 T2, 38 B1, and 34 B2. Amongst the participants there were representatives of over 40 years of the IV movement (out of 49!), and activities included a speech made by one of the founders (Mr Graham Edmondson).

Musical staff

We were very fortunate to have such an experienced and able team. I believe no other festival has had a team better in terms of suitability to the task and repertoire, profile, ability, personality and popularity. Not only that, but they were really great to work with, thoroughly professional and always willing to be flexible. Our team consisted of:

Christopher Bell (Principal Conductor)
Graham Abbott (Principal Conductor)
Ben Macpherson (Principal Chorusmaster)
Jonathan Bradley (Principal Accompanist)
Andrew Wailes (Assistant Chorusmaster)
Michael Winikoff (Assistant Accompanist)
Timothy Sexton (Composer in Residence)
Nicholas Cowall (Russian Language Coach)

Concerts

Two superb concerts were staged, with two conductors of international standing. Firstly with the State Orchestra of Victoria under dynamic young Scottish conductor Christopher Bell, Prokofiev's massive cantata *Alexander Nevsky* and Borodin's *Polovtsian Dances* were magnificently performed, and proved to be very popular choices of repertoire. Presented by the 49th AIVCF in association with The Victorian Arts Centre Trust, it is important to note that this concert was planned entirely by the 49th AIVCF, and financed entirely by the VAC, SOV and government sponsors.

The second concert, subsequently released on CD, was entitled 'Songs of the Spirit', and was conducted by Graham Abbott at the magnificent Church of St. Mary, Star of the Sea, West Melbourne. This concert was performed to a capacity audience, and featured several world and/or Australian premiere performances. The featured work was a performance of South

Australian composer (and former intervarsity chorister) Timothy Sexton's *An Australian Alleluia*, specially commissioned for the festival as a result of a generous grant from the Australia Council. Both concerts were favourably received by both reviewers and audiences alike, and proved popular with choristers.

Commissioned Australian work and Australia Council grant

The commissioning of any major work is a significant achievement for any Australian artistic organisation or musical ensemble, and I am proud that the 49th AIVCF had the courage and conviction to make this a goal of our festival aims. An application to the Australia Council was successful, and a significant commissioning grant enabled the creation of *An Australian Alleluia* by former Interservice chorister, and leading Australian composer/conductor, Timothy Sexton. The 49th AIVCF hopes that the inroads made by this festival in showing the importance and worth of the AICSA and interservice choral movement in Australia to the pre-eminent funding body in the country should make it much easier for future festivals to receive such funding, and more importantly encourage subsequent festivals to have the foresight to apply for such funding in the future and encourage the commissioning of new Australian music. Originally commissioned for a festival service planned for St. Paul's Cathedral in the presence of the Governor General and Premier celebrating multiculturalism, youth and the spirit of the IV movement, this piece was eventually performed in the festival's closing concert. The 250 copies of the music produced are a lasting contribution to the AICSA Library catalogue, and Australia's choral repertoire. These are available for other Australian choirs to perform in the future.





Original music editions

For the second concert, most of the music was either purchased or prepared and published especially for the festival. These special editions are now a lasting asset for the AICSA Library, including the Sexton *An Australian Alleluia*. Music has been donated to the host choirs (and AICSA choirs), and will be kept in the MonUCS Library, which is big enough to store such a considerable amount of music. Several of these editions have already been used subsequently by various groups.

Oktoberfest and Cherubfest III

These two weekend events were organised by the MIV committee to serve several purposes. First, they were to draw attention to MIV and build chorister enthusiasm. Second, they were to introduce more of the regular Melbourne chorister population to the 'IV experience'. Third, they were to raise money for MIV in a way that was not obviously going to disrupt normal MUCS and MonUCS fundraising. Most importantly, the events provided the MIV committee with much needed hands-on experience of event management and planning. They allowed registration and publicity skills to be refined, provided valuable market research in areas such as merchandise and product purchasing, provided a small scale rehearsal of transport and billeting, and raised awareness both in Melbourne and interstate of the major festival.

Several hundred people participated, and several thousand dollars were raised. Many freshers came to MIV as a result of meeting people at one or both of the micro-fests, and the committee had a reason to be motivated. The experience bonded the committee as a team and highlighted its deficiencies. Mistakes and misjudgements were made, which meant they were not repeated during the actual festival.

Australian Intersvarsity Choral Festival Benefit Recital

One particular innovative event is worthy of special mention. On Saturday October 5, 1996, the Australian Intersvarsity Choral Festival Benefit Recital was staged at St John's Lutheran Church at Southgate. Featuring a distinguished array of vocal and instrumental soloists representing IV choirs, the concert highlighted the wealth of talent in the movement and raised over \$1000 for MIV. A CD recording was made of the event, and highlights of the concert have been publicly broadcast on several occasions by 3MBS-FM in Melbourne. The concert formed the basis of a radio interview encouraging ex-IVers to come to MIV.

HIGHLIGHTS OF THE 1998 MELBOURNE IV CHORAL FESTIVAL

- PARTICIPATION OF SOME 280 CHORISTERS FROM ALL AICSA CHOIRS, including a large number of first-time festival participants and former IVers.
- THE COMMISSIONING OF A MAJOR AUSTRALIAN CHORAL WORK through the successful application for an AUSTRALIA COUNCIL GRANT.
- TWO EXCELLENT CONCERTS, performed to a high standard, to good audiences and to high acclaim. These included a high-profile performance with the State Orchestra of Victoria and international conductor Christopher Bell in the Melbourne Concert Hall, and a concert of choral and brass music to a capacity audience at St Mary's Star of the Sea in West Melbourne, under the direction of the distinguished Australian conductor, Graham Abbott.

- THE PRODUCTION OF A COMMERCIALY PRODUCED CD RECORDING, including a 20 page, full-colour souvenir booklet of festival highlights, participants, musical notes and photographic highlights.
- AN ARRAY OF TREMENDOUSLY SUCCESSFUL SOCIAL EVENTS involving a great proportion of festival attendants and registrants. These included a traditional PUB NIGHT (pub singing), PICNIC AT HANGING ROCK, BIBLICAL THEME PARTY, WINERY TOUR, SOPRANO ARIA COMPETITION (including a performance by the Great Big Opera Company's Jon Jackson), MARVELLOUS MELBOURNE MARDI GRAS PARTY, POOL PARTY, SUNSET BOAT CRUISE ON THE YARRA, DAY AT St KILDA, TWO FANTASTIC POST CONCERT PARTIES and a RECOVERY BBQ.
- The staging of traditional IV events and rituals: PRESSIES PJs, IV SOGBALL, BOAT RACES (SCULLING), ACADEMIC DINNER (held in the Gothic splendour of Ormond College, and featuring the TRADITIONAL TOASTS AND PRESENTATIONS and a speech by a founder of the IV movement), IV FILM NIGHT, MARKET DAY, FESTIVAL REVUE, OFFICIAL PHOTOGRAPH (on the steps of Parliament House).
- A PRODUCTIVE AIVCC, split into two, manageable sessions allowing for greater discussion and better informed decision making.
- PLENTY OF FREE TIME! A chance for choristers to actually experience Melbourne.
- A WELL ORGANISED CAMP (Campaspe Downs County Resort), at which there was little sickness or injury, a friendly camp environment, limited social restrictions and excellent facilities.
- AN OVERALL PROFIT APPROACHING \$15,000 WHICH IS NOW BENEFITING OTHER FESTIVALS AND AICSA RELATED PROJECTS AROUND AUSTRALIA.



Interim financial report for Melbourne IV
based on report prepared by Andrew Scott (treasurer) presented to AIVCC, July 1999.

Assets remaining at the conclusion of the festival: music (Stanford *Beati quorum via*, Taverner *Song for Athene*, Sexton *An Australian Alleluia*), stamp pad, refreshments, T-shirts, LSTs, photos, unclaimed goody bags, chains, padlocks, karaoke tape (all festivals should have one!), cashbox. A substantial amount of alcohol, soft drink and chocolates has already been donated to the host societies.

A large number of MIV *Songs of the Spirit* CDs still remains. These, and various other stock will be donated to the host societies (MUCS and MonUCS) in the near future. Approximate resale value of remaining items: \$4500

Notable expense items

Staff:	\$ 5,691.40
Camp:	\$35,165.75
Dinner:	\$11,092.45
Beverages:	\$ 6,250.00
Music Purchases:	\$ 3,647.38
Concert 2 (excluding music):	\$ 2,715.78
PCP I	\$ 625.00
PCP II	\$ 50.00

Notable income items

Australia Council Grant:	\$ 2,615.00
Concert 2 takings:	\$ 6,287.00
Benefit Recital:	\$ 1,000.00

Totals (since August 1996)

Starting balance:	\$ 1,090.95
Out:	\$111,436.18
In:	\$126,378.88*
Cashbook balance (Aug. 98):	\$ 16,033.65**

Estimated final profit: **\$ 11,500.00*****

- * does not include income from CDs sold post MIV which were not already paid for.
- ** does not include final cost of CDs (approximately \$3500).
- *** excluding future profits from merchandise donated to host societies.

Summary of profit distribution

- Largest proportion of funds will be held in trust for the next Melbourne festival. This will consist of approximately \$5,000 and will ease the financial burden of host societies and enable festival organisers to plan more easily.
- A financial donation will be made to the host societies (MUCS and MonUCS) of approximately \$1,000 each. This is in addition to the return of the initial loan made to the festival by the host choirs which has already been returned.

- The sum of \$1,500 was donated to the 50th IV in Hobart. This paid for the production and printing of the commemorative concert programme, and contributed towards the AICSA memorabilia display.
- The amount of \$1,000 was donated directly towards the production of the official history of AICSA *'Laudate'* by Peter Campbell. A further amount of approximately \$2,000 was lent to the author as bridging finance to ensure the project's completion by 50IV. This amount will be returned when major costs are recovered from sales.
- An amount of between \$1,000 has been put aside to pay for specific AICSA projects including the conversion of the Ross Worrall Memorial Film Collection to video format for the benefit of future Ivers. Other projects earmarked include the repair of sogball and sculling trophies. Remaining finds will most likely be donated directly to the AICSA Trust Fund, pending the final financial outcome of the above mentioned projects.
- All remaining assets will be divided equally amongst MUCS and MonUCS. The music has

been placed in the care of MonUCS, but is the property of both host choirs, to be used by all AICSA choirs in the future. The remaining CDs (approximate value \$3,500) will also be distributed equally between the two choirs, with future funds going directly towards each choir.

In closing

I am very proud of what we all achieved at MIV. I am personally honoured to have been given the chance to lead such a wonderful team of people, at an event which I believed passionately in from day one, and which hopefully will contribute to the future prosperity of what I believe to be a truly wonderful and highly valuable musical and cultural phenomenon—that of the Australian Intersarsity Choral Movement and the aims and pursuits of its members. Thank you to all who made MIV everything the organising committee had hoped for and more. I trust we brought you a festival full of friendships, memories, fine music and the spirit of IV itself!

Andrew Wailes
Festival Convenor

On behalf of the organising committee
of the 49th AIVCF

erato

ERATO



A selection of various mastheads from ERATO over the thirty years since its publication commenced in July 1970.

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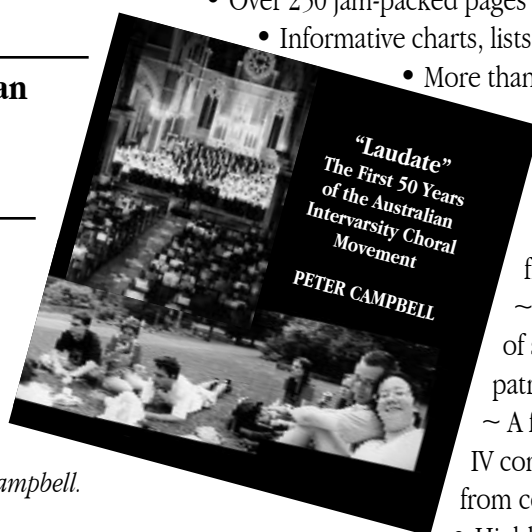
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From the Trust Fund Trustees

AICSA TRUST FUND

What is the AICSA Trust Fund?

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

How do you get money from the Fund?

Any officially-sanctioned IVCF can apply for money. An application form and draft budget form may be completed at any time before the festival begins. The host society or steering committee should send copies of the application to both the Trustees and the AICSA Executive who will recommend acceptance or rejection of the application. The final decision on approval is, however, entirely up to the Trustees. A guide to the Trust Fund and application forms are available directly from the trustees.

What kind of grants are available?

Historically, the Trust has granted two types of financial assistance to festivals:

1. A 'Seeding Fund' Grant which provides initial finance to cover such things as pre-festival fund-raising outlays or festival set-up costs if no other money is available. These grants are NOT repayable, unless the festival makes a profit, in which

case, the Fund needs to make a return on its 'investment'. While specific terms will be agreed between the IVCF and the Trustees, the standard agreement is that 50 per cent of the festival's profit should be returned to the Fund, up to the value of the original grant.

2. A Guarantee Against Loss (GAL) whereby no money is given to the festival until its books are wound up and its final audited financial statement is provided to the Trustees showing that a loss has been incurred. The Fund will then provide the agreed amount to assist the festival to meet the financial claims of its creditors.

An application for any kind of grant may be considered by the Trustees, on its own merits.

What are the approval criteria?

The Trustees are primarily interested in the successful outcome of an IVCF. Good planning, budgeting and scheduling are integral to success. The Trustees look for evidence of these in the application form. Applications may be made at any time during the planning process, and the Trustees will thus take into consideration the timing of the request and the quality of the information supplied. 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 from the applicant.

How is the Fund invested?

Currently, the Trust Deed does not allow for investment in stocks and shares. The Fund is currently invested in a six-month term deposit at the St George Bank, with approximately \$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 two options. Assuming that the Fund earns around 5 per cent per annum on its investment, the Fund increases by \$1,200 per year. We can either:

- pay less than that amount to a Festival in each year, so that interest accrues to the Fund; or
- work on the assumption that some Festivals make a profit and will return money to the Fund. In this case, we would need to guarantee that at least \$20,000 remained in the fund, so that if several festivals made losses and did not contribute back to the fund, subsequent festivals may not be able to draw from the Fund until it had regained that level. Alternatively, it is up to individual festivals to contribute to the Fund when they make a profit, knowing that some day, they may be in need of a grant themselves.

Erato editorial policy

My hope is that everything submitted to *Erato* may be published. As you can see from this issue, a very broad range of material is relevant—limited purely by choristers' dangerous imaginations. As editor, priority will always be given to the expression of ideas and stimulating and sustained discussion of topics relevant to university choristers. I intend to be proactive in this area, but welcome input from every direction. Dissenting viewpoints are encouraged and will be supported editorially, even when critical of *Erato* or AICSA. I aim for a pluralistic, anti-interventionist editorial style.

However, with our broad audience in mind, we reserve the right not to publish material that stretches the bounds of decency, or is potentially defamatory. In such cases, publication will be withheld pending negotiation on rewording with the author. Please understand this is not an attempt to muzzle expression, but rather to exercise our legal and ethical obligations to all our members.

Racism, sexism and other discriminatory language or material will obviously not be tolerated, but open season is declared on rival voice parts. (I suggest a prize for the biggest male alto/female tenor captured on the lightest tackle.)

Refrain wherever possible from obscure or exclusive references to individuals or events that have meaning for only 5 people; that's really something for your own society magazine (if at all).

The Back Passage



In the interests of clarity and comprehension, we reserve the right to edit, rewrite or reject outright, material that fails to satisfy the basic standards of the English language. We will edit with prejudice for intelligibility. This includes society reports written on butchers' paper by a gorilla with a brown banana. I don't care if he or she IS the Secretary, and no correspondence will be entered into!

Wherever possible, submissions will be published in their entirety. Only basic copyediting for spelling, punctuation, basic grammar and the like will occur. However, where space is limited, we reserve the right to shorten matter to fit. Where this occurs, every effort will be made to ensure

that the author's ideas and intentions are not mutilated or misrepresented.

Preferred formats

Email is great! If sent as an attachment, do not include any formatting—especially macros. Ideally, send all matter in RTF (Rich Text Format). This applies to surface-mailed material also. Wherever practicable, send a disk rather than a printout—it will save time re-keying.

Other things to send include

Really good photos of the choir at work or play. These may be supplied as prints, transparencies etc., or email them to me as TIFF or high resolution JPEG files of not less than 300 dpi at reproduction size. I'm keen to make future editions look really good.

Deadline

The next edition of *Erato* is scheduled for March 2000 (Apocalypse notwithstanding). That means I need your material by the end of January at the latest. (More notice of next year's publishing schedule will be included in the next issue.)

Contacts

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Surface mail: 34 Kent Street, Kew, Melbourne Victoria 3101

CONTACT ... CONTACT ... CONTACT ... CONTACT ... CONTACT ... CONTACT

AICSA
The Secretary
PO Box 4194
MELBOURNE UNIVERSITY VIC 3052

FESTIVALS:

Brisbane IV 2000 (30 June–16 July)
PO Box 6244
ST LUCIA QLD 4067

Adelaide IV 2001 (25 January–11 February)
GPO Box 1885
ADELAIDE SA, 5001

SOCIETIES:

Adelaide University Choral Society (AUCS)
C/- Clubs and Societies
University of Adelaide
North Terrace
ADELAIDE SA 5000

ANU Choral Society (SCUNA)
GPO Box 2593
CANBERRA ACT 2601

Flinders University Choral Society (FUCS)
C/- Flinders Uni Clubs and Societies Association
GPO Box 2100
ADELAIDE SA 5001

Macquarie University Singers (MUS)
Box 67, Level 1, Union Building
MACQUARIE UNIVERSITY NSW 2109

Melbourne University Choral Society (MUCS)
Box 51 Union House
Melbourne University
PARKVILLE VIC 3052

Monash University Choral Society (MonUCS)
C/- The Union,
Monash University
CLAYTON VIC 3166

Music Society of the University of Technology,
Sydney (MUSCUTS)
C/- Activities Centre
PO Box 3210
BROADWAY NSW 2007

Perth Undergraduate Choral Society (PUCS) Inc.
PO Box 606
NEDLANDS WA 6009

Queensland University Musical Society (QUMS)
C/- The Union
University of Queensland
ST LUCIA QLD 4072

Sydney University Musical Society (SUMS)
Box 32 Holme Building (A09)
UNIVERSITY OF SYDNEY NSW 2006

Tasmania University Musical Society (TUMS)
C/- Tasmania University Union
SANDY BAY TAS 7006

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