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# ERATO 84

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## Special Olympic Edition

# 'Most Successful Brisbane IV Ever' declares President

By cultural editor, Ivy Legend

BRISBANE (Monday). President of the Australian Intersivity Choral Societies' Association, Andrew Wailes, declared today that the recently completed Festival of the 51st Intersivity had been the best-staged festival held in the region in living memory.

In praising the work of the Festival Committee, and especially its Convenor, Mr Michael Scott, Wailes said that in all the years that he had been associated with such Festivals, Brisbane's efforts had truly captured the unique essence of the movement.

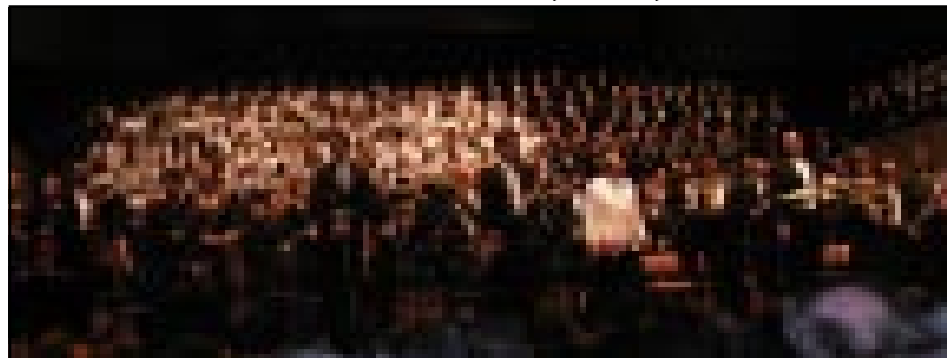
Controversy erupted later, however, when it was revealed that a top-ranking official had intervened to downgrade the award of the IV's highest honour, Bazza's Balls, from gold to silver. In defending the decision, Wailes commented that while the overall organisation of the Festival had turned out to be a superhuman effort, competing against incredible odds, there had been several key components that had led to minor disruptions.

This being the case, he could not condone the award of the organisation's highest honour, but was



*The Sydney bob-sled team which took out the coveted gold medal during the recent 51st Intersivity Festival.*

*The Brisbane IV Opening Ceremony with massed choir, massive soloists and large conductor performing a Mass for the Dead in the Queensland Performing Arts Complex.*  
Photo by Glen Brumby.



*The Brisbane IV Convenor, Mr Michael Scott, displaying his hard-won silver Bazza's Balls award at the Recovery BBQ.*

more than happy to accord it the Silver Balls that it unashamedly deserved.

During the festival, the 170-strong Intersivity Chorus performed Verdi's extravagant *Requiem Mass*, as well as competing in numerous events such as the Intersivity Sculling Championships, the annual Sogball carnival, and the ubiquitous and riotous Presidents' Pyjamas.

Later in the festival, the assembled forces took on the might of the visiting squad from the UK, led by conductor Michael Fulcher and assisted by the talented Roxanna Panufnik. This engaging tussle began early in the first week of competition, with a few early crippling body-blows being taken by the Australian side. The final placing for medals was decided only late on the final night.

Honours were shared between the visitors and the locals, with everyone agreeing to party hard.

## THE SCORE ...

AICSA Librarian, Mr Luke Murtagh today announced that the search for purchasable scores of the major work at next year's Adelaide Intersivity Festival, the Bernstein *Mass*, was continuing. Latest information from the publishers in London indicates that vocal scores are available in Australia through Alfred Publish-

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# ERATO 84

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## Late News...

### SAD END TO CHORISTER HAVEN IN LONDON



Lynn Schrale and Catrin Brain sadly announce the permanent disintegration of the 'Eve Road Chorister Backpacker Hostel'. Having managed the establishment for just over one year, the hostel's operators, two of the most accommodating 'absent friends' you are likely to come across, simply can cope no more! And nor can East London ...

The tally of visitors, at closing, stands at:

4 AUCS

3 PUCS

3 MonUCS

2 MUCS

1 lonely SCUNAE (as always)

and

FUCS far too numerous to count.

The photograph above shows the two proprietresses after waving a sad adieu to their UK chorister Mecca.

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## EDITORIAL

Dear all,

As many of you know, our esteemed Editor, Winston Baskerville Todd, has seen fit to have a lengthy European sojourn at this time. Not quite getting this issue together before his departure, it has fallen to me as Assistant Editor to get it ready for the presses.

If you sent a report that is not printed in this edition, please accept my apologies. Just let us know and we can make amends by publishing a really long one next time. Thank you to those societies that made our lives easier by sending interesting reports when we asked for them.

This issue takes the form of a small tribute to the very successful Brisbane IV held last July. You will find a very select set of photographs as a centrefold to this edition. Unfortunately, I did not have time to grab a more representative sample of photos from others, so if you get the feeling that they are skewed to one person's view of the festival, you are probably right.

In regard to BIV, *Erato* has received the following thank you from the Brisbane committee, which I now pass on to you:

"BIV 2000 is over, and now the BIV2K committee is emerging from their post-IV sedation, we wish to acknowledge the efforts of those worthies whose hard work made life that much easier for frazzled committee members, and improved the lot of their fellow IV participants.

So the BIV 2000 committee would like to thank publicly the following entities (in no particular order) for their heroic support and effort: Eric the Fruitbat, Bazza, Bazza's van, Bazza's hat, Michael Winikoff, Andrew Wailes, Sarah Penn, Jayne Howley, Felicity Groom (for enlightening the caterers), Sally Lee, Ness Caig, Nicola Pullan, Cathy Howell, Fireman Mal, Horst Schirra, Paul Kennedy, Adrian Corsten, John Kearey, Michael Kearey, Margaret Scott, Adriano Regano (for the PA), and a cast of thousands whose names shamefully escape me at this moment (you know who you are—we love you all!).

Once again, ten thousand thanks to all, and we'll see you at AIV!"

And that brings me to the next point of interest. Inside, you will find a cut-down version of the latest Adelaide IV bullshead. Please read it and consider going to an IV if you haven't been before: Adelaide always puts on a fantastic show, and this one looks like being no exception. Check out their website and grab a registration form on line or at rehearsal. But get in quick: for logistic and catering reasons, there is a limit of 200 places at this IV.

Thanks must also go to all the AICSA and Society office bearers without whom none of this wonderful choral activity could happen. Please read Andrew's President's report which appears opposite; it is full of interesting news and ideas

for what AICSA can do for us as a community.

There is no formal report from our Secretary, Brad Dean, as most of his work is entirely behind the scenes. His major output is the AICSA website which you should visit any time you have a question about AICSA, its activities, or its member societies. Brad is also responsible for organising the annual AIVCC meeting at which policy is discussed. Please let your society president know if there is any matter that you feel deserves to be brought up at our next national meeting.

At present, AICSA is without an official Archivist. After five years in the job, Brian Polli stepped aside this year to devote his energies to selling drugs (to doctors). As yet, no equally wonderful person has stepped forward to fill the position. The job is not onerous—it mainly involves looking after our collection of important documents and artifacts, and making sure that mementos and papers from each IV get deposited in our collection—but it does need an organised, diligent person to take it on. If you feel like becoming more closely involved with your national association, please don't hesitate to contact anyone on the AICSA Executive.

Well, that is about all from me. I hope that you enjoy this issue of your national newsletter. If you ever have anything to say, please drop us a line and we shall endeavour to include your contribution. Especially welcome would be artistic and literary items such as short stories, poems and drawings.

Society newsletter editors are reminded that *Erato* is happy to reprint items that you feel would be of interest to a wider audience.

Until next time, enjoy yourselves.

Peter 'Chicken' Campbell, Assistant Editor

*The Intervarsity sogball having its annual outing at the Brisbane IV last July. Sog-volleyball was a bit with the crowds, and is likely to be introduced as a display sport at the Athens Olympic Games in 2004. The match is being watched closely by the sogball's guardian angel, Bazza Gratton.*



The irony of the tongue-in-cheek phrase 'AICSA—*On The Move*' was not lost on many when it was first used by people to describe a new phase in AICSA's future, and the announcement of a new executive based in Melbourne.

Indeed, despite initially being hindered, I am pleased to report on the progress that has been made by the incumbent executive and committee during the last twelve months, and the bright future to which AICSA can once again look forward. In summary, some of our achievements have included:

- The complete re-design and establishment of an AICSA web site, including online resources detailing contact information, direct email links, and electronic versions of important documents such as constitution, AICSA Trust deed etc. This new web site is hosted by Vicnet, and has been created by AICSA Secretary Brad Dean. The valuable work of the previous AICSA President in establishing the AICSA online project should be noted but, unfortunately, due to restrictions and problems with both servers and the forwarding of data, most of this hard work was wasted. It is hoped that the new site will continue to expand and develop, whilst remaining accessible to all future AICSA executives and committees.

- The re-introduction of *Erato* (the official newsletter/journal of the Association. Although the first edition took much longer to appear than had been hoped, the result was well worth the wait. Importantly, the edition included historical references to all previous festivals that had not been covered during the long period in which *Erato* failed to appear. As the most important historical record of AICSA's activities (indeed the only real record), it was deemed necessary to include such information, even though some was getting on for three years old! Also included was a profile of the new AICSA Executive, society reports, photographs, news items and progress reports of the next two AIVCFs. Under the ruthless editorial eye of Winston B. Todd and Peter 'C.' Campbell, *Erato* was warmly and affectionately received by choristers, and has already done much to re-establish AICSA's identity with choirs and individual choristers around the country.

- The establishment of new AICSA postal address and online contact network. Although correspondence of previous executives has not reached the current executive, a new postal address and administrative infrastructure has been established to enable efficient working in the future.

- The establishment of new bank accounts and financial records. New accounts have been established, and all available financial records brought up to date. New bookkeeping provisions will ensure that future AICSA accounts will be accurate and timely.

- The implementation of all GST requirements, including registration for an ABN (3 982

489 3189). This will ensure that AICSA is ready to deal with the new taxation system, and fulfill its legal requirements.

- The complete overhaul of the AICSA Library Catalogue and Music Resource System, including the updating of the catalogue itself, and the accurate entry of individual choir data. This process, under the supervision of Librarian Luke Murtagh, is an ongoing process, and will depend on the co-operation of all AICSA choir Librarians to ensure it remains as up-to-date as possible in the future. Conversion from an outdated system to an extended Excel database will ensure easy access and maintenance in the future.

As well as these significant developments and inroads into establishing a suitable working infrastructure for the Association, the AICSA Executive

negotiations with the ABC regarding long-term negotiations for ABC involvement in Festivals and future recording/broadcasting of festival concerts. Such negotiations would not be in place of similar activities conducted by individual organising committees, but would rather serve as a long-term way of assisting state-based festivals at a national level.

- AICSA's role in the commissioning of new music. It is hoped that the National AICSA Composition Contest can be re-introduced, providing an important forum for young choral composers to gain experience and exposure. Such a contest would also provide future festivals (and indeed AICSA member choirs) with new choral repertoire by young Australian composers.

# AICSA—ON THE MOVE

## A message from the President

has been involved in the important process of providing member choirs and committees with detailed advice and support in areas such as:

- Festival co-ordination and planning;
- GST and taxation; and
- copyright and performing rights.

The AICSA executive has also represented individual member choirs in negotiations with several organisations, including the Australian National Choral Association, Australian Cultural Registry and the Great Australian Sing (to name but a few), ensuring that AICSA-affiliated choirs are represented in major choral events around Australia.

### AICSA—THE WAY AHEAD

There are many specific areas in which the current AICSA Executive feels the Association could be better used to serve its member choirs.

Whilst the last year has seen the AICSA executive concentrating on re-establishing the infrastructure and administration of the Association, there are many areas in which AICSA can move ahead and continue to expand. It is hoped that during its second term in office the Executive can, among other things, investigate:

- AICSA's role in providing a central body to assist in the process of applying for long-term festival funding through national organisations such as the Australia Council, the Department of Communications and the Arts, and the Australian Cultural Foundation. As the national umbrella association, it is felt that AICSA would have far more influence over such bodies, and would be able to assist individual festivals in applying for valuable financial support, thus freeing them up to concentrate more on State and corporate funding opportunities.

- AICSA's role in acting as a central point for



Sarab Penn, Andrew Wailes and Michael Scott at BIV.

- AICSA's role in encouraging overseas choirs to participate in the annual IVCF. This tradition has died in recent decades, but has been extremely successful in past times, and led to festival choirs much bigger than recently experienced. The involvement of international student choirs also provides obvious social and musical advantages, as well as assisting in attracting media attention, and promoting corporate sponsorship, government funding and audience development.

- AICSA's role in promoting individual AICSA member choirs and choral music within the Australian arts community. As a national body, AICSA potentially has far more clout at certain levels that can be achieved by any individual choir.

- The completion of a second, updated edition of the official history of the Australian Intervarsity Choral Movement. Following the stunning success of Peter Campbell's magnificent history, 'Laudate', it is hoped that a second, even



more comprehensive edition can eventually be produced, and that this can be created without relying on the huge personal financial responsibility placed on the shoulders of the author.

- The continued production of *Erato* as a regular, high-quality newsletter, worthy of the Association and its member choirs. This includes the provision of adequate funds to prevent delays in production and to cover printing, postage and all production costs. As the only official historical record of AICSA activities, and an important link between member choirs, it is vital that *Erato* continues to be published on a regular basis.

- The ongoing maintenance of the AICSA archive, and the upgrading of the travelling archive, suitable for IVs, conferences and demonstrations. This includes ongoing dealings with ScreenSound (previously the National Film and Sound Archive), and the National Library.

- The ongoing maintenance of the AICSA Music Catalogue as one of Australia's most important choral music archives and resources.

### AICSA'S FINANCIAL SURVIVAL

As has been noted on numerous occasions in the past, the cost of running AICSA outweighs the income generated by its modest membership fees. To put it simply, if AICSA cannot find ways of generating extra income in the future, it will not be able to continue in any meaningful capacity.

Whilst the AICSA Trust continues to serve the important purpose of providing seeding money and guarantees against loss for some festivals, and for specific applications deemed by the Trustees to be worthy of such support, it must be remembered that the Trust is managed completely separately from AICSA itself and, under the terms of its deed, is not able to provide any funding for the continuing costs of the Association's day-to-day operations.

The Executive totally supports the Trustees in their task of maintaining the Trust and in protecting its important role in providing financial assistance to future festivals, and has co-operated with them in their efforts to maximise investments for the future benefit of all AICSA festivals.

In an attempt to address this situation however, several financial proposals have been mooted, and were discussed at the most recent AIVCC meeting, held during Brisbane IV.

### FESTIVAL CONTRIBUTION

Under this scheme, agreed to at the Brisbane AIVCC, in return for the right to host a given Intervarsity, the Festival Committee is required to include a \$10 contribution per full-time registrant, which will be passed directly to AICSA. This money (approximately \$1000–\$2000 p.a.) would be used to finance such things as festival-related expenses, including repairs and maintenance of IV sculling trophies, the IV sogball, the Ross Worrall Memorial Film Collection, the traveling archive, the AIVCC meeting itself, plus postage

and administrative costs. The funds saved each year would be invested and would finance the difference in the production costs of *Erato* (not currently covered by standard Society-based membership fees), as well as ongoing administrative costs such as postal charges and web site hosting and maintenance. In the event of some small savings after these basic functions were carried out, other projects could be investigated such as AICSA-related merchandise, or the provision of AICSA education seminars on areas such as tax, publicity, marketing, sponsorship, library maintenance, archival maintenance etc.

This scheme would therefore be a type of 'user-pays' system, enabling those individuals who benefit directly from such activities at Festivals to make a contribution to the national Association. It would be a simple procedure, whereby individu-

als added the relevant amount to the registration or fee, and then Festivals passed on a cheque to AICSA for the total. This would also ensure a regular income for AICSA, and would not place any further financial strain on struggling Festivals or individual Societies.

### AICSA MEMBERSHIP FEES

It is proposed that the individual membership fees of AICSA traditionally paid by member choirs (based on number of active choristers in a given year) be maintained. This income would help defray the costs of *Erato*, the AICSA Catalogue, the AICSA web site and online resource, administration costs, and the role of AICSA in providing support and advice to individual choirs.

Andrew Wailes, AICSA President



## AICSA TREASURER'S REPORT: YEAR TO JULY 2000

Having received the majority of the balance of the AICSA bank account in January, the last few months have been spent consolidating the accounts and getting the banking details in order.

As there had not been an issue of *Erato* for about two years, and choirs had already been asked to contribute to the Hobart 50IV commemoration costs, societies were not asked for membership levies for the year 1999–2000. However, *Erato* is now back on schedule, and the unpaid levies are urgently needed to cover costs. *Erato* continues to be by far the largest cost item in the budget. Membership levies alone are in no way sufficient to cover printing costs in its current format. I wholeheartedly endorse the proposal for a Festival Attendees' Registration Contribution (FARC) as outlined by the AICSA Executive in the President's Report.

Income for the year ended June 2000 consisted of a donation of \$500 from Melbourne IV and \$250 in sales of "Acts of the Choristers" which AICSA undertook on behalf of Jeff Christensen. Merchandising of AICSA itself, rather than the individual choirs of which it is made up, is an area that the current executive will explore more fully, and may relieve some of the financial burden on choirs.

Expenses apart from *Erato* consisted of continuing online costs, printing and postage of an AICSA flyer designed to heighten AICSA's profile within choirs, and the one-off purchase of archival consumables in relation to 50IV. AICSA will now budget a small amount each year for archival expenses, as the collection is in need of continuous expenditure to protect fragile documents, as well as the proper storage of new items that come into the collection each year. In line with the motion passed at the Hobart AIVCC, a donation of \$500 was made towards the costs of producing the IV history.

In assets, the association has a \$1000 loan currently in force to Peter Campbell to assist with printing *Laudate* which is expected to be repaid early in 2001. In liabilities, it owes \$950 to 50IV for amounts donated through AICSA for 50th Anniversary activities. This amount will be passed to Hobart as soon as this year's membership levies have been received.

The attached budget shows that AICSA can reach a break-even position if the current level of membership levies is maintained, and the new FAR Contribution is introduced. The continued health of AICSA is vital to the successful running of IV festivals, and AICSA is well placed to promote itself to Government funding bodies as the National face of the intervarsity movement.

Peter Campbell  
BEc BA MMus GradDipLib&InfMgt ASA MSA ALIA  
AICSA Honorary Treasurer

**AICSA INCOME STATEMENT to 30 June 2000**

<b>Income</b>			
Donations	500.00		
Interest	2.10		
Merchandise	250.00	752.10	
<b>Expenditure</b>			
AICSA Online domain	250.00		
Archives	132.72		
Bank charges	21.31		
Donations—Laudate	500.00		
<i>Erato</i>	1309.00		
Levy reimbursements	41.00		
Merchandise	250.00		
Printing/postage	132.55	2636.58	
<b>Net income (deficit)</b>		<b>(1884.48)</b>	

**AICSA BALANCE SHEET as at 30 June 2000**

<b>Assets</b>			
Cash at bank	1739.20		
Loan to P Campbell	1000.00	2739.20	
<b>Liabilities</b>			
Donations due to 50IV	950.00	950.00	
<b>Accumulated Funds</b>			
Opening balance	3673.68		
Net income (deficit)	(1884.48)	1789.20	

**AICSA BUDGET 1 July 2000 to 30 June 2001**

<b>Income</b>			
Donations	100.00		
Interest	5.00		
FARC receipts*	1500.00		
Member levies	2505.00		
Merchandise	500.00	4610.00	
<b>Expenditure</b>			
AICSA domain	250.00		
AIVCC meeting costs	100.00		
Archives	150.00		
Bank charges	25.00		
<i>Erato</i> (3 x \$1000)	3000.00		
<i>Erato</i> postage	80.00		
Merchandise	400.00		
Post box	75.00		
Printing/postage	100.00		
Trophy/Sogball repair	200.00	4380.00	
<b>Net income (deficit)</b>		<b>230.00</b>	

\* Festival Attendee Registration Contribution established at AIVCC, Brisbane June 2000.

**BANK RECONCILIATION as at 30 June 2000**

Balance as per Cash Book		1739.20	
plus unrepresented cheques	25.02 (003)	1764.22	
less uncredited deposits	00.00	1764.22	
Balance as per Bank statements:			
10192814	18.97		
19200991	1745.25	1764.22	

## The AICSA Trust Fund by Ann Hoban

**What is it?**

The AICSA Trust Fund consists of about \$20,000 which exists purely to benefit Australian Inter-university Choral Festivals. It is managed by two Trustees, Brian Leaver and Ann Hoban.

**How does an IV get money from the Fund?**

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

**What kinds of grants are available?**

Historically, the Trust has made payments under two forms of financial assistance:

**1. The Grant**

The aim of the grant is to provide initial funds to assist a Festival Committee. This could be, say, seeding funds to establish and foster fundraising efforts, or to pay for essential initial costs of a Festival if no other money is available at that early stage. Grants are not repayable, except in the event of a profit from the Festival. In this case, the Fund normally requires a return on its investment. While the terms of the grant will be agreed between the Trustees and the Festival Committee, the normal arrangement is that 50% of the Festival's profit returns to the Fund up to the value of the original Grant. It is intended that the money will be made available as soon as possible after approval of the application.

**2. The Guarantee Against Loss**

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

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

**What are the criteria for approval?**

The Trustees are primarily interested in the successful outcome of an IVCF. As with any such endeavour, good planning, budgeting and scheduling are integral to success. The Trustees look for evidence of these in the application form. Applications can be made at any stage in the planning process, and the Trustees will take the timing into account in their assessment of the information contained in the application form. It is important to the Trustees that the Organising Committee demonstrates a good understanding of the risk it is taking, and of how it plans to manage that risk. The application process will probably involve the Trustees seeking further information or clarification of the application.

**How is the Fund invested?**

Currently, the Trust Deed does not allow for investment in stocks and shares, so it is not possible to invest in many of the normal investment options. The Fund is currently invested on a 4-month term deposit at 5.5% at the St George Bank.

**How can the Fund grow?**

There are basically two options. Assuming the Fund earns around 5% interest per annum, this increases the Fund by \$1,000. We can either: a). pay less than that amount to a Festival each year, on the assumption that there is no return to the Fund by the Festival, so that some of the interest accrues in the Fund; or b). work on the assumption that some Festivals will make a profit, and a return to the Fund. In this case, we would need to develop a policy of never allowing the Fund to go below, say, \$20,000 in value. So, if several Festivals in a row made a loss, or decided not to donate money back into the Fund, then subsequent Festivals would not be able to draw from the Fund until it had increased above \$20,000 purely through interest growth.

**Are there any other options?**

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

**Contacts**

You can contact the Trustees as follows:

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Ph/fax (02) 9799 7334 (h) (02) 9217 7334 (w)

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Ph/fax (02) 9427 8150 (h) 0418 654 522 (mob)  
<ahoban@ozemail.com.au>

Is it really true what they say about IVs? Is it true that Brisbane IV 2000 was a bit on the tame side this year, compared to the great 'Cirque du Soleil' acts of Canberra IV 1996?

Let's get one thing straight—I'm not Catholic, Amish, a prude, or whatever. I support whatever goes on between one or more consenting choristers which may or may not involve any assorted paraphernalia (my first draft read: "I support what goes on between two members of the opposite sex behind closed doors, so long as it's legal and consensual", but far be it for me to play God!). But up until Brisbane IV, my impression of choristers was generally one of moral goodness and fortitude [He is in MonUCS, after all. Ed.]. Holy, holy, holy creatures, whose Latin prayers glorify The Lord Our God and extol His Virtues—one has to look no further than our own *Laudate* as evidence. The question then becomes: how could my judgment have failed me so miserably?

In case my subtle allusions have not registered yet, let me spell it out clearly: IV has more nudity, coarse language, drug (ab)use, sex scenes, sex references and adult themes than a whole year of SBS movies put together! To be sure, one IV even featured such a movie! Why such a display, so lacking in any form of restraint? Only God knows. However, the implications are clear. Why fly to Thailand's cheap red light districts when you can come to IV Down Under? It's much cheaper, the choices more exotic and assorted, and if you're lucky there'll even be fewer STDs! So in my infinite kindness to protect future freshers who intend to make this great pilgrimage, I have prepared a list of handy hints that will stand you in good stead, so that you may confidently face whatever obstacle may come your way.

#### NEVER EVER:

The 10 Commandments for IV Freshers

- Leave home without it—that's right, your favourite brand of 'Old Faithful';
- Come to an IV not having learnt the words and actions to *Laudate*;
- Consume half a bottle of vodka and two shots of Bundaberg in thirty minutes—it's a sure-fire way of decorating your dorm's basin (and the floor if you're unlucky) in a myriad of colours, to the consternation of your fellow dorm members;
- Expect to get eight hours continuous sleep at camp on any given night (you'll be lucky to average seven for the entire camp) i.e. choose the right dorm;
- Ask what a Bazza Special or Bazza Supreme is when surrounded by people you don't fancy doing the Good Deed with—instead, be crafty and ask what they are when you find yourself suddenly and mysteriously surrounded by the objects of your affection (hint: don't leave this one to chance ...);
- Open your eyes during the topless skulls, unless you're a participant—trust me, some

things are better left to your imagination! (No offence to those brave participants.);

- Run at the sogball all by your lonesome, when three Goliaths are also charging the ball from the *opposite* direction, their estimated time of impact just a split-second from yours (you don't need to know Newton's Laws of Motion to figure this one out);
- Get conned into attending an AIVCC meeting unless you see yourself as the future President of your choir;
- Fall for or start a serious relationship with anyone from another State (unless you or an immediate family member happens to own Qantas, Ansett, Virgin or Impulse), though I'd like to hear evidence from anyone out there who thinks otherwise; and lastly but most importantly,
- Enter any casino expecting to win money!

Take heed of the above, and you will be guaranteed a more satisfying experience.

Strangely, I find that the words of the Verdi *Requiem* from which we sang so fervently take on a whole new, positive meaning, promising a bright future for the IV movement:

*Libera me, Domine, de morte aeterna;  
Dona eis requiem aeternam, Domine,  
et lux perpetua luceat eis. Amen.*

Below is an assortment of recollections from the experience of a fresher fresher (ie a fresher both



Penny, Toby, Joel and Harry at the BIV first concert drinks.

## IV: A PURITAN'S VIEW

By Harry "Way To" Goh

Harry and an unidentified woman called Pip Simpson.



So did I enjoy myself? Absolutely. Would I recommend it to anyone? Absolutely. Was it a case of *veni, vidi, vici*? Well, I don't think even Bazza can claim to have conquered the IV movement. I don't think anyone can. IV, just like all of us, grows and changes imperceptibly with each passing year. One is simply forced to adapt, and that is what keeps many of us coming back year after year—the need to be part of this great movement, struggling to get on top of it.

to choir and to Intervarsity festivals) of Brisbane IV, which show that you never quite know what to expect at an IV.

#### PLEASE EXPLAIN?

- How three freshers won the Mens Four sculling trophy by defeating beer-swilling SCUNA in the final? (Hooo-ahhh!)
- Why the said three freshers were prevented from participating in the Fresher Four, and thus make Sculling history? [It's the rules! Ed.]
- How Brisbane has overtaken Sydney as our Commonwealth's most sexually depraved (or should one say liberated) city?
- Why there were no reported cases of frostbite to the balls and tits of the Presidents' PJs participants?
- Why they didn't allow cameras into the Queensland Performing Arts Centre? But who cared anyway? Most photos of the inside of QPAC were *fantastic*!
- How the expression "what happens at IV stays at IV" came about—in the author's experience, this has *not* been the case. But who's complaining anyway? The stories that you hear, whether exaggerated or not, make the next IV sound even more promising! I can't wait ... See you at Adelaide IV!

Harry Goh, Fresher. [Not any more. Ed.]

**N**ow that I have been thoroughly cleaned with hyssop and I'm now whiter than snow (all thanks to the cold weather in Perth and the airport's high-level hygiene standards), I am now quite willing to tell my story about surviving Brisbane IV.

### Coolangatta (arse end of the Gold Coast)

It all started on the last day of the financial year. I was wandering around Surfers Paradise, taking in my last glimpse of Australia's answer to Las Vegas, when I received a distress call from fellow-PUC Joel Mendelson. It seems that Joel was stranded at Coolangatta Airport, and was entirely forgotten about. Hearing this news, I hopped on the bus and join him at the airport.

Quickly realising that no transport was bound to arrive for hours, we ventured outside to Coolangatta. To our surprise, we found that the beach was only about a kilometre away, and the NSW border was even closer. So, purely for my amusement, I proceed to jump back and forth over the state border (which incidentally is in the middle of the road) until I was almost run over by a bus. [Obviously not the IV bus! Ed.]

Joel and I returned to the airport where we waited another three hours until finally, after about an hour arguing with MUCSters and SCUNA-louvers, we crammed into a Maxi to get to camp. We had been stuck at Coolangatta for around eight hours.

### Camp

For the first couple of days, I basically ran around in a state of shock. It seems that sweet innocent me could not full comprehend the whole IV thing. My solution was to get consistently drunk, and that way I'd be much more open to the IV initiation ceremonies and other strange goings on.

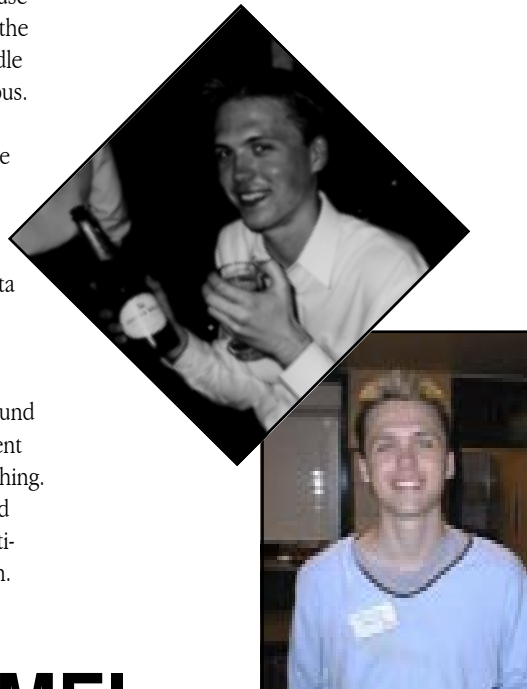
videoed and is now circulating the web.

From this point, I was corrupted, and there was no turning back. It was from this night on that the ritual of having my underwear exposed on a daily basis began, with the most exhibitionistic case being my new undies shown off to shoppers in the Queen Street Mall.

### The Presidents' PJs

Exactly how two PUCS freshers wound up doing the PJs when there were two members of the executive at IV seems a little odd. It all started at a committee meeting when Michelle announced she would not be coming to IV. It was then determined that Karen would attend the AIVCC if Pete would do the PJs. It was then somehow assumed that I would be the second . . .

This all changed on the morning of the PJs when Jodie came up to me, begging for me to con Joel into doing the PJs, as she was terrified for



The best part of that day was being a judge at the Revue Night. After it, my back was physically tingling from so many massages. I think that I might have done some permanent damage. I had so many glasses of Lambrusco (which I was calling Lacrimosa by then) that I was unable to distinguish one act from the next. By the end of the night, I was in the spa, absolutely rat-faced, with my bathers on someone else's head. When Andrea asked me the next day whether I had had a threesome yet, I responded 'Well, I may have had one last night, but I'm not entirely sure'.

### Stranded on Straddie

I was on the beach ready to leave but, instead of waiting for the others, I headed off by myself. I followed people whom I thought were choristers, and walked back along the scenic route, wasting approximately twenty minutes. When I arrived at the bus stop, I discovered that I was all alone (or so I thought). I also discovered that I could walk back down to the beach along a straight road that only took about two minutes.

Thankfully, I had my trusty mobile phone, and it had coverage (just). I was also lucky that I had the handy mobile phone list on me as well. I then proceeded to call Bruce, who loudly responded 'Oh F\*#k' when I said I was at still at the beach. After phoning back and forth several times, Bruce called me a taxi. He then called me again and said that Joanne was also missing, and that she was on the beach somewhere.

I then walked down to beach to find Joanne, but she was nowhere in sight. The taxi then rocked up and I received a call from the lifeguard saying that Joanne was at the surf club. The taxi then picked up Joanne (who had no possessions on her, not even a towel!), and we were driven back to the ferry whilst the taxi driver chatted away and told us the complete history of Straddie. Back on the mainland, we were meet by Rob Keary and we ventured back home on the train.

On the train ride back home, I finally relaxed and could see the humour of the situation. Although it was really, really, really awful, it was kind of funny. After the PJs, Stradbroke seemed fairly tame and, as I have a long history of being left behind at shopping centres [hence his penchant for shopping? Ed.], I know not to panic. And if nothing else, everyone knew who I was after Stradbroke.

### Conclusion

By the end of IV, my attitude had completely changed. I changed from a shy, quiet, retiring person into an exhibitionist. I'm still in shock over what exactly I did at the last PCP. Surely I broke some sort of record! Someone said to me at the recovery BBQ that I had suffered a lot at IV, but I couldn't complain because it all added to the thrill and craziness of the festival, and I can't wait until the next one. [God help us all. Ed.]

# MISERERE MEI: How I Survived IV, Coolangatta Airport, The PJs & Stradbroke Island

By Adam "Saba-boy" Birch

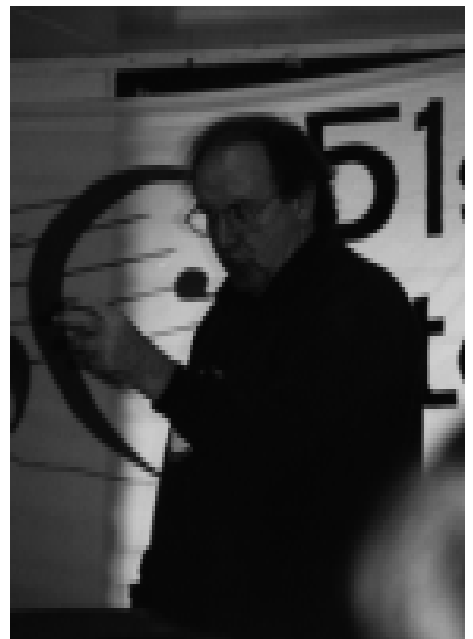
Some of the strangest things I would do, happened while I was sleeping. One night I screamed and then apologised for doing so, and the following night I was having a conversation in my sleep, though I am yet to receive the full details of what I was talking about.

My slippery slide into corruption all began when instead of playing Never Never (under the belief that I would have nothing remotely interesting to confess), I disappeared off to the pub with 'Noisy Dorm 6'. It was here that I got my first Bazza Special [Well, he did ask. Ed.], which was

Pete life, knowing what was in store. So I asked Joel to go in the PJs, and he was quite willing . . . and volunteered to be the Pres!

I soon realised that the PJs would involve the pool somehow, and I attribute the loss of my voice singlehandedly to this. When I dived under the water to pull out the ring, there was this incredible pressure on my skull. After that, I thought Joel and I had endured the worst part. I was very wrong. Had we known, we would have pre-ordered the Kosher meal! [But bananas ARE Kosher, aren't they Joel? Ed.]









## BRISBANE IVCF JULY 2000



To date, this has been an involved year for AUCS. We celebrated the 40th year of Adelaide University Choral Society, and also mourned the passing of our current patron as well as a previous patron, both respected and treasured by the choir and its members.

AUCS was honoured to be invited to sing at the funeral of the Late Mr Bruce Webb, the Chancellor of Adelaide University and our patron at the time. This saw a large turnout of the choir to thank Mr Webb for his interest in music in general and AUCS in particular. We sang a number of hymns, as well as 'Bogoroditsye Dyevo' and, in the most meaningful sign of respect that we could show, *Laudate*. AUCS was also saddened earlier

worked hard for the benefit of the choir. This award was presented to Guy 'Gus' Lipman for his tireless work in making AUCS GST-ready and working on the archives for our 40th celebrations, as well as being an all-round choral beacon. The other not-so-formal awards presented were:

- Choral Guru perpetual award, embodied in a perpetual staff of knowledge (a broomhandle with plaques on it) presented to the eternal font of choral knowledge, Louie Tunbridge.
- Green Bucket perpetual award, for the most embarrassing event created through the excess consumption of ethanol: Nic Lock for the 'Sperm Pole' incident. As the court case is pending, we can release no further details.

# THE AUCS REPORT

## Or the Little AUK on the Prairie

in the year when Dame Roma Mitchell, a former Chancellor of the University, patron of AUCS, and devotee of the fine arts, passed away.

The repertoire for our 40th celebration concert was set late last year, the Mozart *Requiem*, and, with the permission of the Webb family and Dame Roma's estate, we tempered our celebrations and dedicated the performance of this piece to them. The Bach cantata 'Christ Lag in Todesbanden' was also performed, both pieces featuring a purpose-built orchestra. This is not a matter of opening a packet and adding water; just ask our concerts managers. Anthony Hunt, a member of AUCS and organ scholar at St Peter's Cathedral also performed a Bach toccata and fugue. The concert took place in St Peter's and attracted a full house.

The 40th celebrations were not limited to the concert, with a dinner being held on the Friday before. We were fortunate to have many old AUCS travel from near and far to attend both the dinner and concert. Everybody enjoyed the night and a sense of continuity of spirit/vibe/family was evident even given the relatively short history of the choir. One thing to come from the event, though, was that AUCS's archives are in an unmanageable state; member lists and suchlike were hard to find or generate. It will be the task of a few dedicated individuals to start generating a list of old members and current addresses and to have this maintained so that 50th celebrations in ten years time can be epoch-making!

The 40th Pub Crawl was held, with the theme T-shirt (that is the '40: When Choristers Present' one) being a favourite with Ivers.

Waffle aside, the dinner saw the institution-alisation of AUCS awards with the Academy AwAUCS: we instigated an as-yet-unnamed award, but currently referred to as the 'Big Shiny Award for a Big Shiny Chorister', for a person who has

• Red Bucket perpetual award, for the most nauseating couple. Given to our VP, J. Webb and Fresher Rep A. Gehling, for ... well ... being sickly sweet and most likely to grow up and raise the next Brady Bunch.

• The Jazz Club Revue Perpetual Prize, for the most amusing and entertaining revue item. Awarded to Emma Clutterham and Erica Cartledge, for the humorous and inventive hosting of the camp revues over the last four years. With the reception of the award they might just stop hosting them now.

• The Dick Leeson Ubiquity Prize, named after Dick Leeson who has been a Bass in AUCS for some 30 years. The recipient is to have an improbably good attendance record, and be the chorister agreed most likely to still be in AUCS in 2267, apart from Dick himself. The award was given to Michael Flaherty.



• The Choral Compulsion Award, given for obsession verging on psychosis, awarded to who else but Adrian 'Click-click-have-you-got-a-poster-T-shirt-mug-click-click' Corston.

• The Enoch Jackson Prize for Unobtrusive Service to the Choir. Enoch Jackson, having achieved notoriety as the subject of the 1999 'I am not Enoch Jackson' Pub Crawl, is the perfect example of unobtrusive choral participation. For eight years he remained listed as the choir's public officer, and yet the committee did not know who he was ... In this same vein, we saluted Barbara Shepphard for serving the choir, now in the role of Ombudsman for AIV.

• The Menthos Award for the Freshest Behaviour, to be awarded to the freshest fresher(s). Chuckupsky—the pissed fairies [sic] was very, VERY artistic, in the same bizarre performance-art vein as AUCS's BIV revue acts. It is a veritable breeding-ground here peoples!!

AUCS is currently working on Cope-land's *In the Beginning* and Bernstein's *Chichester Psalms* for its next concert, a warm up for the AIV Mass.

AUCS will be holding its Annual General Meeting earlier than normal so that the new and old committees can work together on the final Xmas concert, allowing for a smooth transfer between committees. Also, the elections are being held early so that the new committee is well in place before AIV and consequently can lend assistance.

### The Outgoing Committee:

President: Nic Smelt  
Vice-President: Jonny Webb  
Treasurer: Henry Jones  
Secretary: Mark Egelstaf  
Immediate Past Pres.: Prue Hompas  
Concert Men: Angelique Houtson, Samuel Mikan  
Librarians: Peter Leech, Elinore Willumsen  
Publicity: Alison Forrest  
Social Secretary: Tim Dunstone  
Fresher Reps.: Elsie Mann, Annaliese Gehling  
Skwauk and Web page: Brendon Kelly  
Morals Officer: Emma Clutterham  
AUCS Missionary: Trent O'Connor

### [The Shy] Committee for 2000/2001:

President: Jonny Webb  
Vice President: Elsie Mann  
Treasurer: Tim Dunstone  
Secretary: Mark Egelstaf  
Concert Manager: Angelique Houtson  
Librarian: Elinore Willumsen, Catherine Slattery  
Social Secretary: Henry Jones  
Fundraising Officer: Eddy Watts, Mel  
Squauk Editor: Brendon Kelly, Peter Leech  
Morals Officer: Emma Clutterham  
Fresher reps will be decided in January next year.

Conductor/MD: Peter Kelsall

**G**reetings from MUCS! MUCS is an exciting and fun choir to be part of, giving members the opportunity to sing wonderful choral music, and perform concerts of a very high standard in a friendly environment (could describe any of the AICSA choirs, I'm sure, but I do love MUCS). I'm very proud that MUCS, despite its size, remains socially inclusive. This report will focus on the period since the AGM in May, as first semester can be summed up in one word: Mozart (and lots of it).

MUCS presented a beautiful programme for its September concert (1 September, St Patrick's Cathedral), featuring Fauré's *Requiem* and *Cantique de Jean Racine*, with a collection of a *cappella* and organ-accompanied works on the theme 'Music to Die For'. The works were varied, incredibly beautiful and designed to make use of St Pat's dramatic acoustics. Rehearsals went well, and it was a very rewarding concert.

Programming this concert was a very difficult task for the new committee for several reasons.



First of all, we were bequeathed only a very sketchy outline of a programme (Fauré and the theme) and almost no time to make a decision (rehearsals for this concert started just *before* the AGM!). The venue was already booked (the largest cathedral in Melbourne) and the rehearsal period was to be disrupted by exams, holidays and IV, so we had to plan very carefully. Furthermore, we have been auditioning for a new accompanist (sadly Michael 'God' Winikoff has work commitments so has resigned from the position), which added to the disruption. Luckily, several of us had been involved in discussions earlier in the year, and we managed to put a concert programme together, quickly. The Fauré was a compromise—MUCS performed it less than four years ago (December 1996), which I think is too soon to repeat music, but we felt that it was the best option, given the circumstances. The committee

was keen to provide musical variety for members, hence the repertoire is largely post-Classical or pre-Baroque. Congratulations must go to Kim, our fabulous librarian, for her amazing ability to procure music almost instantaneously. I am very pleased, in general, at the spirit, efficiency and dedication displayed by the committee. Hopefully, this bodes well for our next year.

MUCS has a very healthy social life, with post- and pre-rehearsal events supplementing regular pub and coffee. It was fantastic to see a huge number of MUCS at Brisbane IV, especially the freshers. Reports are all very positive too, so well done BIV! I'm also pleased to note that the new MUCS committee has no fewer than four freshers on it (this is unusual for MUCS). I also hope that we can re-cement bonds with our beloved sister-choir, MonUCS, especially socially. I personally hope that a combined concert will be scheduled soon, but that depends entirely on the respective committees.

Other (more boring) stuff includes MUCS looking into incorporation and GST legislation. Any advice from other AICSA choirs in these matters will be gratefully welcomed, and MUCS will offer the same in the future. I feel that AICSA choirs have so much in common that it is a pity we don't pool more of our resources.

MUCS camps are unfortunately becoming more expensive (especially post-GST), and the committee is reluctant to pass the full cost on to members. Thus, we are planning fundraising specifically to subsidise camps. A trivia night was held while interstaters were visiting for the Verdi; this was the first such fundraiser (although, of course, it was also just a fun social activity).

Speaking of the Verdi, some clarification may be appropriate. The Verdi concert on 26 August (in which BIV participants were invited to sing) was a Daffodil Day benefit concert, as part of the



schedule (seven concerts over the year, including the huge 60-fest), which caused moderate disharmony within the choir. So, after *considerable* discussion, the unanimous decision was not to get involved, except in the same capacity as other AICSA choirs. That said, the Verdi did seem to become the *unofficial* post-BIV event. It was a fantastic concert and it was great that visiting interstaters came and say 'hello' to MUCS. MUCS is a great choir to be around, and I feel privileged to be a part of it.

Felicity Groom  
(MUCS President 2000)

# THE MUCS REPORT

By the President, Felicity Groom

'Independent Classics' concert series. The Royal Melbourne Philharmonic choir (RMP) provided the choir and BIV participants were to boost numbers. Although it was tentatively suggested as the 'official post-BIV party' by the AICSA committee (in an early AIVCC agenda), the MUCS committee was reluctant, for several reasons. Firstly, it was not a MUCS concert, and was less than a week before our own concert. Secondly, as we hosted the party last year, we did not feel that it was appropriate that any one choir should host it for two consecutive years: we hoped that some other city would volunteer. Finally, and this is a significant factor, MUCS members last year were involved in a very heavy

## MUCS Committee 2000/2001:

President: Felicity Groom  
Secretary: Sarah Chan  
Treasurer: Kate McMullin  
Con Man: Hamish Taylor  
Camp Officer: Alex Kootsookos  
Social Sex: Carolyn Edwards and Bron. Gondwana  
Librarian: Kim Asher  
Publicity: Yuan Chou and Arran Stewart  
Fundraising: Felicity Groom  
IPP: Anna Cumming  
General Asses: Amy Parer and Benno Rice  
SCUM editors: Sarah Chan and Andrew Finegan  
Archivist: Em. Johnson  
Morals Officer: Benno Rice

Since July last year, QUMS have been involved in two concerts, a few carolling gigs and lots of preparation for BIV.

Second semester last year was taken up by our performance of *Carmina Burana*. To get the number of singers required, we did recruitment campaigns at uni as well as mailbox drops. There was also a recruitment advertisement in the local paper. This proved to be successful with a great deal of new members joining, some only to sing *Carmina Burana*, and others joining for BIV as well. In the end we had 126 singers on stage singing to a full house. Performing with an orchestra was a new experience for most of the choir, as well as the committee, who had to organise the production of the concert. Our concert advertis-

Our first semester this year went fairly well with our new MD. We decided to perform the Cherubini *Requiem*, which some of us had sung already in Hobart this time last year). There was not all that much in the way of recruitment, except our usual market day stall. That was busy for much of the day, and we got quite a large number of enquiries. Unfortunately, all of those people didn't turn up. Those who did were treated to a wine and cheese night after the first rehearsal. This first rehearsal welcome-type thing was popular once again this year. Our May concert was small, but we still made a profit.

This semester has seen a lot of BIV promotion, mainly by Michael Scott, but also by other BIV committee members. We wanted to see as many



# THE QUMS REPORT

## Or What we Did on our Holidays

ing included a *Courier Mail* advertisement and letter box and cafe drop. The cafe/letter box drop was probably the more successful of the two, however word of mouth was probably our biggest ticket seller. A lot of the fundraising done this semester was for BIV, with QUMS doing a small chocolate drive for themselves. Fundraising activities done through QUMS (either for themselves or for BIV) included chocolate drives, car washes, Jazz Ball (which proved to be most successful) and a stereo raffle.

At the end of this, the committee had to interview potential Musical Director candidates, all of whom were very qualified and willing to do the job. In the end we chose Brett Holland, who said he wants to stay with QUMS for a few years. Hopefully this will add some more continuity to the choir, and lead to growth, not only in numbers, but also in musical ability and local recognition.

QUMSians as possible attend the festival and, as of this report, there are over forty members attending the festival. All of the fundraising done by QUMS this semester was for BIV, and included a huge chocolate drive of 100 boxes, a BIV benefit dinner, car boot sale, car washes, raffle and bulb drive. Next semester, we will be performing Brahms' *German Requiem*, with an orchestra. Several people have already said that they are really looking forward to it. We will also be having our AGM in August, where we will see a lot of new people on the committee.

Overall, it has been a fairly successful year for QUMS, with profits on both of our concerts, a new MD that everyone likes, lots of fundraising and preparation for BIV, and new faces who are very keen to get involved with the choir.

Colleen Kotkamaa  
President, QUMS 1998-2000

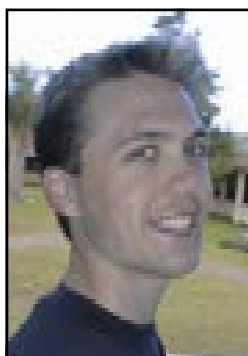
As of the Annual General Meeting (part 1, Elections) held at the QUMS rehearsal on the 9th of August 2000, the following people now hold power in the halls of QUMS:

President: Robert Kearey  
Vice President: Rodney Polkinghorne  
Secretary: Samantha Coetzee  
Treasurer: Rebecca McDonald  
Librarian: Vanessa Caig  
Publicity Officer: Horst Schirra  
Fundraising Officer: Warren Ham  
Social Secretary: Paul Kennedy  
New Member Representative: Sally Lee  
New Member Representative: Johnno Ham

The QUMS Annual General Meeting (part 2, Reports) will be held at 5pm on Saturday the 12th of August at 141 Vulture St, West End, Brisbane (Paul Kennedy's), closely followed by dinner and the Affirmative Action Aria at 7pm.

## HAVE YOU SEEN THESE CHORISTERS?

The following persons have been reported missing, presumed lost. They were last seen in the vicinity of Stradbroke Island. If seen, they should be approached with caution and are to be treated as dangerous. Any person with information as to their



**Saba-Boy:** aka Adam  
Last seen: running away from the native 'Chicken' population  
Likely spots to be seen: Designer Boutiques  
Description: Tall, fair, handsome, insultingly skinny [What am I bid? Ed.]  
Dress: any designer label, but especially Saba, CK, Esprit  
What to do if you see him: Offer to buy him a drink. He'll do anything for a free drink (and be anyone's after two)



**Joanne**  
Last seen: digging herself into a large hole  
Likely spots to be seen: the beach, the sand-dunes, the surf  
Description: Tall, brunette (no this is not a personal)  
Dress: bathers, no towel  
What to do if you see her: Give her some clothes; there is only so much exposure some people can be subjected to.



# THE TUMS REPORT

## Given to the AIVCC Meeting, July 2000

Once the dust settled after 50IV, a very tired bunch of TUMMies regrouped, heaved a collective sigh of relief and began preparing for our second semester concert with our new Musical Director, Greg Koleber. I had predicted that the excitement and publicity generated by 50IV would stir local interest in TUMS, thus boosting our numbers for the second half of the year. August saw me donating my crystal ball to a 50IV fundraising garage sale, as the desperately needed influx to TUMS failed to occur as I predicted.

However, a very faithful group battled on, against all odds to perform the *Missa Sancti Nicolai* among other things. It must be said that this performance was not TUMS' finest hour. It therefore stands to reason that for the first time ever a reviewer from *The Mercury* was in the audience. His review was kinder than it could have been, but disheartening nevertheless.

So to recover, we threw ourselves into a rigorous round of carolling. Considering the size of TUMS at the time, it was no mean feat that we managed to raise \$1600, half of which was contributed to 50IV debt-clearing.

The new year brought with it some new members, which has greatly encouraged the stalwarts, but we are still small in number. Our first concert for the (almost) new millennium was called a *TUMS Renaissance*, and renaissance it was, in both attitude and repertoire.

Thanks to some cunning planning by our Treasurer, we have been able to take advantage of grants from the Uni Union Societies' Council to purchase some left-over scores from 50IV, thus contributing a valuable resource to the TUMS library, and a further \$800+ into the 50IV coffers.

We are currently preparing for a September concert, as part of the Moonah Arts Centre Concert Series. For the first time in a while, this will provide us with a guaranteed income, as we are paid a fee to perform and have no responsibility for the organisation or publicity of the concert (for which the committee heaves a sigh of relief). Greg has chosen to use this opportunity to trace the development of black music, starting from traditional African music, through negro spirituals, gospel, blues and jazz. He has also recruited some students from the Conservatorium to accompany us on various instruments.

Although disappointed that I was not able to attend BIV personally, TUMS was pleased to send two wild women of TUMS to hold our end up in Brisbane. I understand that Penny and Emily did the job admirably, and like the doting Auntie that I am, I will cherish the 'wooden spoon' that they worked so hard to win in the BIV Revue.

So there you have it. Although still small in numbers, TUMS continues to move forward, and

I am confident that a goodly amount of the new student blood that joined us this year will be sacrificed on the altar of committedness in the fullness of time. The one thing I do know, is that this will be my last term in the Presidential Yoke for TUMS. Come September, it will be time for the sweet young things to take over and show you all what they are made of.

So, in what is likely to be my last report as "Princess Caro, President of TUMS", I give you all the royal wave, and a demure smile as I look forward to drifting back into the obscurity of being just "Auntie".

Auntie Carox

After the TUMS Annual General Meeting held on 12 September, I have very, VERY great pleasure in announcing the TUMS committee for the next year, effective immediately (none of this waiting around till the end of the year for us TUMMies!

President: Penny Stolp (be VERY afraid)  
Vice President: Michael Stephenson  
Secretary: Jeremy O'Reilly  
Treasurer: Michael Kregor  
Librarian: Anne Craig  
Social Secretary: Jess Trebilco & Angus Munro  
Publicity Officer: Elizabeth Dixon  
Concert Manager: Julie Raphael  
General Rep & IT guru: Simon Beswick  
IPP: Caro Field

I might add that TUMS membership is at a very low level at the moment, and we only had about 11 people at the AGM ... but this is the first time in a very long time that we have filled all committee positions at an AGM, even without the need of the fabled TUMS Pincer Movement at the annual dinner. Peace, luv and I'm not President any more! Yay! Caroxxoo

# THE SUMS REPORT

## Or How to SUM up a Year's Events in a Page

After the SUMSters who attended Hobart IV staggered home in July 1999, they were plunged straight back into rehearsals for our second semester concert, Orff's *Carmina Burana*. This concert was put on with the Sydney University Symphony Orchestra, who also performed the Bruck violin concerto. The choir was a massive 180, with an orchestra of about 90. The concert was a great success, with two full houses (we were turning people away at the door on the Saturday night concert).

The next big event on the SUMS agenda was our annual ball, this year with a horror theme. There were some amazing costumes, and a great time was had by the fifty or so who attended.

Then came Carolfest—our 42nd Annual Festival of Carols in the Great Hall. We had reasonable audiences for our two concerts (about 2/3 houses). The SUMS annual dinner was held on the Saturday night of Carolfest camp, with a good turnout—and I don't think anyone will forget seeing Ben dancing with the belly-dancer!

The first event of 2000 was Allison's President's Garden Party. Enormous amounts of food and drink (as well as good company) helped us to enjoy this in spite of the slightly damp and blustery weather.

O-week followed, with lovely fine weather for once. First rehearsals followed with very high

numbers—we ended up with 197 (!!) choristers on stage for our May concert, Mozart's *Grand Mass in C Minor* in the Great Hall with the Sydney University Symphony Orchestra. The May concert made a small profit, with audiences of about a 2/3 house over the two concerts.

SUMS has an incredibly busy semester ahead, with three concerts in September. The first is the Berlioz *Te Deum*, a joint project with Willoughby Symphony Choir and Macquarie University Singers. Willoughby Symphony Orchestra is accompanying us, conducted by Simon Kenway. This will take place in the Town Hall and promises to be a magnificent performance. The second concert is a collection of Catalan songs, orchestral pieces and dances to be performed in the Great Hall and Main Quadrangle of Sydney University. And the third is ... the Olympics Opening Ceremony! We will (of course) be forming part of a much larger choir in this event, but it should nevertheless be very exciting.

The group of SUMSters who went to Brisbane IV have been so enthusiastic and vociferous about Adelaide that the rest of SUMS are all catching it! So hopefully there'll be a big contingent of us at Adelaide IV—hope to see you all there!

Isabel Hyman  
SUMS President 2000

# ADELAIDE IV 2001: A CHORAL ODYSSEY: BULLSHEET

**Don't miss the next Intervarsity Choral Festival, to be held in Adelaide from Friday 26 January to Sunday 11 February 2001.**

**Concert 1: 8pm, Saturday, February 3**

Venue: Bonython Hall, Adelaide University  
Conductor: Christopher Kiver  
Repertoire: A capella choral works, TBA

**Concert 2: 8pm, Saturday, February 10**

Venue: Thebarton Theatre, 112 Henley Beach Rd  
Conductor: Timothy Sexton  
Orchestra: Adelaide Symphony Orchestra  
Repertoire: Bernstein Mass

**Timothy Sexton (Chorusmaster/ Conductor)**

Timothy Sexton is an Honours Graduate from the Elder Conservatorium in Adelaide, having majored in Composition. Since 1981, he has pursued various interests in Conducting, Composing, Singing, Piano performance and Writing, and since 1988 has worked full time as a freelance musician.

During the past 20 years, Timothy has established himself as one of South Australia's most versatile and sought after musicians, and he is rapidly establishing a national profile, particularly in the field of vocal music.

**Christopher Kiver (Conductor)**

Christopher Kiver completed a Bachelor of Music degree from London University while studying at Trinity College of Music. While a student he was awarded the Alan J kirby Choral Conducting Prize and Ricordi Conducting Prize.

Now based in Brisbane, Christopher is Chorus Master of the Brisbane Chorale and Musical Director of the Brisbane Concert Choir at At.

Andrew's. Other choirs he has worked with include QUMS and the Blackstone-Ipswich Cambrian Choir. Christopher was awarded the Mansel Jones Trophy for Choral Excellence by the Eisteddford Council of Queensland.

**A word from the Camp Officer**

The camp for Adelaide IV 2001 will commence on Friday January 26 and end on the Wednesday January 31. The venue for the camp will be the Tatachilla Lutheran Campsite, in the heart of the McLaren Vale wine-growing district and a mere 5 mins from the historic town of McLaren Vale itself. McLaren Vale is approximately a 40 minute drive from the centre of the Adelaide CBD and about 10 minutes from a whole range of south coast beaches.

Fancy a spot of wine with dinner? Well, at the AIV camp, there are over 40 wineries within a 10 minute drive. That's over 6 wineries for every day of camp!

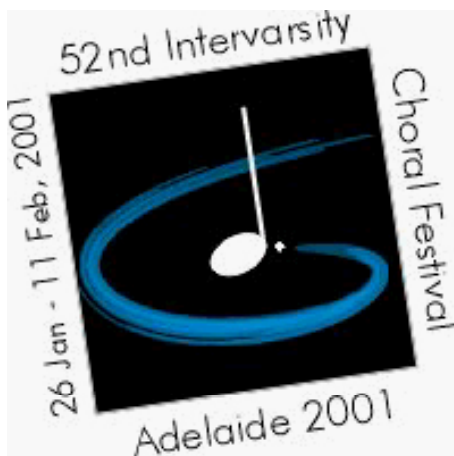
The camp will host all of the usual IV activities—Sogball, Sculling, the Revue, the IV bar etc (see Events). Oh, and some rehearsals. Can't

forget the rehearsals.

The main building of the camp is split into three levels. On the top is the kitchen and dining area, proving seating for 200 people. Underneath is the reshearsal venue, which boasts a stage and dressing rooms. Underneath this is the old dining room, which is no longer used as such. Being semi-underground, it will remain cool throughout the summer days and can be used for whatever purposes people set their minds to.

Adelaide is renowned for two major things: Churches and wineries. At Adelaide IV 2001 we intend fulfil your desire to see as much as possible of both of these marvellous institutions. Can we do it? You'll just have to come along and find out. See you there.

**Important Stuff**



Now we've got the descriptive stuff out of the way, let's get down to business. The camp has a capacity of 128 people in dormitories. We will also be providing tent space for 73 people, bringing the total number of people able to attend camp to 200 people. Whilst Adelaide IV apologises for the need to impose a limit on the number of people able to attend, we regret to inform you that we can't do anything about it.

We will be providing camp fees at different prices according to the grade of accommodation offered (see Registration), with reduced rates for those choosing to stay the length of the camp in tent accommodation. You are free to put down your preference for the type of accommodation you'd like on your Registration form, however we cannot guarantee that your first preference will be available due to the fact that we are unlikely to get 128 people asking for dormitories and 73 people asking for tents.

As with most IV camps, you will need to bring your own sleeping bag/quilt/yak skin and pillow. A list of things to bring to IV will be provided at some point.

**Academic Dinner: Wednesday February 7**

Held in the Vintage Hall of historic Stonyfell Winery. We figured that, since everything else this IV can be connected to wine in some way,

why not the dinner too? But seriously, it's a great venue. Dress is formal, but your conduct doesn't have to be.

**Arrival/Departure Times**

Remember, your preferable arrival date/time is the evening of Thursday 25 January 2001. This is the time at which 'The Gathering' will be held at the Brecknock Hotel, King William Street. Your preferable departure time is whenever you feel like it. The festival ends in the afternoon/evening (depending on when the barbecue finally winds down) of Sunday 11 February 2001.

**Important Resistration Information**

The committee have decided to limit the number of participants at Adelaide IV to 200 people. Registration will be on a first come, first served basis, so the first 200 people to register for Adelaide IV will get places. The bed situation is outlined on our website. Please read that first so that the information you read below actually makes some kind of sense.

**How much will Adelaide IV cost me?**

Prices have finally been nailed to the wall, so what Adelaide IV will cost to attend is given below:

*Registration Fee, including AICSA Levy: \$120*

Your Registration Fee covers most of the administrative costs of running an IV, including your ticket to the Academic Dinner.

*Camp Fee (regular, in a dormitory): \$230*

*Camp Fee (regular, in a tent): \$195*

*Camp Fee (SPU concession in a dormitory): \$190*

*Camp Fee (SPU concession, in a tent): \$155*

Your Camp Fee covers the cost of attending the Camp, including accommodation, meals, use of facilities, as well as participation in all events held at camp.

Camp rates per-night for those people not staying for the whole camp are being organised.

**Discounts and Fees**

Various discounts or fees apply depending on when you register:

*Early-bird Discount: \$20*

Early-bird discount applies to all Registration forms postmarked and Registration Fee paid (exclusive of Camp fee) by Saturday 11 November

*Late Registration Fee: \$40*

The Late Registration Fee applies to all Registration forms received postmarked after Friday January 19, 2001.

**See the full Bullsheet and Registration Form online at <[www.aiv.aicsa.org.au](http://www.aiv.aicsa.org.au)>.**

## LIBRARIAN'S RANT

The past six months have been rather busy for me, however, most of my time has been spent trying to chase up the updated catalogues of the member choirs. I look forward to having them all in my possession in order to complete the new edition of the AICSA catalogue.

At Brisbane IV, I completed a first draft of the second edition of the AICSA Music Catalogue, all 1900 entries. The final product shall be due for release by the end of the year for use as a primary resource of music for our member choirs. The last edition was released in 1993, and is significantly out of date.

After BIV, I asked all of the member choirs to send me an updated catalogue list by September 15. Five Librarians returned the catalogue in that time, and two more in the four weeks afterwards. There are still four choirs (as of October 13) still to return their catalogues. Because of this, the final catalogue will be a little delayed. Thank you to those who have returned it on time, and I apologise for the tardiness of the other Librarians.

I am also in the process of compiling an addendum to the catalogue with useful information on recommendations on executing the librarian

portfolio, avenues for obtaining scores for hire and purchase, information on score management, and other practical information.

### Canberra Music Lending Scheme

In mid July, I met with Anne Cowan, the administrator of the Canberra Music Lending Scheme. While she DOES understand the nature of university choral societies, she complained bitterly about AICSA's record with other choirs in the scheme. Complaints include:

- we don't resubscribe to the scheme on time (each January)
- we don't give updates of our catalogues
- other choirs have complained to her about us not investigating score availability within a reasonable time
- not returning scores we have borrowed from other choirs within a reasonable time
- not paying for the hire of scores from other choirs.

This record has to be dramatically reversed. All AICSA choirs individually have a responsibility to ensure that they return all scores within a month,

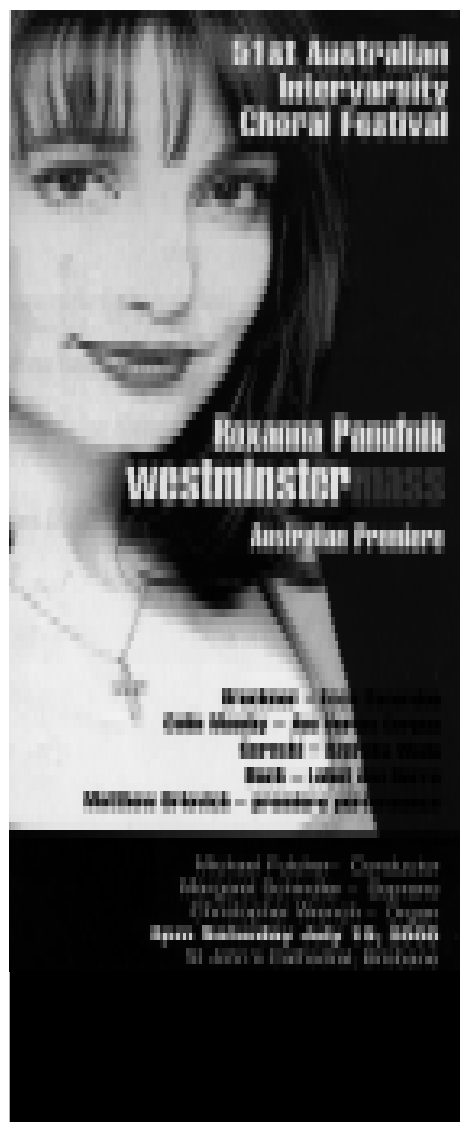
and if they can not retrieve all scores within this time, to either replace them, or pay for the replacement cost. It has been threatened that other choirs will flatly refuse to lend to us if we maintain this, and are already very reluctant to continue. It's time we pulled our socks up on this issue ... we can not take for granted the lending scheme and the property of other choirs.

As choristers, you can be responsible and make the lives of our Librarians easier by ensuring that you look after score, and return it promptly after the performance.

Look forward to giving you good news on the progress of the catalogue in the next eRaticle. Until then, keep those 2B pencils sharpened, and happy singing.

Luke Murtagh  
AICSA Librarian

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(02) 6244 2592  
mob. 0438 441 130



*Courier Mail*, Monday July 17. p.21  
Reviewer: Patricia Kelly

The *Westminster Mass* of young British Polish composer Roxanna Panufnik was but one segment at the finale concert of the 51st Interschool Choral Festival at St John's Cathedral, Brisbane,

*Deus Meus*—a psalm added at the Cardinal's request—with poise, and the voices melded with organ, harp and chimes in the exultant *Holy Holy*, an affirmative *Amen* and the quiet calm of *Lamb of God*. Warm choral textures were brilliantly embellished with the piquant flourishes of instrumental tones from Brisbane's champion

## MASS NOT TO BE IGNORED

### Brisbane IV Second Concert Review

yet it made a strong artistic statement.

Although Panufnik who came to Brisbane for this Australian premiere of her piece, has inherited the creative spark of her father Sir Andrzej Panufnik, her work bristles with a youthful vigour and she has woven a variety of cultural and musical threads into sound images that are her own.

The Mass was commissioned for the Westminster Cathedral choir and the City of London Sinfonia in 1998 to perform for the 75th birthday of Cardinal Basil Hume (who has since died). Unlike many works commissioned at enormous cost, heard once and promptly assigned to oblivion, this one cannot be ignored. With craftsman-like order the work exudes a strong sense of both the human dimension and the other-worldly direction of such music, aspects conductor Michael Fulcher highlighted in this performance.

A gamut of expressions was covered in the Mass. The subdued *Kyrie* led into a joyous outburst as the *Gloria* tones flooded the rafters. Soprano Margaret Schindler sang the plaintive

harpist Sebastien Lipman and tubular bells player Mark Cox.

In a night of bonuses, young Sydney composer Matthew Orlovich also came to hear the premiere of his choral cycle *Links*, with texts by West Australian poet John Kinsella, in which Orlovich explored exotic, biting rhythms to drive his exciting patterns of sound, with a sprinkling of onomatopoeic effects.

The exquisite *Locus iste* of Anton Bruckner, Colin Mawby's *Ave Verum*, the deceptive simplicity of Gorecki's re-working of folk idioms in his choral cycle *Szeroka Woda*, two Ned Rorem solos sung by Margaret Schindler, *Sarabande*, an expressive organ solo by Herbert Howells realised by Christopher Wrench and a motet of J.S. Bach set the scene for the two new works.

Conductor Fulcher was undaunted by this enormous task of unifying the various styles, rhythms and counterpoints. In spite of hazards, Fulcher kept the artistic authority of the whole intact.

**Announcing the release of a major new book concerning Australia's choral history ...**

# "Laudate"

**The First 50 Years of the Australian Intersivity Choral Movement**

**by PETER CAMPBELL**

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## FEATURES:

- Over 250 jam-packed pages
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- For each of the fifty Intersivity Choral Festivals from 1950 to 1999:
  - ~ List of committee, names of soloists, conductors, patron, participating choirs
  - ~ A full list of all works sung at IV concerts, along with extracts from concert reviews
- Highlights from the organisation's magazine *ERATO!*
- Names of winners of the sculling, revue and joke prizes
- Histories of all the current IV choirs
- Anecdotes, recollections, stories and memories from most festivals
- Numerous appendices



# AICSA CONTACT ADDRESSES

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The Secretary  
PO Box 4194  
MELBOURNE UNIVERSITY VIC 3052

## FESTIVALS:

Adelaide IV 2001 (26 January–11 February)  
GPO Box 1885  
ADELAIDE SA, 5001

Aydney IV 2002  
Email: siv@aicsa.org.au

## 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)  
C/- Vice-Chancellors Office  
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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