

Erato 85

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Special Sydney TV Edition

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Editorial

Greetings all, and welcome to *Erato* 85. First, let me thank my Assistant Editor, Peter Campbell, for compiling, editing and publishing *Erato* 84 during my absence overseas. Any mistakes were his! Heading this issue is an article on the Canberra Music Lending Scheme's recent policy of restricting AICSA choirs' – including festivals' – access to the libraries of non-AICSA choirs. Reasons for this, and their very serious implications, have been examined. While the conclusions may be somewhat pessimistic, the advice on dealing with organisations outside AICSA, and the handling of musical scores in general, is salutary and invaluable. Needless to say, issues of choir professionalism are again prominent. AICSA Librarian Luke Murtagh has provided some excellent advice on how choirs might practically and realistically arrange the storage, distribution and handling of valuable scores. There is a short and very moving piece about the recent passing of Amy Parer, MUCS Secretary and sister to IV-goers Darren and Kathi, and the wonderful way in which the Melbourne choral community came together to celebrate her life and mourn its premature conclusion. Finally, Sydney 2002 gets the full treatment. I note with interest that to sing, participants must attend ALL rehearsals. Presumably we'll see very few of the committee among the 50 on stage, then.

You will note the large number of missing society and festival reports, and this is my most disappointing task as editor of this edition. This is not due to a lack of effort on my part. Societies and festivals were notified of a likely publication date through appropriate official channels back in mid-February, and re-notified at wide intervals twice after that. Each time, another more general message with similar content was also sent through the ChoralChat and ChoralNet resources. This was aimed at the general choral body politic, but was also meant to motivate committees into action. Report writing generally requires about an hour's labour by a single committee member; perhaps a little more for festivals (who are welcome to submit substantial advertorial pieces for publication: *Erato*'s their best – and cheapest – publicity outlet). Don't let

anyone tell you they were not informed that *Erato* was imminent – it is simply not true. If your choir's report is absent, you have every right to ask members of your committee exactly why. This is not supposed to be an act of point-scoring; I am simply disappointed that *Erato*'s great potential has here been nobbled by lack of interest.

It seems reasonable then to ask what *Erato*'s role is. We know the constitutional answer to that, but do we consider what that means? So much important



Photo: Peter Campbell

Sirens at the Adelaide IV ball.

information is kept online and (importantly) up-to-date, mainly through the herculean efforts of the marvelous, untiring, ever-cheerful Bradley 'The Vocally Rarified' Dean (my hat is high, my bow is low). Most of the choral chatter-and-buzz happens in the officially sanctioned parts of cyberspace, where some people appear to spend four times more time than in rehearsal, and apparently get paid for it. Issues and arguments flare up, boil over and die. Often there are several discussions going on concurrently. But what is actually resolved by any of these? Reduce a typical string to its constituent parts, and what is actually left over? A recent example was an argument over what appeared to be a proposed post-festival party-cum-choir anniversary. The topic was unclear: the disagreement had

apparently shifted from an alternative forum, and there were references to certain verbal conversations others – myself included – could not have possibly been privy to. Further interference was created by the cacophany of disputing voices, arguments over who did and didn't have the authority to speak on certain issues, and interjections that began 'Not wanting to be pedantic, but...'. There were also liberal lashings of vituperative personal attacks, which didn't help. (Failing to

keep yourself nice online is called flaming, you know.) At the conclusion, any sense of resolution or consensus was difficult to discern. The people contributing included festival convenors, senior members of the AICSA committee, society presidents and others. People who should know better. And you know what? Nothing has ever been submitted to *Erato* by way of an announcement or notification – or even a progress report – about this clearly important event. Writing then re-reading this, I have to stifle a wry smile at the ridiculousness of the thing. Like flies fighting over a dunghill. I don't, though, because it's too serious, and all too frequent. My point is that *Erato* is different to these other media: it is edited, it is substantial, and it is official. I believe people would often rather squabble and criticise than restrain themselves, think and be constructive. My vision is to have people talk and argue and think about what goes on in *Erato*, rather than *Erato* picking up the slim residue of what remains when all the talking and arguing are finished. So often good ideas and reasonable voices get banged on the head in the melee of the pub, coffee or the web. *Erato* gives people the opportunity to consider and expand their thoughts before publicly airing them. It would only take half the time people spend unproductively bickering to write a really sound Eraticle. What's stopping you?

In the meantime, thanks for taking the time to read this, and please feel welcome to make your contribution to future editions.

Cheers,

Winston Todd
Erato Editor

President's report

Dear AICSA members, it is quite some time since the last edition of this magazine reached you. A combination of factors sometimes conspires to delay publication. Often it is not solely the fault of those directly responsible for production but, rather, those around them whom they rely on for articles, updates, festival and executive reports and the like – i.e., the very reason for *Erato's* existence! It is hoped that this edition will 'clear the decks', provide up-to-date information on Sydney's forthcoming festival, and allow for a fresh post-SIV edition, in time for new society members to read and enjoy once the frenetic activity of O-Week and the new semester begins.

As we are all aware, there have been many tragic events during the last few months, and all have keenly demonstrated just how special the gift of music can be and how wonderful a gift it is to be able to join together with others and celebrate, grieve, honour and show respect through music and, especially,

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song. As so many families around the world did following the shocking events of September 11, Melbourne's AICSA family mourned together following the untimely and tragic passing of Amy Parer (MUCS Secretary and IVer). The support shown to Amy's family and friends and from each chorister to each other was a magnificent tribute to all

that is good about the Australian intervarsity choral movement. As each AICSA choir has been called on to do in the past, when loved ones have been taken from us, music was MUCS's way of showing solidarity, love and support. On a wider scale, I have been very proud of the various activities that AICSA choirs and individual members have been engaged in to mark the suffering or passing of others – whether the plight of asylum seekers, victims of September 11, those fallen in world conflicts, or those former AICSA personalities or their families who are no longer with us.

It was my privilege to represent AICSA at a memorial service for Ken Horn (1916 to 11 July 2001) at Trinity College in September. Amongst Ken's many considerable achievements as one of Victoria's pre-eminent academics and literary figures was another little known fact, that he founded the Monash University Choral Society, and was responsible for supporting choral music at no less than three universities during his long and distinguished academic and professional career. We should always seek to remember our roots, and those people who have done so much to further the aims of AICSA and its individual member choirs. It is often only for a few words in *Erato* or a society newsletter that these names are remembered for posterity. I encourage you all to recognise the achievements of significant 'doers' within the AICSA movement within the pages of this magazine.

The most important way in which you can help to ensure the future of AICSA, however, is to claim a part of it yourself, and take full advantage of the activities offered by your individual choir, especially at

the wonderful festivals which annually bring the AICSA community together. Our next gathering promises many wonderful experiences, and I strongly encourage you to make every attempt to get as many of your individual members along to Sydney IV in January. There is no disputing the fact that choristers who attend festivals stay around their respec-

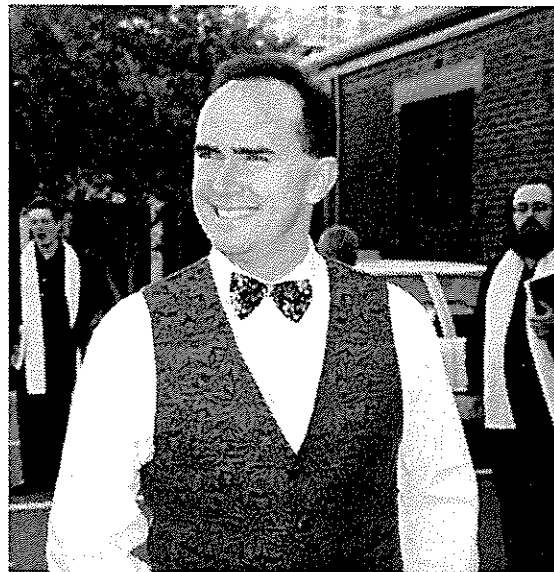


Photo: Peter Campbell

Composer/conductor Timothy Sexton at Adelaide IV.

tive choir, so it is in the interests of all choirs to get their members to go to IV! I look forward to seeing lots of old and familiar faces, as well as many new

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friends at what promises to be a great celebration of the AICSA spirit that we are all a part of!

In the meantime, I would like to thank the AICSA community for the confidence shown in the incumbent Executive, for enabling an historic third term. I would like to thank the outgoing committee members for their outstanding personal contributions, and also welcome the new faces who together with the Executive now comprise AICSA's committee for 2001/02. The 'new' executive have already been heavily involved in providing advice and support for the organisation of the next two festivals, and we expect to make important contributions to many other aspects of AICSA and its activities in the future.

With best wishes,

Andrew Wailes
AICSA President

Oh, the humanity! The President expresses solidarity with the plight of Afghan women.



Photo: Winston Todd



Photo: Peter Campbell

Lush legs aplenty at Adelaide IV.

“...It’s IV. You’ve got to come to IV...”

By Claire Telford

I made it. I survived. I lived through what can only be described as 18 days of IV madness. I’ve been putting off writing this article, not because I didn’t have a fantastic time and I couldn’t write pages about my experiences, but simply because people cannot fully comprehend the whole concept of IV unless they have experienced it themselves. I mean, try explaining to someone who is not a chorister why you are going to Adelaide for two weeks to eat, drink and sing with other choristers from all over Australia and they just look at you blankly. It’s even harder to tell someone how your trip was when you get back, but I’ll do my best to help give you all a little insight into what was the Adelaide Intervarsity Choral Festival.

I arrived in Adelaide on Thursday January 25th, hot, but prepared for the two weeks of singing ahead of me. Unlike the stories I had heard of Brisbane IV, transport and billeting was extremely well organised in Adelaide, and not only was there someone to meet us at the airport, but I also had somewhere to stay during my second week at IV. The first decision we were forced to make was do we go straight to our billets’ houses, or do we just meet everyone at the pub. Needless to say, the pub won. Thus began my IV experience.

Our first few days in Adelaide were

spent at the Tatachilla Lutheran campsite in the heart of South Australia’s wine region. It is at camp that many of the IV traditions and rituals are carried out. President’s PJs (yes, I did it and lived to tell the tale. This year it only involved jelly, cold spaghetti and honey. Quite disappointing really), Sogball (if you don’t know, ask someone who does), review night and sculling were all there, and I made it my duty to participate in every single activity available. Oh yeah, and we rehearsed a lot too. My first few days at camp I felt a bit isolated, as everyone else obviously knew each other from past IVs, but a few bottles of wine and a game of Twister soon put an end to that. (*NOTE - IV wine is EVIL!) I had a fantastic time at camp, despite the campsite’s sewage problem, and returned to Adelaide to begin my second week of IV a little sleep-deprived but still alive, much to my relief.

During our second week we were billeted with members of the Adelaide choirs. I was living with a great girl from AUCS as well as three other PUCSters: Adam, Dave and Jocelyn. Not long into the week Jocelyn got a better offer, so she left us to stay elsewhere.

The second week saw a bit more serious rehearsal, but there was still plenty of time for the fun stuff. The first concert was absolutely amazing. It went off without a hitch and we got fantastic

reviews. And trust me, there is nothing like hearing 200 voices singing *Laudate* at the tops of their voices after a concert. I think the PCP was fun, but perhaps it would be best to ask someone else about that. And never let me drink pints of red wine again (thanks Lara)! Also in the second week was the AIVCC, but no-one really needs to know much about that. (I certainly didn’t. Four hours talking about the GST and the Internet – two of my favourite topics. YIPPEE!) And on a different note, the Academic Dinner. This is just like a really huge annual dinner, or a good excuse to slap on a shiny frock and look pretty for the night. I think we were supposed to act civilised. The second week was filled with lots of coffees, dinners, and forming strong friendships with those we met in the first week. Oh yeah, and rehearsing.

The second concert topped off IV for me. A huge choir, a fantastic piece of music and the Adelaide Symphony Orchestra. PUCS was also well represented in the solos, with three PUCSters getting their fifteen seconds of fame. Everyone enjoyed themselves and it truly was breathtaking. Again, the PCP is a little hazy, I just want everyone to take home one important message – sparkling shiraz is not good, no matter what people may tell you. And then all too soon it was time to leave it all behind. I was filled with mixed emotions at the recovery barbecue. In some ways, I was looking forward to getting home to my nice comfy bed and uninterrupted sleep (I was averaging about four hours a night by this stage), and yet I was sad to be leaving all the wonderful people I met while I was away. (Or perhaps I was just scared at the prospect of facing reality again. As far as I was concerned, life had not existed outside of IV for 18 days.) But all good things must come to an end, and it wasn’t long before I was on the plane back to Perth and the real world. I’ve been back for a week now and already I’m saving for Sydney 2002. Yes, I have become an IV addict.

I didn’t believe them when they told me it would happen, but it’s true. And now, if I can offer you all just one piece of advice, it is this: you have to experience an IV at least once in your life. It’s a totally different world, but it’s a damn good one.

[This feature was originally published in March 2001 edition of *Dischord* (PUCS)]

AICSA's music crisis

If you have ever filled a senior position on choir committee, particularly as librarian or Executive, you will be aware how important a part the MLS plays for many choirs in their concert programming.

A couple of months ago *Erato* received this short, concerning message from Annabel Wheeler, Librarian of Canberra Choral Society, on behalf of Anne Cowan, the Administrator of the Canberra Choral Society's Music Lending Scheme (MLS):

Having problems hiring music? A few AICSA choirs seem to be gaining regrettably bad reputations with other members of the Music Lending Scheme because:

- *they have not returned hired music by the time advised;*
- *they have not paid the hiring account when they received it; or*
- *they have not sent music to a hiring choir by the time requested.*

The result, unfortunately, is that more and more choirs in the Scheme are asking NOT to be referred to University Choral Societies for either lending or borrowing if any other source is available. This means that those AICSA choirs that are very reliable suffer through the shortcomings of the few.

Please try to help each other by getting your act in order.

*Anne Cowan
Music Lending Scheme*

[Librarians and committees: it may be too late to pay CMLS' annual membership fees of \$22 to cover this calendar year (check this). If so, please pencil them into your diaries for next year. Ed.]

Luke Murtagh, AICSA Librarian, provided some further information. Anne Cowan was perhaps reluctant to supply, from his experience working closely with her during his time in Canberra. Some of the issues Luke is aware of include:

- AICSA choirs generally have a very poor reputation among non-AICSA members of the MLS.
- The MLS and its member societies are generally reluctant to lend music to AICSA choirs.
- Anne Cowan has named particular 'problem' choirs and incidents.
- AICSA choirs generally, and particular choirs specifically, are already partially blacklisted. The MLS has

done this by encouraging university choirs to deal only with other university choirs. Similarly, it encourages non-university choirs to borrow music only from other non-university choirs. The result is that this affects the potential earnings of AICSA choirs through the hiring of scores, and it becomes harder for AICSA choirs to locate scores when they choose or propose repertoire.

In an attempt to save our reputation and rebuild the relationship, Luke has asked Anne Cowan to notify him if the MLS has any problem with an AICSA choir.

Luke is also keen to emphasise that the MLS is a key player for the sort of music typically performed by AICSA choirs and other groups of our dimensions. There are currently 168 such choirs affiliated with the MLS.

Ramifications

I'll keep this short, because many of the implications of this situation have either

are a sort of family, brought together to pool their resources by a common interest in choral music. University choral societies can be rather insular places, and it can easily all be about seeing your choir buddies, having a bit of a sing and a laugh, a couple of beers, then lounging the evening away nibbling bikkies at coffee. Choirs that don't have substantial representation for a couple of festivals can even become suspicious of and anti-IV. I've seen it; I'm aware of it; it happens. It's easy to lose perspective of the bigger picture: that we rely upon the general public for membership and concert patrons (and therefore income), and that we rely upon other choirs

It's easy to lose perspective of the bigger picture

(often associated with the MLS) for the musical scores to perform our concerts. If any of these three key factors are missing, the choir is heading downhill fast. That's the real indication of a healthy choir, not how much fun you and your pals had last week after

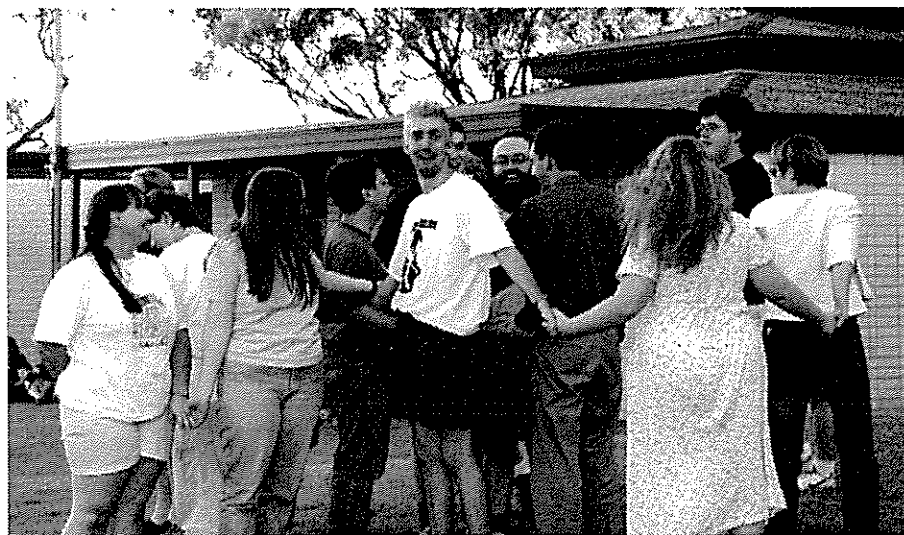


Photo: Peter Campbell

'We all fall down!' A group grope at Adelaide IV.

already been stated or are blindingly obvious. However, I will touch briefly upon some of the issues raised about the way AICSA and its member choirs perceive themselves and their relationship to the communities to which they

rehearsal. Nero also fiddled while Rome burned.

Putting it bluntly, we have been pissing in our own beds

belong.

Putting it bluntly, we have been pissing in our own beds. We are part of the MLS community, and that relationship is crucial to our long-term survival. They

Librarian Luke's Law

Immediate past AICSA Librarian Luke Murtagh has compiled a list of recommendations for handling music lent from other choirs. This is especially relevant to dealings with non-AICSA organisations.

Hiring fees

When hiring music from another choir, pay the hiring fee as soon as the music arrives, and inform the choir hiring the scores to you of the date of your concert.

Returning scores

As a matter of etiquette, to keep lending choirs on-side, return all scores within a month of the final performance.

Missing scores

Pay for or replace all scores that cannot be returned within a month. Any scores returned by choristers after that point should go into the choir library.

Choirs are to take full responsibility and act immediately over lost scores. Therefore, do not make the hirer have to chase you down for scores, or try to

absolve yourself of responsibility when your choristers return scores late, damaged or not-at-all.

Library inventory and catalogue

Make a thorough library inventory, and update this annually – perhaps at the changeover from the old librarian to the next. (This allows the new incumbent to become familiar with the library's contents.)

Anticipate problems

Liaise with the choir secretary to follow up who has a score but can't perform through lack of rehearsal attendance etc. These can be the hardest scores to regain, and this way you can get an early start on getting them back.

Communication and courtesy

When hiring music to another choirs, attend to requests as soon as possible, and return all calls!

Maintain responsibility

Ensure a member of the committee is always fulfilling the librarian's responsibilities – when the incumbent is away on holidays, for example.

Keep precise records

Ensure that all music lent out is returned. Write down dates of lending and the agreed dates of return in a book or diary especially reserved for the purpose. This can be handed on to the next librarian or a proxy in the incumbent's absence, and must therefore be clear and sensible. Details to record include:

- the date lent
- the title
- the full contact details of the borrowing choir
- the number of copies lent
- the concert date
- the agreed date of return.

You should also record exactly the same information for all music that you borrow from other choirs.

Luke has also provided some sensible and valuable tips in general regard to running the library and distributing scores.

Music folders

Purchase a set of robust music folders or wallets that

can double as rehearsal folders. This will keep those expensive scores in excellent condition, and could include a pocket for important concert and rehearsal notices, and even a pencil. A great idea would be to have the folders printed with the choir logo; this would be really attractive, and should prove popular with choir members.

Chorister accountability

Have choristers sign a clause promising to pay for a replacement score if they fail to return theirs. This may not necessarily be legally binding, but it does make people understand their moral and financial responsibility towards the choir and its music. (And what choir is going to take a singer to court – or small claims – over a single score?)

No unsupervised scores

Do not leave music inaccessible when the librarian is otherwise occupied – such as during rehearsal. Scores have a habit of going missing at precisely this point. (Whether intentional or not is irrelevant – choristers easily forget they haven't officially signed for their music.) Luke recommends that no music be distributed at all after rehearsal has started. This encourages singers to arrive at rehearsal on time – a problem most AICSA choirs experience at some point. It also lets the librarian do what he or she is there to do: rehearse.

Deposit on scores

Have choristers pay a deposit for their music, especially on expensive scores (a full Bernstein *Chichester Psalms* apparently costs around \$300). This is on top of their usual library fees, and can be reimbursed upon the return of the score.

Pencils and marking scores

Provide education on the marking of scores. Supplying appropriate soft-leaded (ideally 2B) pencils and quality erasers as part of the library fee is an excellent idea, especially if choristers have folders to store them in. (Altos using thick fluoro highlighters may disregard this advice.)

Identify scores' owners

Write choristers' names on their scores when they are signed out (in pencil!). This will help prevent the 'musical swap' that occurs when choristers opportunistically 'adopt' scores when they can't find their own.

Portrait in bronze: Andrew Wailes at Adelaide IV Presidents' Pyjamas.



Photo: Peter Campbell

Library Lore

Through his long experience as a choral librarian with MonUCS, SUMS, and now AICSA, where he edited and produced the most recent AICSA catalogue, Luke Murtagh has compiled a list of recommendations and advice for AICSA choirs regarding the management of their own libraries.

Purchasing scores

Luke recommends choirs regularly purchase full sets of scores for their concerts. While this may seem expensive, it can prove a very profitable long-term investment. For example, MonUCS' set of Barber *Agnus Dei* scores has brought much income to that choir through subsequent hiring fees. When purchasing a set of scores, have a look at what else is around in the AICSA and MLS catalogues that could limit the return on investment.

Selling scores

Scores can be offered for sale to choristers at cost, or a slight profit to the choir. This usually proves popular with singers, and is much cheaper and more convenient for them than buying individually, as the choir will get a discount for buying in bulk.

Choir investment

The time to make such major purchases is soon after large, profitable concerts, or whenever the choir is flush with cash. How often does that money seem to be frittered away with little to show for it?

Library growth

Perhaps the greatest benefit is that this activity continually builds the choir's library, making it and AICSA generally less dependent upon the resources and cooperation of other groups (not that we should even think of cutting our ties with such a valuable community resource as the MLS).

Setting editions

If out of copyright, and if the librarian has plenty of time, choirs could consider setting their own editions of particular works. With the fairly recent emergence of excellent computer packages for setting and publishing music we have seen some very good examples of this, particularly for songbooks and other short works.

Music storage

When managing libraries, ensure those

valuable scores are kept in ideal conditions. A secure, dry space is a good place to start. While this may seem obvious, the fairly recent example of the discovery of about 50 mouldy borrowed *Carmina Burana* scores in plastic bags that were virtually dumped in the general storage area of a certain Melbourne choir shows it does not always happen in practice. If your choir's circumstances make these conditions difficult to guarantee, then consider a renegotiation with the university of the space where music is stored, and investment in some acid-free containers. (Contact Luke or a sheet music supplier for advice on the latter.)

Photocopying and Copyright

No photocopies! We cannot overemphasise this point. There has been a recent crackdown on this practice, and it is not unknown for AMCOS to march a couple of suits into a small organisation like a community choir, seize a pile of illegal photocopies, fine the hell out of them and close them down. It's not that

Briefly, the principle of copyright is in finding a balance between the rights of the artist and the publisher

one little choir alone is killing their business, but think of all the hundreds of similar organisations across the country doing the same, and you start to get the picture. AMCOS do it to set an example. Imagine what would happen if an AICSA choir were so compromised. Imagine if it were a festival. There are legitimate and legal ways to alleviate the pain of purchasing new sets of scores – the AICSA catalogue and the MLS

demonstrate that. Briefly, the principle of copyright is in finding a balance between the rights of the artist and the publisher (or broadcaster, etc.) to make a reasonable income from their respective creative and financial investment, and of

Photocopying music is a vicious circle with only short-term benefits

the public to have access to the product of that enterprise. Photocopying music is a vicious circle with only short-term benefits: scores become more expensive as fewer are ordered and sold, causing production costs (which are substantial) to rise, while fewer editions of new music are published as publishers feel uncertain of recouping their considerable investment. Contemporary composers therefore find it harder to get published, and fewer editions of old but unpublished or rarely published music appear. The result is poorer copies of fewer works in a limited and fairly static repertoire. So: throw all illegal photocopies out, and get advice on any that are suspect. (Remember that even if the composer is long dead, copyright remains on the edition itself (editing, typesetting and the like). The result is that, unless you have some very old scores, or special permission from the publisher or publisher's agent, most photocopies in your library will probably be dodgy. A better understanding of copyright and its enforcement is absolutely essential for today's choral librarian. Virtually any question you might have can be answered by visiting the AMCOS web site at

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A FUC 'n' bucket.



Photo: Louise Tanbridge

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www.amcos.com.au. This also has links to APRA (the Australasian Performing Right Association).

Selecting librarians

As a final point, Luke is also very keen that choirs and committees take special care when appointing librarians. The ideal person is reliable, consistent and meticulous; they don't necessarily have to be the most flamboyant character around. It is a position that requires a moderate but constant amount of effort, and will at times requires that other

The handover from one librarian to the next is frequently poorly handled

committee and choir members lend assistance – with inventories and transportation, for example. It is probably best that the incumbent have previous committee experience. Importantly, the handover from one librarian to the next is frequently poorly handled, such that the previous incumbent's records and working methods are not passed on, refined or improved upon. Nasty surprises have a way of emerging. As with all committee positions, it is a great idea to brainstorm and construct a detailed description for the librarian's portfolio, which is refined and added to as needed. The original for this should be kept somewhere secure, such as the choir archives (another organisational disaster at most societies).

More Adelaide IV japery.



Photo: Peter Campbell

The Canberra Choral Society's Lending Scheme: A Valuable Resource

By Peter Campbell

'So we've decided on the program; have we got any scores in our library?' How often have committees or directors chosen repertoire purely on the basis of the availability of scores? Is this really the best way to construct exciting, innovative, challenging and satisfying programs? It is a great pity that many Australians, be they singers or members of the audience, miss out on good music simply because scores are so expensive and no one choir is going to purchase a hundred copies of a work they will only ever perform once.

Devising a satisfying musical program for your choir is never an easy task: most of us find that it is hardly ever possible to perform the repertoire we have chosen simply because we can't get copies. Hiring from the publisher is an option, but can be costly and they often only stock the large scale, more contemporary repertoire. What about the smaller works? With the current crack-down on illegal photocopying, the ability to find 'real' scores has become even more important.

Since 1965, the Canberra Choral Society has operated a national scheme to assist choirs in overcoming these difficulties. While not solving all the problems associated with access to new or unusual works, the Music Lending Scheme (MLS) enables all its members to share information about the scores that each organisation holds and to facilitate inter-choir borrowing arrangements, thereby allowing the choir which owns a set of scores to recoup some of its outlay through hiring charges. This would not be possible if other choirs around the country did not know those scores were available.

After 30 years [now 35 – Ed.], the scheme now has more than 110 [now around 168] member choirs who pay a joining fee and small annual subscription [currently \$22]. Each choir submits a list of the scores they have available and the MLS produces a catalogue showing the number of copies and, if known, the edition, duration and soloists. If a choir



Photo: Winston Todd

A dashing study of the Assistant Editor.

wishes to borrow scores, the librarian contacts the Administrator (see below) who provides details of the most appropriate choir(s) from whom to request them, taking into account the number required, the respective location of the choirs, the length of time for which they are required and whether any other choirs have requested those scores for the same period. The MLS acts as a clearing house for information: it does not take responsibility for obtaining scores or for subsequent arrangements.

The MLS can only operate efficiently if all choirs provide information on their holdings of scores and regularly update this information so that librarians are not sent on any number of wild goose chases. The catalogue is also a useful checklist, ensuring that choirs do not waste money buying copies of works for which many copies already exist. [A new 100-page catalogue edited by Peter was released in 1999 – Ed.] There are still a number of gaps, particularly in specifying the edition of works, but there have been many letters of support and congratulation for running such a useful and efficient community service to so many choirs. For further information or an application form, please write to Music Lending Scheme, Australian Capital Territory.

[This article was originally published in *Sing Out* Vol 13, No 2, July 1996.]

Amy Parer – Rest In Peace

Dear friends, the last week has been a very sad one for many members of the Melbourne University Choral Society, and together over 100 of us gathered earlier today to pay a final musical and personal tribute to our friend and MUCS Secretary, Amy Parer (b. August 30, 1981), who entered eternal life on August 5, 2001 following a tragic motor accident as she returned from MUCS rehearsal camp.

I am writing this note to both those who were present today to thank them on behalf of the family for being there, and also to those others who were prevented from actually attending, but who were present in spirit, and who had requested this information as a way of helping them share in what was obviously an intensely moving occasion for all who knew Amy or members of her family.

At a beautiful service at the Catholic Church of St. Paul the Apostle in Endeavour Hills, attended by approximately 400 family and friends, an emotional and deeply personal tribute was made to celebrate Amy's short but eventful life. Obviously

coffin was taken from the church, reminding us that those who are left behind are also blessed. Throughout the service, personal items had been placed on Amy's casket by friends and family, as symbols of her talents and passions. These included her precious violin, her favourite teddy bear, and her copy of the 'Brahms Requiem', which was one



MUCS and music played an important part in Amy's life, and this was recognised during the service both in word and song.

A choir of over 100 MUCS members, past and present, performed Bruckner's motet *Os Justi meditabitur* (chosen to respect Amy's passion for social justice). John Rutter's *The Lord Bless You and Keep You* was performed in the place of a psalm, and following the Gospel Reading a *Celtic Alleluia* was sung. The communion motet was William Byrd's *Ave verum corpus*, and following communion the choir sang Gabriel Faure's beautiful *Cantique de Jean Racine* as a reflection piece which, even though sung in French, reminded all present of the free spirit that was Amy's and the gift of life given to us which in time is returned. Following prayers and personal words by members of the family, the fourth movement of Brahms' *Ein Deutsches Requiem* was performed, as the

of her favourite pieces of music, and which she had been rehearsing with MUCS right up until her last moments as a member of the choir. In lieu of floral tributes, the congregation was invited to make donations to a social justice charity, in keeping with Amy's strong and passionate values. Memorial books were also provided to the family,

It was an occasion which made me very proud to be a part of the Intervarsity Choral Movement and of MUCS, and privileged to be a musician.

including a special book representing the members of the choir and some absent friends who had wished to have their condolences passed on to the family.

As a final tribute, the choir accompanied Amy's family and friends to Bunurong Memorial Park in Carrum Downs where they sang Tye's *Laudate Nomen Domine* as the casket was lowered into its final resting place. The combination of fine music and a glorious bright, sunny day made for the most beautiful and fitting of farewells.

The family were deeply moved that so many members of MUCS were able to participate in Amy's funeral and burial services, and have asked me to thank you all, and let you know how important MUCS' contribution has been to their being comforted at this difficult time.

Today was truly a celebration of a wonderful life, and a fond and fitting goodbye to a friend. It was also an occasion which made me very proud to be a part of the Intervarsity Choral Movement and of MUCS, and privileged to be a musician.

Our love is extended to Amy's sister Kathi, her brother Darren (both members of MUCS), and to her parents Paul and Frances, and all members of her family, as they fondly remember Amy's life with us, and rebuilt their lives.

The performance of Brahms' *Ein Deutsches Requiem* and Strauss' *Death and Transfiguration*, which will feature the Melbourne University Choral Society, the Royal Melbourne Philharmonic Choir and Melbourne Youth Orchestra on Sunday August 26 at 5 pm in the Melbourne Town Hall will be dedicated to Amy, as well as all others who have lost their lives. Members of the Parer family have been invited to attend this concert as guests, and this occasion will provide another opportunity for friends of Amy unable to attend today's services to pay their respects. All profits from the concert will be donated to the Anti-Cancer Council to aid cancer research.

Peace.

Andrew Wailes
MUCS Conductor & AICSA President
August 11, 2001

Sydney 2002 Intervarsity Choral Festival

(Incorporating the 53rd Intervarsity Choral Festival)

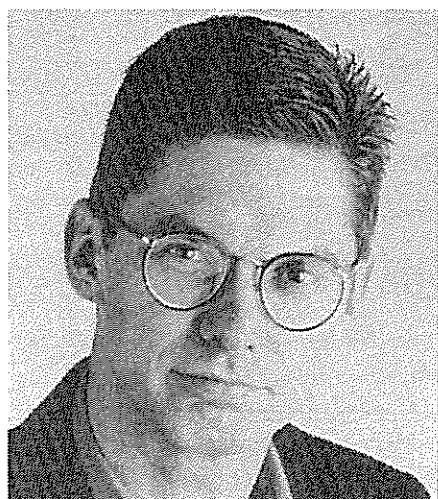
Hosted by Sydney University Musical Society, Macquarie University Singers
and the Musical Society of the University of Technology, Sydney.

Saturday, 19 January to Sunday, 3 February 2002

Sydney Intervarsity Choral Festival 2002 Committee

The full committee for the Sydney Intervarsity Choral Festival 2002 was elected on the evening of Wednesday July 25th 2001. It comprises the Executive Committee (elected in October 2000) and the Festival Committee (elected July 2001). As an association seeking incorporation under NSW Law we require an Executive committee to satisfy the Model Rules as set out by the Department of Fair Trading (which are the adopted rules of the festival). The Planning Officer also acts as a member of the Executive Committee in the position of Vice President.

Graham Abbott



Sydney's Conductor Coup!

Sydney IV 2002 is delighted to announce the appointment of Graham Abbott as Principal Conductor for the Rachmaninov *Vespers* concert at the 53rd IVCF. This popular and highly regarded Australian musician brings a new level of excitement and prestige to the festival. Now regarded as one of the finest conductors of his generation, with an enviable reputation in a wide range of musical styles and forms, in recent years Graham has appeared with all the Symphony Australia (formerly ABC) orchestras and most state orchestras, as well as various new and early music ensembles, and most of the nation's major choirs. A renowned Handel

Executive Committee

President: Jon Hogan-Doran
Treasurer: Hannah North
Secretary: Melanie Bishop
SUMS Representative: Ayla Erken
MUS Representative: Peter Hume
MusUTS Representative: Gavin Ward

Festival Committee

Planning Officer: Allison Moore
Social Secretary: Lisa Kyiet
Fundraising: Rachel Wilson
Publicity: Rachel Hardy
Transport & Billeting: James Walcott
Librarian: Andrew Corkill
General Assistant: Lauren Hyman
General Assistant: Nick Smith
Chorus Master: Ben Macpherson

Penny Stolp gets messy at the AIV PJs.



specialist, Abbott has conducted numerous works for Opera Australia. His overseas credits include acting Chorus Master of the Chorus of the Royal Scottish National Orchestra, Guest Conductor with the Edinburgh Royal Choral Union, and concerts with the Royal Scottish National Orchestra and the Ulster Orchestra. Intervarsity choristers will know Abbott from the spectacular Vaughan Williams *Sea Symphony* concert at Sydney 1995, and the *Songs of the Spirit* concert in Melbourne 1998, which featured excerpts from the *Vespers*. Abbott is also a distinguished educator, teaching conducting at the Victorian College of the Arts, the University of Melbourne and the Sydney Conservatorium.

Contacts

secretary@siv.aicsa.org.au
0413806959
convenor@siv.aicsa.org.au
0412058212
<http://www.siv.aicsa.org.au>
Box 124 Holme Building, University of Sydney 2006

Financial stuff

Registration fee: \$120.00
AICSA Levy: \$10.00
Camp fee: \$250.00/\$200.00

Important dates

Camp

Saturday, 19 January - Thursday, 24 February

Billeting

Thursday, 24 January - Sunday, 3 February

Workshops

Monday, 21 January (sessions I, II)
Wednesday, 23 January (sessions III, IV)

Masterclasses

Tuesday, 22 January (Sarah Hopkins)
Tuesday, 29 January (TBC)

Free Day

Australia Day, Saturday, 26 January

Academic Dinner

Tuesday, 29 January 7:00 pm - 11:30 pm

Concert

Saturday, 2 February (+/- Friday 1 February)

Recovery BBQ

Sunday, 3 February

Camp

Venue: Camp will be held at Weerona College located in Throsby Street, Gwynneville, Wollongong, in the scenic Illawarra Region of NSW, an hour south of Sydney. From Sydney, take the F6 Freeway south, then at the bottom of Mount Ousley, take the University Exit. From there, turn left and go down University Avenue, then left again to head up to the overpass, right at Porter street, through the roundabouts, left at Throsby Drive and finally left into our driveway.

Sydney 2002 Intervarsity Choral Festival

Saturday, 19 January to Sunday, 3 February 2002

Camp events: Welcome Party, Sculling, Sogball, Revue, Workshops, masterclass #1, Presidents' 'Survivor-Weakest-Big Brother-Boot Camp' PJs, IV Film Night, nightly movies.

Workshops

During camp you will attend four small group workshops. A wide selection of topics offers you your fill of music in a different and exciting way. We believe there will be an interesting new experience there for everyone – challenge yourself. Upon registration we will ask you to give us an idea which workshops interests you (and those that don't!). From this information we will program the workshops over the four sessions to try to maximise people's first choices. If you registered and paid the rego fee by December 5th you will had first crack at the spots available for each session.

Topics will be chosen from:

- Alexander Technique (Tara Chapman)
- Aboriginal music (Charlie Trindall)
- African music (Rachel Hore)
- Feldenkrais (David Hall)
- Improvisation & Jazz (Nicky Crayson)
- Conducting master class (advanced, small groups)
- Science of music and the voice (Sally Ireland)
- Voice production (Rowena Cowley)
- Accompanist workshop (Cathy Gibney)
- Choralography (Gill Falson)
- Advanced Sculling (OZ 2001 Champion)
- Sight-singing (Jeremy Powell)

Composer masterclass: Sarah Hopkins

<http://www.newalbion.com/artists/hopkins/>

Sarah Hopkins is undoubtedly one of Australia's most unique composer-performers. With a strong background and training in classical music, over the years she has moved into the realm of holistic music and developed a very



Kirsten's amazing hat at Adelaide IV

distinctive compositional voice. Sarah's compositions for choir explore the natural voice rather than the sounds of the classically-trained: resonant hums, deep-throated chants, the songs of the 'earth tribes': Aboriginal, Native American, African, Celtic and Mongolian. Her choral and orchestral compositions are regularly performed around the globe and her music is studied and performed in Australian schools and universities.

Composer masterclass: Paul Stanhope

Paul Stanhope (b. 1969) is one of Australia's leading young composers. He has completed doctoral studies at the University of Sydney with Australia's best-known composer, Peter Sculthorpe, and has also studied at the Guildhall School of Music in London, after being awarded the prestigious Sir Charles Mackerras Scholarship. Stanhope's music constructs a personal response to place and time within the context of contemporary culture. His music is inspired by a

diverse array of material ranging from the elemental and topographical to quirky aspects of popular culture. He writes: "My music presents the listener with an optimistic, personal geography ... whether this is a reaction to the elemental aspects of the universe (both the celestial and terrestrial) or the throbbing energy of the inner-city" (24 *Hours*, May 1998). Much of Stanhope's music aspires to the act of dance.

Choralography Workshop: Gill Falson

Choralography is the art of putting movement into choral performances. If you are a budding 'Choralographer' or if you feel you would like to improve your skills & understanding of movement, then this is the workshop for you. Trained in music and all aspects of dance, Gill Falson's career spans 40 years. Her special interest is in Dance for Theatre, particularly where movement is used to enhance the overall performance, but not necessarily featured.

Areas covered may include:

- responding physically to a variety of tempos and rhythms;
- using the dynamics of vocal lines;
- using the dynamics of tacet bars;
- punctuating phrases with movement, stillness or percussive sounds;
- becoming aware of one's physical place in an ensemble;
- moving as one in an ensemble;
- focusing on presentation while performing simple routines;
- entering and exiting performance spaces.

Free day: Australia Day 2002

Take the day off, grab a picnic basket, fill it full of delicious food, a couple of bottles of wine, a picnic blanket – and plenty of sunscreen – and make your way down to any part of the Sydney Harbour foreshore. Relax, soak up the

Continued over

Sydney 2002 Intervarsity Choral Festival

Saturday, 19 January to Sunday, 3 February 2002

Continued from previous page

sun, eat, drink and be merry, and enjoy the \$12,000,000 fireworks for free and the sights and sounds of Australia Day in Sydney 2002. Read my lips – NO REHEARSALS

Second week

Rehearsal venue: Holme Building, University of Sydney

<http://www.usu.usyd.edu.au/tvc/refectory/index.html>

Under the watchful gaze of the neo-socialist mural *Mankind* painted by Virgil Lo Schiavo, you will while away your time rehearsing for our final destination – the PCP. On the grounds of the scenic University of Sydney, close to the eating strips of Glebe Point Road and King St, the Holme Building is the perfect venue to rehearse and 'enjoy' your time in Sydney. Close to major transport hubs and with plenty of parking, and only minutes from the heart of Sydney.

*You know you've had a good time when...
(Jodie Lockyer insisted we put this in.)*

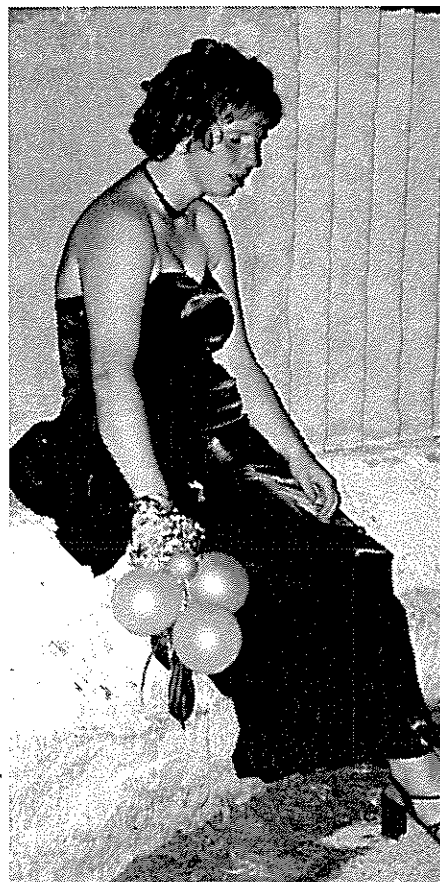


Photo: Peter Campbell



Photo: Peter Campbell

*Tim and Sarah: you're simply not having a good time unless you look like this.
(Is that the FUCS uvula I see on the right?)*

Publicity concerts

Incorporating our favourite songbook pieces (and hopefully some new ones), this will also give us a chance to perform in the heart of the Sydney CBD, to an audience of thousands. Incorporating techniques learnt during the workshops, and pieces from the composer masterclasses, we'll be showing off to the public – as well as the TV cameras – and helping out in selling tickets for the major concert.

Venue: Martin Place Performance Place

Time: 12:30 pm – 1:30 pm

Venue: Queen Victoria Building, George St

Time: 10:30 am – 11:30 am

Academic Dinner

Venue: The New Metro Theatre, George St, Sydney

http://www.metrotheatre.com.au/f_func.htm

Date and time: Wednesday January 30th, 7 pm-late

Theme: 'A Night at the Moulin Rouge'

Dress: Bohemian, Glamour, Sequins and Excess (or anything French)

Concert

Australian Intervarsity Choir

Conductor: Graham Abbott

Venue: St Andrew's Cathedral, Sydney

Date and time: Saturday, February 2, 7 pm (and possibly another 'preformance' on Friday, February 1 at 7 pm)

Repertoire: Rachmaninoff's *Vespers* (All Night Vigil), Op.37

Post-Concert Party

Venue: TBA

Recovery BBQ & Picnic

Venue: TBA

Attendance policy

In order to sing in the concert, all participants must attend all rehearsals in both weeks of IV. Camp-only participants (who may attend all workshops and masterclasses), or social-only participants, will be welcome to attend IV, but may not perform in the concert.

Watch this space!
Canberra IV is coming
4-20 July 2003

Reports

Canberra IV 2003

By Luke Murtagh

Greetings all choristers! The Canberra IV committee is working hard to produce a very enjoyable and exciting festival in 2003. We are all so excited that we have had to watch alternative arthouse films on SBS and take up yoga to calm ourselves down. As part of our initial meetings, we decided to have all committee members describe their fantasy festival.

Luke Murtagh (Convenor)

I would like to camp out at Yarralumla Lodge (Government House), and perform to the high delegates including our Governor General, Peter Hollingworth, and Prime Minister Kim Beazley [Oops! Ed.] (as well as a special visit by Queen Lizzy herself). Music would include a stunning performance of Vaughan Williams' *Mass in G Minor* for the first half, concluding with the *Martin Mass for Double Choir* in the second. After which, Kim Beazley promises \$200,000 annual funding for the intervarsity choral movement, and we all party by having dragon boat races on the lake, and having a flying fox going from the top of Black Mountain with splashdown into the lake.

Jeff Christensen (Secretary)

I dream of a festival where all the registrations come in early; where nobody has anything to complain about to the Ombudsman (unless they are particularly beautiful); Llewellyn Hall will have that organ they have been talking about for years; and a festival which doesn't make a tremendous loss.

Jon Price (Librarian)

There will be individually-dedicated signed performance scores for every chorister attending. The scores will be note-perfect, bound in leather and cost \$2.36. The songbook for the IV will make the SCUNA songbook look emaciated and will have a favourite song for everyone. Assistant librarians will be Emmanuelle Beart and Adam Cooper, wearing nothing but black spangles...

John Lloyd (Fundraising)

I have a dream...of the London Symphony Orchestra paying to play with the IV choir. Where multinational corporations are lining up to be associated with

choristers. There are strange things in the IV bags that nobody can identify and cannot guess the purpose of. I dream of a land where beer is free, high energy drinks grow on trees and champagne comes out of fountains.

Shelby Armour (Camp Officer)

It is a warm but not hot summer festival. A 100% effective vaccine for the lurgi is invented and public health officials vaccinate the entire IV population beforehand. The deposed government has no use for The Lodge so we camp in there for the whole IV. There is no need for billeting to be organised since the lodge is just fine. Any overflow can camp in the Prime Minister's suites at Parliament House. The committee is camping in the Speaker of the Senate's suites. The camp is a luxurious house with first-class cooking and nutritious and yummy vego food. We are rehearsing in the House of Representatives and sculling in the Great Hall at Parliament House (since there's an easy-access tunnel between the camp and Parliament House). Sogball happens within the grounds of The Lodge because the grassy slopes of Parliament House are deemed to be too steep. The Camp Officer's company gets permission to hold the Academic Dinner inside the 70-metre dish at the Deep Space Tracking Station and the festival parties under the stars in the upturned dish. The Governor General has us over for tea daily.

Jenny Sawyer (Social Secretary)

I envisage howlingly wild parties, an elegant academic dinner followed by a fabulously inelegant raunchy party. I see Twister, beer, jelly wrestling, wine tasting, a sex tour, lawn bowls, paddle boating, roundabout races, karaoke, food and sleep, but even in your sleep you WILL party! We will not tolerate lurgies. Soc Sex recommends gargling with Stone's Green Ginger Wine :-)

Tony Guyot (General Assistant)

I dream of an IV that finds the answer and that makes the question worthwhile. All participants recognise themselves in each other and resolve all their differences in one great, enduring group hug. We sing songs of kindness and the world comes to understand. President Kernot (Oops again. Ed.) is our patron and does policy research for us.

David Gibson (SCUNA Liaison)

Having planned a flawless festival by

March 2002, the CIV committee moves onto achieving world domination. Using an army of specially trained cloned mutant gerbils, this is accomplished neatly by day 1 of the festival, establishing the Choral Socialist Republic of Everywhere. Camp is held in the Loire, and the concert in the newly commandeered Carnegie Hall. The CSRoE allocates billions to fund research to find a cure for the lurgi.

As you can see, with our creative lateral thinking, we are sure to have a fun and exciting festival in store for you. We will keep you posted with further developments. Look forward to seeing you all at Sydney IV.

Love,

The 54th AIVCF Committee.

**IV will be happening in
Canberra from 4th July to 20th
July 2003**

Canberra IV committee changes

Folowing our AGM, there are a couple of minor changes to the committee. Contrary to an earlier email, it has been decided that I will continue to convene from Sydney, with a review by the committee in April 2002 to consider the long-term practicality of this policy.

Canberra IV 2003 committee

Convenor: Luke Murtagh
Secretary: Jeff Christensen
Treasurer: Nahgual Bell
Concert Manager: Nadeena Beck
Librarian: Jon Price
Fundraising Officer: John Lloyd
Publicity Officer: Vacant
Social Secretary: Jenny Sawyer
Camp Officer: Shelby Armour
Transport and Billeting: Liz Williamson
General Assistant: Tony Guyot
SCUNA Liaison: David Gibson

I am happy to report that things are progressing nicely, and we are excited about the festival in 2003. More details will be released at Sydney IV.

Look forward to seeing many of you there.

Cheers!

Luke Murtagh

Society Reports

AUCS

No report or committee list was received for Adelaide University Choral Society.

FUCS

No report or committee list was received for Flinders University Choral Society.

MonUCS

No report was received for Monash University Choral Society

MonUCS committee 2001-02

President: Clare Hughes

Secretary: Alasdair Bryant

Treasurer: Jordan Kane

Social Secretary/Camp Officer: Simone Sharpe

Concert Manager: Amanda Dunning

Publicity Officer: Erin Hawthorne

Librarian: Andrew Scott

Fundraising Officer: Maria Mastwyk

Assistant Librarian: Sharyn O'Connell

General Assistants: Larissa Hammer and Luke Ottrey

Please note MonUCS' new postal address at the rear of this edition.

MUCS

Since February, when the MUCS flock came home from AIV, we've focussed on learning Handel's *Judas Maccabaeus* and recruiting freshers. Both these ventures have been highly successful. The freshers have joined in their large numbers (we have about 250 members, a significant majority of whom are freshers), and many have been coming to pub and coffee, and getting involved in the 'extra-curricular' life of MUCS.

Judas has proved to be a rewarding work to sing – it's not too scary, but has lots of fun fugues and emotive choruses. We've been capably led through the music by Andrew 'Foetus' Wailes (waving his stick at us for his ninth year or so), and Athalie Haydon, our spiffy new accompanist tinkling on the piano. We're also lucky to have Michael 'God' Winikoff and Sarah 'I haven't been Librarian or Treasurer yet' Chan at hand whenever we need extra musical help. *Judas* was performed on Saturday May 26th in St Paul's Cathedral. Our serious singing has been supplemented by music from our beloved *Crints* songbook, which has been well used in both rehearsal and pub this year.

MUCS has found a new watering hole: after an arduous pub-crawl in February, we chose Percy's Bar for its ambience and lack of other drinkers. We've hit it off well with our new pub, earning ourselves \$1000 in one night from pub singing (plus \$100 cash, but most of that seems to have been drunk somewhere between pub and the cashbox)!

In other fundraising, we raised a few hundred dollars from a recent bulb drive – I highly recommend other societies look into having a bulb drive in March-April (next year). It's an effective way to raise money from pockets other than choristers' own. [Perhaps you could get CIG to sponsor the nitrous oxide supply – Ed.]

Camps have been at our two (affordable) well-loved sites, Polana and Lomandra Park. Banging at meals has been prominent, the freshers have been introduced to 'Never-Never' and 'Botticelli', and the reviews on Saturday nights have been steadily improving in length, and in quality (if that's the right word for tastelessness). The recent *Juvenile Maccabaeus* will make it hard not to sing 'Tune your farts' (for 'Tune your harps'), and the take-off of the committee was perhaps harsh, but amusingly accurate.

A competition, called 'Survivor', was run from fresher camp to rehearsal camp, to encourage freshers to get involved in MUCS (thanks MonUCS Trev for giving us the idea). The competition required participants to perform a MUCS-related task each week, ranging from fundraising, to contributing to *SCUM*, to meeting with MUCSers during the week. The task of performing at the revues at both camps helped to make this year's revues entertaining.

Members of MUCS were involved in the inception of Pubfest, and the committee has given its thumbs-up to the idea, although it is being organised autonomously by a collective. Pubfest should be heaps of fun (I hope there's more information somewhere in this edition of *Erato*), and I hope many of you decide to come and visit us in Melbourne.

Musically, after *Judas*, MUCS is pleased to have been engaged by the ABC to perform excerpts of Handel's *Israel & Egypt* with the Melbourne Symphony Orchestra and conductor Graham

Abbott. This performance in the Melbourne Concert Hall will take place on August 25, and will also involve members of MonUCS and the Royal Melbourne Philharmonic. The day after, on Sunday August 26, MUCS is combining with the Royal Melbourne Philharmonic and Melbourne Youth Orchestra for a performance of Brahms' *Ein Deutsches Requiem* in the Melbourne Town Hall. This concert is the Anti-Cancer Council's Daffodil Remembrance Requiem and will raise money for cancer research. Earlier in the year MUCS were invited to participate in the ABC's historic performance of Mahler's eighth symphony in the Royal Exhibition Buildings as part of Centenary of Federation festivities. Although only a small number of MUCS choristers performed, it was a great honour for the choir to be invited and was a testimony to the choir's increasing recognition. At Christmas, we're planning a combined concert in St. Paul's Cathedral on December 15 with the Stonnington Symphony and MonUCS (at last!), but details are still sketchy. In between our major concerts, as always, MUCS has numerous extra gigs. These included three Queen's Birthday weekend concerts conducted by AFW (involving the most regal of British music) in Melbourne and Geelong and featured the Australian Classical Players and impersonator Gerry Connelly.

Congratulations and many thanks to the outgoing committee. It hasn't been an easy year, but it's been rewarding and I think we should be proud that we got through together and achieved a great deal. In particular, I mentioned in previous editions of *Erato* that MUCS has had trouble retaining freshers in recent years, and I think the outgoing committee has done a superb job in reversing this trend.

Finally if any one in the AICSA community is ever in Melbourne on a Wednesday night, feel free to come and see us either at St Mary's College West Hall, or at Percy's after rehearsal.

Felicity Groom, outgoing President, MUCS

Additional material provided to update article.

PS: On a personal note, I thought AIV was brilliant, congratulations guys.

Society Reports

MUCS Committee 2001-2

President: Andrew Finegan
 Secretary: Amy Parer
 Treasurer: Rohan Wilksch
 Social Secretary: May Jasper
 Librarian: Kim Asher
 Concert Manager: Olie Lamb
 Camp Officer: Pennie Hume
 Publicity Officer: Esther Chan
 Fundraising Officer: Sian Smith
 Immediate Past President: Felicity Groom
 Groom
 General Assistants: May Jasper and Julie Waugh
 Scum editors: Felicity Groom, Anh-Dao Vlachos and Jenny Newton
 Archivist: Emily Johnson
 Morals Officers: Bron Gondwana and Hamish Taylor

MUS

Although it has been a while since our last society report, for the sake of brevity I won't attempt to cover more than the last 12 months or so. During this time, we have not only performed the usual number of our own concerts and university singing duties, but have also developed a relationship, along with Willoughby Symphony Choir (WSC), with the Australian Philharmonic Orchestra. This has seen the two choirs perform in the Sydney Opera House for three 'Best of British' concerts in October 2000, three Rodgers & Hammerstein concerts in March this year and with two more series of three concerts to come ('Autumn Serenade' in early May and another 'Best of British' in November). It's not all roses, mind you - performing a concert with only one hour of rehearsal in the venue and with the orchestra is somewhat exciting to say the least!

Our last annual major concert on campus (June 2000) included Britten's *Rejoice in the Lamb*, Dvorak's *Mass in D*, Op. 86, and various English Renaissance anthems. One reason for the choice of works for this concert was to make use of Macquarie University's new Copeman-Hart Organ which performed very well - as did the organist, Mark Quarmby, when coping with a sudden loss of power to the instrument.

In August 2000 MUS combined with SUMS, WSC and the Willoughby Symphony Orchestra and were conducted by Simon Kenway in a perform-

ance of the Berlioz *Te Deum* in the Sydney Town Hall.

Last year we also put on our traditional Christmas concert 'Wolcum Yole!'. This time we performed Charpentier's 'Midnight Mass' as well as the traditional Christmas carols. As an added feature, we tried this as a catered event - substantial food, Christmas pudding and champagne. This went over very well with both the choir and the audience although it caused our newly elected president, Borys, just a little bit of angst when the caterers managed to be very late!

We are currently rehearsing for our annual major concert (May 26th) in which we are performing Rossini's *Petite Messe Solennelle*. For those who know nothing about this piece, it is not exactly small (about 85 minutes) and it's not at all solemn, being opera in the guise of church music. Rossini himself didn't seem sure whether it would get him into Heaven or Hell! Our rehearsal camp will, naturally, be devoted only to this work...and the odd bit of partying and revue etc. We still have our camp at Berringa in Grose Vale as it is very much suited to a choir our size and is in a beautiful bushland setting.

Talking about the size of the choir, this year we seem to have done something right! The choir has just about doubled in size since last year and many of the new members are students.

For the rest of the year, we have a few things already settled. There are the 'Best of British' concerts in November and, also in November, MUS will combine with Ravenswood Girls' High Choir and Orchestra and the Taverner Consort to put on Britten's *St Nicholas Cantata*. Finally, MUS is looking forward to co-hosting the Sydney IVCF in early 2002.

MUS has been very busy!

Corinna Horrigan, Newsletter Editor,
 with Borys Shuter, President, MUS

MuscUTS

No report or committee list was received for the Musical Society of the University of Technology, Sydney.

PUCS

PUCS has had a very full but fun twelve months, most of which was spent under

the illustrious guidance of Michelle John. She not only held everything together, at times single-handed, but she is still happy to put up with committee life as IPP. Thank you Michelle! Prue Ashurst has also joined us as conductor and brings with her not only considerable conducting talent and experience but vast energy and enthusiasm. As a PUCSter from times past who has returned she goes to prove that PUCS is very difficult to get out of your system.

Musiki Mwanana

2000 began with *Musiki Mwanana*, a concert of African music in April featuring parts of Fanshawe's fantastic *African Sanctus* and other African or African-inspired pieces. The *Sanctus* had particular challenges as it required us to sing along to a recording of African singing and music, but the greatest challenge proved to be Deredjeff Dubar, the African drumming band we performed with. They played one number that lasted 40 minutes and it was only one of many they played! Though it was very late by the time we ended, the audience left happy; who can sleep through a drumming band anyway?

Nevsky

June saw a Russian spectacular with WASO where we combined with other Perth choirs to form the WASO Youth Choir. We performed Prokofiev's cantata *Alexander Nevsky* and the world premiere of Australian composer Matthew Hindson's *pi*. The Hindson was a challenge, but we enjoyed it. The Nevsky was a joy to sing and went down a treat with a very full Perth Concert Hall.

Mozart Mass

The wedding of the year was in October when we sang Mozart's *Mass in C Minor*, believed to be the mass he wrote for his own wedding. We had Winthrop Hall decked out with huge floral arrangements and sponsors lent us wedding gowns which models paraded during interval. The publicity for this concert saw the first PUCS photo shoot as we took our (male) model and made him pose on a Sunday morning outside a popular beachside café, stripped to the waist and in Amadeus-style wig and full makeup.

Christmas

Christmas was a busy time of year as always as we sang carols every night

Society Reports (cont'd)

from the 17th of December to the 24th. The 17th was the APEX Carols by Candlelight in which we were the featured guest chorus. A great time was had by all, especially Santa who seemed to have had a few before his surprise appearance on stage and a local news-reader who told some surprisingly off-colour jokes. The few numbers that we sang impromptu, without words or music, added to the excitement of the night (never trust a conductor who makes you stand up even though there is nothing more to sing). We also learnt how to sing without a backdrop or roof on high scaffolding, which was good practice for our Christmas Eve gig at the Perth Zoo. PUCS' professionalism shone through some rather poor organisation by those hired to coordinate the gig by the zoo but the public flocked to the zoo in their thousands to enjoy fantastic singing and the chocolate of the sponsor, Cadbury. In between these two gigs devoted members of the choir turned up at the hotel at Burswood Casino to sing carols. This gig is all the more fun for being in between the cocktail lounge and the Irish pub.

This year saw a good number of PUCSters making the trip to Adelaide for IV. A fine time was had by all. We are currently busy rehearsing for a CD recording. Other events for this year include a winter theme concert featuring music by Rutter and Vaughan Williams where we intend to serve mulled wine for the guests. In October we will be performing loads of Vivaldi at our 'Venice' concert.

On the social side, we welcome with happy smiles all the new PUCSters. It is great to have a heap of fresh faces around! We recently had a fabulous social camp to welcome these wonderful people and everyone is looking forward to the rehearsal camp in two weeks.

Cheers!

Anna Macey, President and Bronwyn Ife, Secretary, PUCS

PUCS Committee 2001/2

PUCs Committee 2001-2002

Caretaker President (until rehearsal 1, 2002): Suzannah Williams

Treasurer: Joel Mendelson

Secretary: Lucy Brennan-Jones

VP/Camp Officer: Roxanne Hughes

Concert Manager: Karl Aloritis

Asst Concert Manager: Jocelyn Kuan
Publicity Officer: David Riley
Asst Publicity Officer: Claire Chinery
Librarian: Kylie Kerin
Asst Librarian: Penny Wilson
Social Secretary: Kaarin Patterson
Dischord editor: Judith Maitland
OCM Archivist: Miriam Allen
OCM Fundraising: Cheryl Lee
I.T. Officer: Scott Membry

QUMS

We've been doing lots of exciting things, but I'm not going to tell you anything about them.

Oh, all right then - you twisted my arm.

We're doing three main concerts this year, because a change is as good as a holiday, or so I've heard. Next time we have Bikini QUMS On The Beach, I might believe it. Happily, this means we'll be having an extra PCP this year - joy! Our recruitment drive this year went terrifyingly well, but everybody got their yellow QUMS membership card in the end.

The first concert, what we are rehearsing for now, is entitled 'British Songs for all Folks', and will have two performances - one in Brisbane, and we're also hitting the road for a concert in Laidley. We'll be performing works by Rutter, Elgar and Grainger. Rehearsals are going great guns, both with our conductor Brett Holland and his stand-in, Lee Norell. We number around 90 singers these days, and it's a beaut sound.

The following two concerts will comprise a selection of choral chestnuts in the middle of the year (The 'Schmaltz' concert), and Schubert's Mass in something-flat-or-minor with Our Chums, the Brisbane Philharmonic Orchestra.

Our rehearsal camp this year was an exuberant mix of rowdiness, singing, quaffing and pork pies. I personally ate half a pig, wrapped in pastry. We love our new freshers, and they love us - it's nice to see so many new faces.

Apart from that, everything just rocks. We heard good things about the SIV promotional Easter weekend from our setchertary Sam Coetzee, who's also going to be managing the QUMS 90th celebration next year. You're all invited,

of course!

The weather continues clement. I trust this missive finds you in good health.

Rob Kearney, President, QUMS.

ROCS

Herewith a report from the RMIT Occasional Choral Society, affiliated at AIV 2001.

Those of you who were not at Adelaide IV (or were not paying attention) may be asking: what is ROCS?

The RMIT Occasional Choral Society is the latest addition to the AICSA fold. It was formed at the end of 1999 by a handful of students and staff at the RMIT city campus. After a few small carolling performances in December that year, the group began to prepare for their first major performance in May 2000.

This concert was entitled 'Vocal Music of Three Millenia' and included Gregorian chants, music of the Renaissance (Byrd's *Mass for Four Voices*), and premieres of new works by members of ROCS: Michael Winikoff's *Alleluia* and *Missa Prima* by our President Sandra Uitdenbogerd, accompanied by synthesiser and percussion. The choristers of ROCS were augmented by a number of singers from other Melbourne choirs, making a total of around 30 performers.

Other performances in 2000 included an appearance at RMIT's 'Global Echoes' night, where we performed a range of music from different countries, and the Melbourne Fringe Festival 'Plummet' event, where again we premiered one of Sandra's compositions.

For our Christmas concert that year we performed Britten's *Ceremony of Carols* and assorted Christmas music from medieval part-songs to carols. Again, a few members of other choirs supplemented ROCS members for this concert. The group of approximately 20 singers was accompanied by harpist Alannah Guthrie-Jones and instrumentalists on keyboard and violins.

A few ROCS members were in attendance at Adelaide IV, where we managed to field a sculling team for a couple of events, and where I was obliged to act as a stand-in for the President's PJs, due to Sandra's absence! Hopefully next IV will see increasing numbers of ROCS members participating.

Society Reports (cont'd)

An ongoing problem for ROCS during the past year was low numbers of singers. This problem is no doubt common to most fledgling choirs, particularly those where most members have little previous choral experience. We were lucky to have the help of more experienced singers from other choirs to help our members gain confidence even in a small group.

This year, 2001, our recruiting during Orientation seems to have been quite successful. Numbers at rehearsal are slowly but steadily growing, with a few new members coming along each week. We are currently preparing for our first performance of the year, 'Out of Africa', to include gospel and spirituals, traditional African music, and some jazz and blues thrown in. This style seems to be very popular with most of our members, so hopefully we can expand on that to gain more devoted singers and even encourage them to attend SIV 2002!

Sarah Chan, Conductor, ROCS

ROCS committee 2001/2

President/Acting Concert Manager:

Sandra Uitdenbogerd

sandrau@rmit.edu.au

Secretary: Monique Respini

m_respini@hotmail.com

Treasurer: Alison Blackburn

alison@cs.rmit.edu.au

Vice President/Membership Officer/

Publicity Officer: Kirsty Best

kebest@alphalink.com.au

Conductor: Sarah W Chan

s.chan11@pgrad.unimelb.edu.au)

Choir Guru: Geoff Best

geoff.best@rmit.edu.au

Librarian: Michael Manh

m.manh@rmit.edu.au

SCUNA

Last year was an exciting one for SCUNA, starting with the return of an old favourite, *Carmina Burana*, and ending on a huge high with our performance of Bach's *Mass in B minor*. Our first concert, *Carmina Burana* and Bernstein's *Chichester Psalms*, was held on the 13th of May. This drew a large number of new members, bringing SCUNA's active membership to around 110 for a time, the largest it has been for at least the past four years. While not all those who joined for *Carmina* stayed in

the choir, our membership did remain larger than usual for the remainder of the year. We had an excellent audience for the concert of around 650. The concert was originally scheduled to take place on the 11th of May (a Thursday), due to unavailability of the venue on Fridays or Saturdays. The date was changed quite late when a cancellation made it available on the 13th. Unfortunately, this change caused some difficulties with orchestra and soloists leading us to incur some unexpected costs. Because of this, we made a moderate loss on the concert, despite the good audience.

SCUNA was also asked to provide the chorus for the Canberra School of Music ('Budget Opera') production of *Figaro's Wedding*, which occurred during this period. A contingent of eight SCUNA members duly performed this role, with our conductor also assisting with rehearsal and conducting for this production. This year, Budget Opera will be performing *Così Fan Tutti*, with a twelve-voice chorus once again drawn from SCUNA, and with the similar involvement of SCUNA's conductor.

Our second concert for the year, scheduled for the 2nd of September, was originally to be the Fauré *Requiem*, the Duruflé *Requiem* and a set of seven songs by Poulenc. Eventually, due to difficulties obtaining sufficient scores (both the Duruflé and the Poulenc are still under copyright, and hence have an exclusive publisher), only two of the Poulenc songs were performed, and by a reduced chorus. The concert took place in St. Andrew's Presbyterian church, which was filled to capacity. Unfortunately, said capacity was not terribly large, and financially the concert resulted in a very small loss. In July, we also found ourselves having to hold an EGM to replace the choir's entire executive (due to the illness of President Mark Williamson, the overseas travel of Secretary Jeff Christensen, and the elevation of Treasurer David Gibson to President).

The final rehearsal period was totally devoted to Bach's *Mass in B minor*. Despite some understandable qualms about the ambitious nature of this work (understatement of the year!), the choir was exhilarated by the challenge and put

in a lot of effort, including several extra weekend rehearsal days in addition to our regular camp (held near Bateman's Bay). While it was felt to be necessary to omit one movement from the performance, it was otherwise felt to be a very successful concert. It was certainly the musical highlight of the year, although unfortunately it also resulted in a financial loss.

Our AGM, held in October, was enlivened by the passage of a harassment policy, apparently the first for an AICSA choir. While it is obviously not the best that this was felt to be a necessary addition to our constitution, we hope that it will help to keep the social juggernaut that is SCUNA running smoothly in future.

After all this excitement had passed, we kept ourselves occupied over the Christmas break in finding a new conductor to replace Tobias Foscett, who has moved on to a position this year as an assistant conductor at Opera Australia. He will be moonlighting as guest conductor for our September performance of Verdi's *Requiem*, which we will be putting on in conjunction with the Canberra Grammar Schools. We thank Toby for his efforts in four years as musical director of SCUNA, and wish him all the best in his new ventures.

In exchange, we now welcome Christoph Moor as our new conductor (thanks go to Belinda Ketley, secretary extraordinaire, for her efforts in leading the subcommittee and selection panel, and to the other choir members who assisted). Christoph is a postgraduate student at the CSM and has experience as a choral conductor in his native Switzerland. SCUNA is undoubtedly a very different experience for him, but he seems to be coping well with the shock... He enjoys the challenge of bringing an amateur choir to performance standard, and is also a welcome addition to the social scene.

In musical news, we have had our first concert for the year, in early April: an a cappella performance with the theme 'Old England and Scotland in Music and Verse'. The program was an eclectic mix of singing, verse readings, and instrumental interludes from a local renaissance group. Christoph put in an heroic effort in programming and rehearsing this concert in a time frame which was

Society Reports (cont'd)

probably too short, but we were pleased with the way things turned out, and the performance was well-received.

The decision was made to have an early 'mini' concert because our first major concert for the year is not scheduled until the end of June, due to difficulties with venues. We will be performing Mozart's *Requiem*, together with Peter Sculthorpe's *Sun Music* (for voice and percussion). The program seeks to explore the theme of existence before and after death, and we are planning to include a multimedia presentation to accompany the Sculthorpe. This style of program is somewhat of a departure for SCUNA and we are very excited to see how things turn out.

On the organisational front, we have had some unavoidable committee hiccups, with various resignations and reshufflings in the early part of the year continuing an unfortunate recent trend towards mid-term handovers. These included our president, David Gibson (continuing in that role from last year), who had to resign due to work commitments. He was replaced by Liz Williamson, previously publicity officer. Our treasurer has also recently resigned and (at time of writing) is yet to be replaced. However, other than this trifling vacancy, committee is operating with all positions filled (astute readers will notice that we have also benefited from an influx of the best Adelaidean stock).

Liz Williamson, President, and David Gibson, Immediate Past President

SCUNA committee 2001

President: Liz Williamson
Secretary: Belinda Ketley
Treasurer: Vacant
Concert Manager: Charis
Publicity Officer: Kathryn James
Librarian: Jeff Christensen
Camp Officer: Emma Skelton
Social Secretaries: Nic Smelt, Erica Cartledge
IPP: David Gibson
Oyez Editors: Matt Hodgson and Tracy Dixon
New Member Representative: Kitty Lee
Morals Officer: David Ham
OCMs: Julian Grodzinsky and Tony Guyot
Conductor/Musical Director: Christoph Moor
Répétiteur: Elizabeth Wilson
Harassment Contact Officer: Matt Hodgson

TUMS

Salutations, the dawn of a new century. The end of one great era, and the birth of the new. Well...maybe. Anyway the end of 2000 saw a great many changes to TUMS. Firstly was our new committee, with an actual student president (the first in quite a number of years). Although our much-valued 'older' members are still with us and providing invaluable support.

TUMS had quite a successful paid gig with the Moonah Performing Arts Centre in September 2000, where no costs were born by TUMS. There were some difficulties with the venue however and we ended up being relocated to the Salvation Army Hall down the road. This meant a smaller audience, but it still looked pretty good, because they choir reclined on a spacious stage :)

There had been a planned collaboration between TUMS and some local Sandy Bay parishes for a Christmas concert/Mass type thing, but negotiations took a little too long for any real plans to be made in time. Although it is still an idea for next year – as a good reason to expand the TUMS Christmas Carol repertoire – no more Rudolph!

Unfortunately for TUMS, Greg Caliber, who was our musical director for three semesters, decided to leave us at the end of the Christmas period. Greg has two other community choirs, and full-time employment meant that a few commitments had to go. TUMS wishes Greg all the best in his future plans.

While leaving us with very little to find a new MD, Greg helpfully provided contacts who were interested in the position; our current MD, Simon Read, was chosen (although as the TUMS president happened to be enjoying herself at AIV the actual appointment did not occur till the week before Uni. went back!). Oops! We also had to get a new répétiteur, Fiona Radford a piano student from the Conservatorium.

Simon majored in composition in his degree at the Conservatorium of music and is the current conductor of the Hobart City Band. While Simon has not had much experience with choral conducting, his enthusiasm and general skill are plainly visible. Simon is actually scoring a sting accompaniment to a Purcell funeral march for our first concert. Simon also has plans for two concerts for second semester, finishing with an accompanied Bach cantata...hopefully. Either way I'd like to say on behalf of TUMS how much we

are enjoying having Simon and all his wonderful ideas working with us!

O-Week 2001 at Tasmania Uni. was a bit rainy but there was a steady interest shown in the TUMS stall (steady, not continuous). Although most inquiries were by people interested in a University Orchestra, which could work in TUMS' favour if one is organised. However, despite quite a number of new members on the first couple of rehearsals our numbers have dropped down somewhat. (Although there are still a few more than last year.) It is more of a retention problem than anything else, but we're hoping Simon can help with that.

It has been recognised within TUMS for quite a while that our links with both the University community and the greater Hobart community have not been very strong. Indeed many uni. students had not even heard of the choir. This is a big issue that TUMS will be looking at. A Student Art and Cultural Week that is being organised by the Activities Council is giving uni. clubs and societies the chance to exhibit their skills in September. TUMS is looking into being one of the 'Classical Performers' for the week.

TUMS is also currently designing a new T-shirt. We voted on our favourite design at the last rehearsal - sadly the 'teletummie' design was just beaten by our winner - but you'll have to wait and see what it is! This aim of the new T-shirts is to have a nominal 'uniform' for us to wear for our publicity sings and busking, and also hopefully for general advertising about the place. While TUMS finances mean it will be a 'print as you pay' system, there are plans to have a limited amount to T-shirts available for the Market Day at SIV.

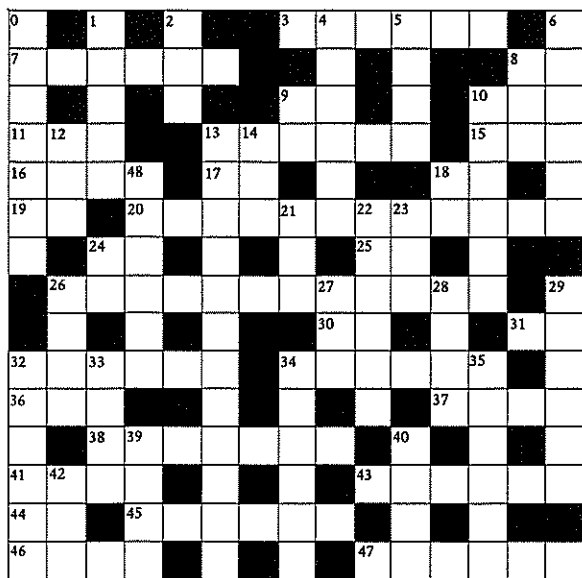
TUMS has a new guest book on our (semi-)updated web site, so pop along if you wish and leave us a greeting or two; that would be great! I keep pestering our lovely web site controller to get our upcoming dates on the site as well, but I think that's still happening. Y'all better check just to make sure!

I hope that keeps you satisfied till the next *Erato* issue.

Penelope Stolp, President, TUMS

TUMS Committee 2001-02

President: Penny Stolp
Secretary: Jeremy O'Reilly
Treasurer: Michael Kregor
Vice President: Vacant
Concert Manager: Nick Bester
Social Secretary: Caro Field
Publicity: Howard Oettle
Librarian: Renée Badcock
General Representatives: Michael Stephens and Paul Hubbard



ACROSS

3. Nickname of A Wailles (6)
7. MIV 1998 Convenor (6)
8. AFW just can't say ... (2)
9. Andrew Wailles still gets asked for this at bars (1,1)
10. Is me! (3)
11. Wire loses head in anger (3)
13. Was diagnosed with a betacarotene deficiency (6)
15. Insect like American aunt (3)
16. Bad slip of the tongue (4)
17. Dr 007 (2)
18. Is he? (2)
19. Phone home (2)
20. AICSA President (6,6)
24. Current, trendy, hip (2)
25. Initially a wanker (1,1)
26. This prominent chorister once caught a chip while fishing at a rehearsal camp (6,6)
30. Size of envelope (1,1)
31. AFW's one degree (1,1)
32. Has a life membership to Tan Trum tanning salon (6)
34. Common name of *Andrewii wailensis* (6)
36. Ron goes back north (3)
37. Had a name change on the road to Damascus (4)
38. Descendent of Polish dissident Andres Waleśa (1,6)
41. A capital tomato (4)
43. Which Andrew consorts with the Sydney Gay Mafia? (6)
44. Dashing (2)
45. A w*cker (6)
46. Rag, St John's, etc (4)
47. A member of ANUCS (6)

DOWN

0. 1994 Minifest Pub Off (1, 6)
1. A no A Wailles (5)
2. Novel directions (3)
4. Conductor of Royal Melbourne Philharmonic (6)
5. To understand Biblically (4)
6. Prenatal infant (6)
8. No, Frankly (3)
9. A Wailles's is very large (2)
10. He helped coordinate the massed singing for 2 AFL Grand Finals. Adelaide won both. (6)
12. Slowing down (3)
13. Was to conduct The Wiggles' 1999 Christmas Concert. Rejected because better looking than Jeff Phat (6,6)
14. Not, no, neither,... (3)
18. -lateral (2)
21. 3-letter word beginning in e and ending in w (3)
22. Otherwise known as the Twigmeister (6)
23. Leather puncher (3)
24. Descriptive of Wailles's attire 18 months ago (2)
26. An ancient Italian year has no match (4)
27. Much about nothing (3)
28. Eastern Metropolitan University Singers (4)
29. Complete the name: Diana, Princess of ... (6)
32. Tyrrell's Long Flat Red is the favoured wine-style beverage of this IV identity (6)
33. A wee drop (4)
34. This well-known individual

Erato editorial policy

Suitable material

1. Society reports (check *Erato* 85 for where to begin them).
2. Festival reports, especially from the Executive and, for levity, the Soc. Sex. A big yay and well done to Sarah and all on the AIV committee for what by all reports was a fabulous festival.
- Other upcoming festivals please report anything you feel you can.
3. Plans or reports for any (un)official IV-related events.
4. Really good photos of the choir at work or play. Supply these as prints, or email TIFF or high res JPEG files of not less than 300 dpi at reproduction size. Scan them in B&W.
5. Personal IV experiences are entertaining, and offer a unique and refreshing perspective on our weird family gatherings. 'Fresher's First IV' pieces are excellent examples, and great for recruiting people at O-Week and getting them along to their first IV.
6. Details of web sites of interest to choirs and choristers. Musical stuff, and individuals' pages containing scanned photos, are excel-

performs compellingly lifelike impressions of famous identities including Kamahl, Fozzie Bear, Andre de Quadros, Abdul Qadir, Beaker and Rodney Hogg (6)

35. Salty seaman? (6)
39. Float like a smell (4)
40. Expletive employed while mending socks (4)
42. Bluer blues, whiter whites (3)
48. How to get a head in life (6)

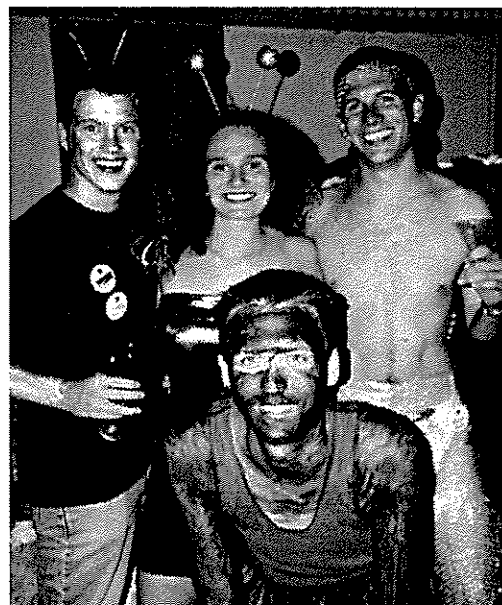


Photo: Peter Campbell

Blue Birch and extraterrestrial life-forms at AIV

lent, and share info and pics without the hassle and expense of publishing them all in *Erato*.

7. Good bits from society publications.
8. Info. on upcoming events and concerts that might be of interest to *Erato* readers.
9. Articles or letters on any issue you or your choir might have: 'AICSA are crap/doing a great job'; 'Big/small choirs/festivals get my goat!'; 'Speaking as a mother of four, Hawking's quest for a grand unifying theory of the universe is a load of bollocks...'; or replying to something from a previous issue. You get from *Erato* what you invest in it. To save time re-keying, send material in Rich Text Format, as Word files, or embedded in the body of the email (if short enough). Send disks rather than printouts.

Deadline

The next edition of *Erato* is scheduled for 15th April 2002. The deadline for submissions is exactly two weeks before that time: 31st March 2002. Material received after that point will be retained for the following issue.

Winston Baskerville Todd
Erato Editor

Wilt's Week

On TV



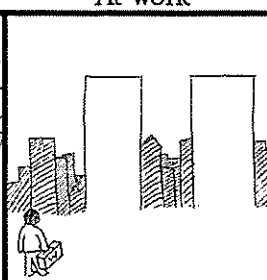
At the movies



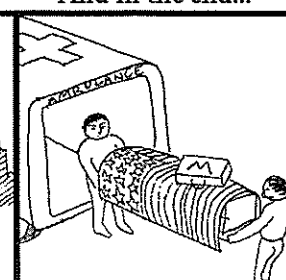
Globally



At work



And in the end...



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

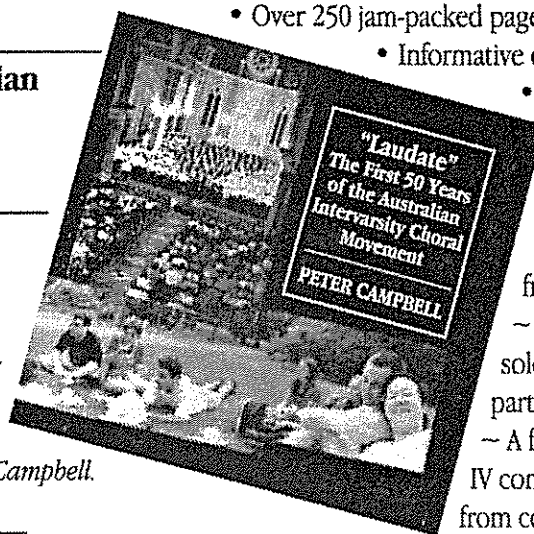
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 - ~ A full list of all works sung at IV concerts, along with extracts from concert reviews
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PO Box 4194
Melbourne University Vic 3052

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Box 124 Holme Building
University of Sydney 2006
www.siv.aicsa.org.au

Canberra IV 2003 (4th July to 20th July)
PO Box 543 Civic Square 2608
www.civ.aicsa.org.au

Societies

Adelaide University Choral Society
(AUCS)
C/o Clubs & 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/o Flinders University Clubs &
Societies Association
GPO Box 2100
Adelaide SA 5001

Macquarie University Singers (MUS)
C/o The Vice-Chancellor's Office
Macquarie University NSW 2109

Melbourne University Choral Society
(MUCS)
Box 51 Union House
Melbourne University
Parkville Vic 3052

Monash University Choral Society
(MonUCS)
PO Box 10
Monash University
Clayton Vic 3800

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

Perth Undergraduate Choral Society
(PUCS)
PO Box 606
Nedlands WA 6009

Queensland University Musical Society
(QUMS)
C/o The Union
University of Queensland
St Lucia, QLD 4072

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President (Sandra Uitdenbogerd)
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Sydney University Musical Society
(SUMS)
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University of Sydney NSW 2006

Tasmania University Musical Society
(TUMS)
C/o Tasmania University Union
Sandy Bay 7006

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