

Erato 86

Spring 2002

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The irregular newsletter of the Australian Intervarsity Choral Societies Association

Forgotten anything?

PLENTY OF CUTE PEOPLE TO KEEP THE PUNTERS HAPPY

Does anyone even care if there are a few spelling mistakes or a design element is left out?

Don't offend Adelaide

too much this time

world cup is on

get peter to laugh at our jokes. extract blood from stone. whichever is easiest.

PLACE GRAPHIC

JUST GET THE BLOODY THING OUT!

ELEMENT HERE

BEKEFT OF IDEXS

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Can we have some colour please

Revive defamatory 'Eraturd' feature against Executive's wishes? Who would be first candidate?

Amusing subheadings. Try 'From Byrd to Blur: Four Centuries of Britpop'

AICSA Constitution stipulates a minimum of five positive references to Andrew Wailes

Give up on
Foetus
Presi
dents report
Shift Bens
forward

DON'T BE TOO SELF-INDULGENT

WONDER

WHAT S

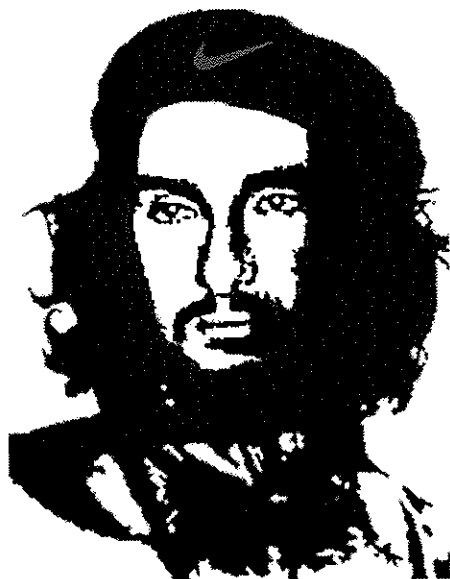
ON TV

MORE

STREMELE

WHATS THE UGLIEST
PART OF YOUR BODY

Editorial



WELL, WELL, WELL. Howdy, and welcome y'all to another glossy, bright, feature-packed edition of *Erato*, in this edition number 86. Did you all get my little musical pun on the cover of the last edition? Rachmaninov with his Vespas? Get it? Eh, eh, eh? I know, even I was bored before I'd finished it. Didn't that cover just stir up a bucket of crabs in certain choral circles. And not from the SCUNA men's four, as you might imagine. Having had review items and novelty choirs take the piss out of them often enough, they're used to it. (They don't call elephants pachyderms for nothing. Ouch!) Nor was it from the Sydney IV crowd, for whom the relevant Eraticle was retrofitted to the festival. (And a big, huge congratulation to all of you for what was a great festival by all reports. Now don't forget *your* report...) On the contrary, it appears it was the normally placid folk of Adelaide who took up arms against their alleged aggressor. While not altogether unsurprising, the nature and magnitude of the reaction – and *Erato's* ensuing correspondence with a prominent figure from that state (who wishes not to be identified) – was surprising, and frequently confounding. The rump of this objection seemed to be founded in the belief that there was a personal and editorial, or more general eastern states-based vendetta against Adelaide, and the systematic devaluing and dismissal of Adelaide's achievements and contribution to choral life. I would remind you, dear readers, of the wording of *Erato* 85's cover: 'Inside: Bugger-all from Adelaide as usual', followed two lines later by 'Rumours of a recent choral festival in Adelaide'. Provocative, certainly. Yet hardly evidence of a widespread conspiracy

against that state. Rather, reflective of the dearth of Adelaide-based content in recent *Eratos* (as framed by the heading 'Inside'). Readers will also remember this being a strong theme of my last editorial (with no societies identified, but many implicated).

'Angry from Adelaide's' position clearly misses the point, and begs the question. If they could even, for a moment, get off that high horse of righteous indignation and acknowledge their own partial responsibility for the situation, and cease to seek excuses in conspiracy theories, everyone would be much happier. The reason no reports

from the recent Adelaide festival or either Adelaide choir appeared in *Eratos* 84 and 85 is that I as editor never received them. Period. Thankfully this has been more than corrected in this issue. I could easily have directed the same criticism towards MonUCS (who are absent from this issue also), my own 'home' society, although with MUCS so sedulous in getting their reports in, and no recent Melbourne festival reports outstanding, there wasn't the general, statewide sense of having gone AWOL with *Erato* that emanated from Adelaide. If societies and festivals fail to respond to the deadlines and calls for submissions, that really is their problem, and their responsibility. These are advertised in each *Erato*, on the choral-announce and choral-net internet forums, and sent directly via the AICSA email redirections. As a result of this incident, *Erato* has discovered that some of the redirections were not operating. This has been passed on to, and apparently fixed by, AICSA Secretary Brad Dean. Nevertheless, two concrete avenues for contact should have remained open. When email correspondence has gone through, and apparently not bounced, I naturally assume it has reached its destination. I do not expect an instant reply or acknowledgement to these messages, (although many societies very courteously do so). Witness a person at another society (in a third state!) who, after many requests and months of silence, finally responded with two days until the deadline, replying rather snippily that they were rather busy and couldn't possibly do their report in time. No reply came when I suggested they delegate the task.

On to something far more cheery, and the

grand news that Ben Macpherson has been awarded the Medal of the Order of Australia (OAM) "for service to music as a conductor, chorusmaster and administrator, particularly through the Sydney University Musical Society and Intervarsity Choral Festivals". This acknowledges the marvelous, lifelong contribution he has given to SUMS, and the IV movement. It's an achievement of which we can all be proud, and acknowledges the importance of the Intervarsity Choral Movement in Australian cultural life. Congratulations Ben, from all of us. A feature on Ben's award appears in this edition of *Erato*.

Microfests have also been on the agenda this year, with Cherubfest IV, celebrating MonUCS's 40th anniversary, recently completed, and QUMSfest, celebrating 90 years of QUMS (featuring a performance of *Carmina Burana*) to be held in September. Full features on both events appear in this issue. There is also a long and stimulating final report from Adelaide IV 2001. Among other at-times eyebrow-raising remarks, it is clear the festival organisers were very savvy to the many potential sources of income and cost-saving open to arts organisations prepared to do their homework and work their angles. The various grants and GST exemptions they received are a salutary example to future festivals. You'll also find the usual society reports and a bunch of pictures from Sydney IV. On a final note, I am sure you are all aware of the crisis in the insurance industry that has occurred recently, purportedly in the wake of 11 September. Huge hikes in public liability insurance premiums have already threatened many cultural events, particularly those involving large outdoor events. Sound familiar? I'm no expert, but this must surely affect the way IVs are staged and financed in future. I'm wondering if there is anyone out there with legal nouse who might be able to shed some light on this issue for a future edition of *Erato*, either by submitting a feature, or by being interviewed.

Cheers, and enjoy.

Winston

PS: For those interested, the Melbourne Pubfest 2001 photos taken by Leanne and Michael Winikoff are now (finally!) on-line at <http://cards.webshots.com/cp-27224102-XvUl-album/40422578XiFGoc>

The vast contribution of one of the Australian Intersivity Choral Movement's greatest servants, Ben Macpherson, has been recognised in this year's Honours list, which simultaneously acknowledged the importance of the Movement in Australian cultural life.

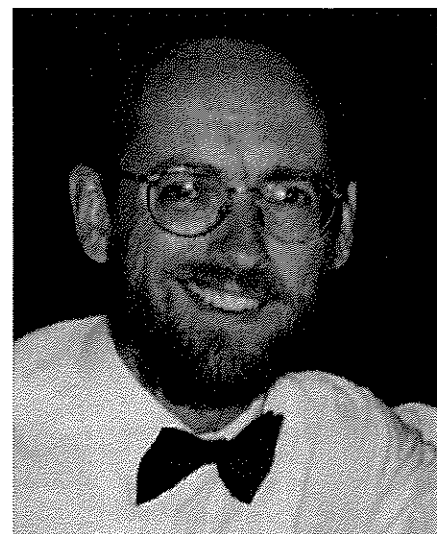


Photo: Winston Todd

Ben Macpherson, OAM

SUMS and IV conductor receives one of Australia's highest honours

IN THE AUSTRALIA Day honours announced earlier this year, the SUMS conductor Ben Macpherson was awarded the Medal of the Order of Australia (OAM) in the General Division. Below is the citation, and a copy of the nomination letter that was submitted by the SUMS Committee in support of the award nomination.

Bennett William Macpherson, Orange, NSW. For service to music as a conductor, chorusmaster and administrator, particularly through the Sydney University Musical Society and Intersivity Choral Festivals.

Ben Macpherson is involved in choral music as both a singer and conductor. He is a member of the Sydney Chamber Choir, has sung with the Australian Opera Chorus, conducted the Taverner Consort of Voices and the Sydney Chamber Choir and, since 1986, has

It is within the national intersivity choral scene that Ben's contributions have been most significant.

acted on occasion as chorusmaster for the Sydney Philharmonia Choirs. His broader musical commitments have also included conducting engagements with the Sydney Youth Orchestra and the SBS

Radio and Television Youth Orchestra, and his present position as Conductor in Residence of the Sydney University Symphony Orchestra. Part of his time with these orchestras has been spent in workshopping and conducting the works

Since 1983, Ben has been Musical Director of the Sydney University Musical Society, which was founded in 1878 and is Australia's oldest secular undergraduate choir.

of young Australian composers. However, it is within the national intersivity choral scene that his contributions have been most significant.

Since 1983, Ben has been Musical Director of the Sydney University Musical Society. SUMS was founded in 1878 and is Australia's oldest and largest secular undergraduate choir. Since its inception, the choir has actively participated in the musical life of the University and city, presenting three major concert programs each year and working regularly with other choral and orchestral groups. SUMS's Australian premiere performances encompass those of the Bach Mass in B Minor and *St Matthew Passion* (in 1880), Handel's *Dixit Dominus*, and, in 1988, Martinu's *Mikesb from the Hills*. Under Ben's direction, the choir has

continued to perform adventurous and challenging choral repertoire, including Vaughan Williams's *Dona Nobis Pacem* and Mass in G Minor, the Bruckner Mass in E Minor, *Spem in Alium* by Tallis, J.S. Bach's *Magnificat* and the 1998 world premiere of Nicholas Routley's *Mycenae Lookout* (a work commissioned by SUMS).

In 1989, Ben conducted the combined choirs for the 'Sound Cloud' presentation, a bicentennial gift from Japan. He acted as Chorusmaster for the ABC's

Australia's university choirs have a proud musical tradition, of which Ben has been a part since 1972.

Epson Master Series production of Mahler's Eighth Symphony and the World Festival Choir's performance of the Verdi Requiem with Luciano Pavarotti in 1993. During the same year, he represented SUMS at the World Choral Symposium in Vancouver.

Australia's university choirs have a proud

Ben at the Academic Dinner, Melbourne IV 1998, where he chorusmastered for both the Alexander Nevsky and Songs of the Spirit concerts.

Continued over

Continued from previous page

musical tradition, of which Ben has been a part since 1972: he was a student member of the Perth Undergraduate Choral Society (PUCS) until 1978, served as the Society's President in 1974 and later as its Assistant Conductor. He has long been associated with the Intervarsity Choral Festival movement, within which he is greatly respected. Since 1949 [sic], Intervarsity Choral Festivals (IVs) have

graduate student. He sang at six Festivals between 1972 and 1982 and was Treasurer of AICSA from 1974 to 1976. More recently, he has been one of the professional musical personnel at nine IVs and played an integral role in their success.

Ben was chorumaster at the 40th (Canberra, 1989), 42nd (Melbourne, 1991), 46th (Sydney, 1995), 48th (Perth, 1997) and 49th (Melbourne, 1998) Intervarsity Choral Festivals. For the

Festival he directed a performance of works by Mendelssohn, Bruckner and Vaughan Williams.

Ben's work also extends beyond the performance sphere to a role in the training of young arts administrators. Both the choirs and Festivals with which he has been involved over the last twenty-five years are administered and produced by tertiary students, for whom they represent important opportunities to learn social and organisational skills. Given

his history as a singer and conductor with university choirs, Ben's knowledge and experience have been crucial for the continued vitality of SUMS and the wider IV movement. Indeed, several of those involved in university choirs who have gone on to work in arts administration are among his referees, and will attest to his positive influence in the early stages of their present careers.

Ben Macpherson has made sustained and significant contributions to music in Australia, most especially to the development of young artists and arts administrators through university choirs and Intervarsity Choral Festivals and, more generally, to the fostering of a love of music among young people. Although he receives nominal fees for



Photo: Peter Campbell

been held annually for a fortnight during university holidays, in a different state

Ben's knowledge and experience have been crucial for the continued vitality of SUMS and the wider IV movement.

capital on each occasion. Organised under the auspices of the Australian Intervarsity Choral Societies Association (AICSA) – the only group of its kind in the world – they bring together members of the nation's university choirs to prepare and perform several large concerts, and to socialise. **Ben's involvement began while he was an under-**

graduate student. He sang at six Festivals between 1972 and 1982 and was Treasurer of AICSA from 1974 to 1976. More recently, he has been one of the professional musical personnel at nine IVs and played an integral role in their success. Ben was chorumaster at the 40th (Canberra, 1989), 42nd (Melbourne, 1991), 46th (Sydney, 1995), 48th (Perth, 1997) and 49th (Melbourne, 1998) Intervarsity Choral Festivals. For the 1995 Festival, he prepared a choir of 250 singers for two acclaimed performances of Orff's *Carmina Burana* with the Sydney Symphony Orchestra under Sir Charles Mackerras, and for a concert featuring the *Sea Symphony* by Ralph Vaughan Williams, with the Sydney Youth Orchestra under the direction of Graham Abbott. Perth IV in 1997 featured two performances of the challenging Janacek *Glagolitic Mass* in its West Australian premiere, part of the first of the West Australian Symphony Orchestra's Master Series concerts for that year. In 1988, Ben conducted the Choir of the 39th Intervarsity Choral Festival in the world premiere of *Songs of Australia* by Martin and Peter Wesley-Smith, and at the 48th

his work with these amateur organisations, much of his time-intensive labour is informal and the benefit of his considerable talents worth far more than he is paid. Ben has given freely and generously of his time to others and in recognition of his efforts I commend him to you as a person worthy of an honour in the Order of Australia.

(Above): Sydney IV 2002's committee review item, representing one of several choral generations influenced by Ben Macpherson. Far right is Convenor, Jon Hogan-Doran.

We've already had Cherubfest IV,
now it's time for QUMSfest,
celebrating 90 years of QUMS
this September with a huge,
event-packed microfest.

QUMSfest:

The 90th birthday celebrations of QUMS!

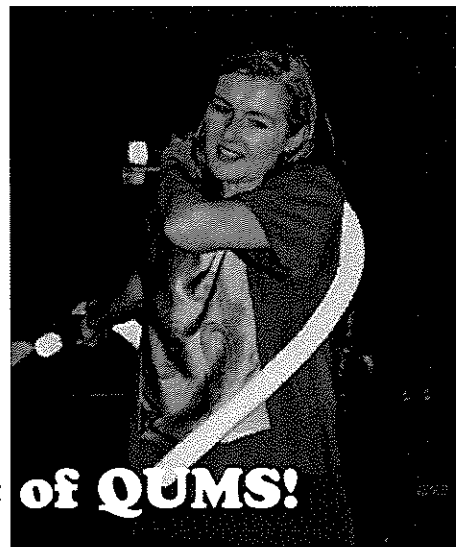


Photo: Peter Campbell

THAT'S RIGHT! QUMS was founded in 1912 and turns 90 in 2002. And as is appropriate for one of the oldest AICSA choirs, we plan to celebrate our anniversary in style with a big birthday bash in the form of a microfest in Brisbane! We heartily invite you all to come to Brisbane and celebrate with us. This eraticle tells you all the information you need to register and everything else that you want to know.

When?

Friday, 20 September to Monday, 23 September 2002.

What?

We are planning a long weekend of fun, music, celebrations and more! And we invite all AICSA choirs and all our ex-QUMSians to be part of it!

Academic Reunion Dinner

To celebrate our anniversary in style, we will have an academic reunion dinner. An evening of good food, good drinks, extravagant clothes, and general merriment. Come and celebrate our birthday together with us and as many ex-QUMSians as we can get! This is one part where you can help us: our address lists are naturally only a hit-and-miss affair. So if you know friends who are ex-QUMSians, please tell them that we would like to invite them and give them our address so that they can contact us.

Concert

What's a microfest without a concert? Nothing! And for this reason we are putting on the old favourite: the full orchestral version of *Carmina Burana* by Carl Orff! And everybody is welcome to join in and be part of the concert. Join us for the last rehearsals in Brisbane and sing in the concert.

Accommodation

Interstate choristers will be billeted with our friendly and cuddly QUMSians. We have a registration form on our website. Just go there and tell us who you are and whom you like, and everything will be smoothly organised.

Transport

There are cheap flights available from Virgin or Qantas, but you should book well in advance. Greyhound and McCafferty's buses run from all over the country to Brisbane, and there are also trains you can catch. If all that is too expensive for you, the cheapest option is to get together with three friends and drive up to Brissie! Even if you have to rent a car for a week, with four people the round trip from Melbourne to Brisbane costs only about \$200 to 250 per person :-).

Timetable

The timetable at the moment is still a rough guess, and it will be refined as the big event approaches. But you all know anyway what to expect from a microfest!

Friday, 20 September 2002

Arrival in Brisbane and Registration
short Rehearsal for *Carmina Burana*
Welcome Party or other Social Event

Saturday, 21 September 2002

Rehearsal for *Carmina Burana*
Academic Reunion Dinner
Sunday, 22 September 2002
Dress Rehearsal

Concert of *Carmina Burana* by Carl Orff
Post Concert Party (of course!)

Monday, 23 September 2002

Recovery BBQ
Departure from Brisbane

How much?

The rego. fee is a moderate \$75 for

workers and \$60 for students/concession. For that, you get your ticket to the academic dinner, goodie bag for the festival, and all the stuff for the Recovery BBQ – and a weekend of fun that you will remember for a long time!

Contact

It's easy to contact us!

QUMS

Publicity Officer – 90th Birthday Celebration

c/- Clubs and Societies

The University of Queensland

St Lucia, Qld 4072

publicity@qums.aicsa.org.au

<http://www.qums.aicsa.org.au>

If you need any further info just contact us and we will help you!

Interested? Just fill out this form and send it to the snail-mail address above.

Yes, I'm interested in attending QUMSfest and sing in the Birthday Concert of Carmina Burana. Please keep me informed about all details.

I would like to attend only the Reunion Dinner, but not sing in the concert. Please keep me also informed about all details.

Name:

Address:

City: Postcode:

Phone:

Email:

Period of Membership: to

We would appreciate the names and addresses of former members as soon as possible. Please print them on this sheet.

(Above): Nothing to do with Queensland; Sarah Hopkins demonstrating her methods in a musical workshop at Sydney IV 2002.

Cherubfest IV



Photo: Winston Todd

MONUCS TURNED 40 THIS YEAR, so the choir held Cherubfest IV to celebrate all things cherubic. Held every five years, this event has a rich history, and each is remembered fondly by different generations of Melbourne and IV-wide choristers. There is always a strong emphasis on history, with former presidents and prominent choristers aplenty, celebration of the present and optimism about the future. Cherubfest IV was no exception, and choir, former choristers and friends of MonUCS alike put everything into making this yet another Cherubfest to remember.

Held over the 2002 Easter weekend, from Thursday March 28 to Monday April 1, Cherubfest IV included the massive Cherubfest Ball, the MonUCS Soprano Aria for Tenors and Basses, and an instant people's Handel's *Messiah*. Well over 100 attended the Ball, and many others made it to other events. Everything was sorted in little more than a month, which is testament to the efforts and bloody-minded determination of the event's organisers. Special credit should go to Toby Seidel, MonUCS's Immediate Past President, and to JJ Edmondson, douser of fires, career blonde and MonUCS institution.

Events

The weekend started with a coffee at Tim Long's place in South Yarra on Thursday night. This was supposed to be a low-key event, and generally was, until the arrival of the 'Monettes', the MonUCS Cheerleaders and their pom-pom-wielding, eye-sticking 80s revival

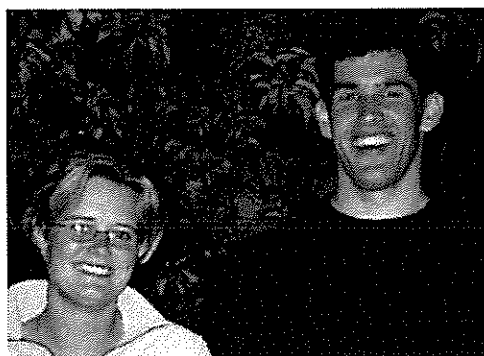
(see photo above).

Friday night was the big event: the Cherubfest Ball, held at the fabulous riverfront Atlantic South Wharf function centre, set against dramatic views of the city skyline. The food was excellent, the

purple and silver MonUCS livery. There were displays of historical promotional material and choir T-shirts dangled from the upstairs balcony, but the highlight for many was the surprise appearance of resident purple lycra-clad choir cartoon superhero Captain Monux, swinging



(Above) James Chen and Cherubfest organiser JJ Edmondson; (right) leggy Past President Rita Battaglin up close with Captain Monux (Winston Todd); (below) Anna Cumming and 'Tall' Paul Mathieson.



freely flowing booze was great, and the music rocked. A team of MonUCS worker ants had decorated the venue spectacularly, including streamers, balloons, and little glitter cherubs and musical notes, all in the appropriate

from the rafters and boogying hard down below. His creators, the venerable Simon Johnson and Bill Collopy, were on hand, and had created a brand new comic strip for the occasion, which appeared on the menu. Everyone looked

Photos: Winston Todd (second photographer, using WT scanner, unknown)

brilliant in their party finest, and things generally went off from the first minute to the final one. One of the Monettes became tired and emotional and spent some time consoling Armitage Shanks upstairs.

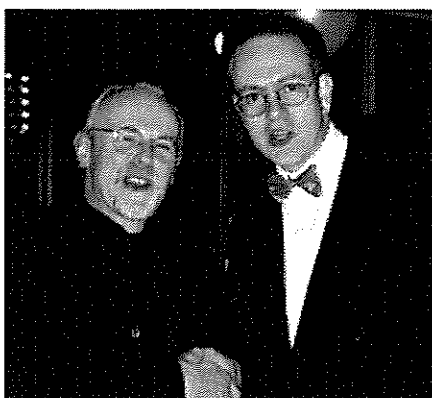
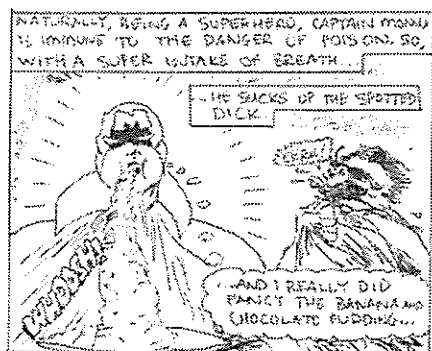
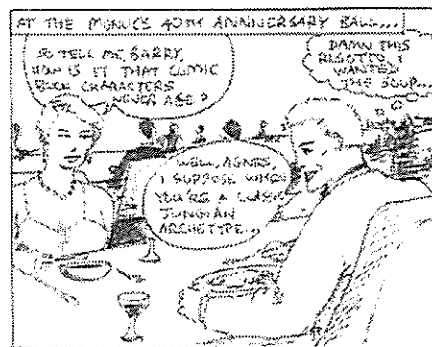
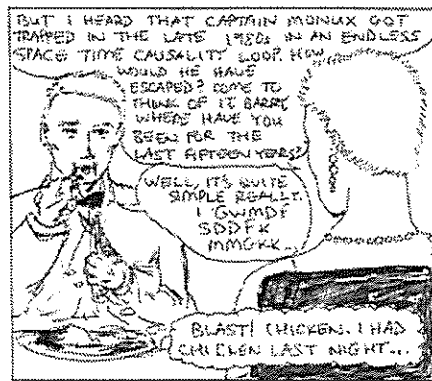
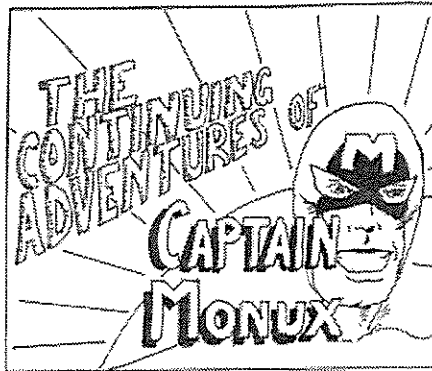
Rehearsals for the People's *Messiah* were held at St Ignatius' church hall in Richmond from Friday through to Sunday, with heaps of buttery hot cross buns served during breaks, courtesy of our buddies at Brumby's Mt Waverley.



Photo: Winston Todd

Past MonUCS Presidents (L-R) Gudrun Arnold, Toby Seidel and Alistair Evans (also a Life Member) with MonUCS's birthday cake.

Saturday night featured the latest installment of the most bizarre and colourful event in choraldom, the MonUCS Soprano Aria for Tenors and Basses. Held at the Richmond Rowing Club in the heart of the city, this event again satisfied the appetite for the close proximity of the sublime and the ridiculous (with perhaps rather more of the latter...). A healthy clutch of colorful contestants had gone to varying degrees of effort to prepare an entirely unsuitable piece for performance. Several dedicated interstaters complemented the local contestants; then there was Sue Rushworth's Vogon poet gardener... The competition was fierce, the performances very mixed, and the judges alternately fluffy and vicious (as is mandatory). Ladies brought a plate, and the audience of both genders crossed the sartorial gender line as demanded. In a popular (if contentious among the judges) decision, current MonUCS conductor Trevor Jones prevailed in an even contest where costumery, gesture and stage presence counted for as much as musical performance. Trevor would have another day in the sun the next evening(?), conducting and performing in the People's *Messiah* at St Ignatius's. MCs for the evening were the smooth combination of perennial Katie Purvis and walking riot Nat Levin, who brought gasps and cheers with her Powerpoint presentation of images from past Sop Arias when she 'inadvertently'



Captain Monux creators Bill Collopy (L) and Simon Johnson. Above are three cells from the Ball menu created specially for the occasion.

projected a wall-sized image of 'George', her large negro 'friend' from the Internet.

After a day rehearsing, Sunday evening saw the performance of the People's *Messiah*. Soloists were chosen from the choir, and were remarkable for the quality and evenness of their performances. Singers included Claire Hughes, Andrew Wailes, Claire Hussey, Prue L Hompas, Trevor Jones, Gemma Karpathiou, Andrew Finegan, Rodney Reynolds, JJ Edmondson, Alexandra Oke, Peter Campbell and Kim Asher (with apologies to anyone I have omitted due to a faulty memory). A healthy choir of around 60 received considerable support from the pews. One woman turned up for a pray, looking rather downcast, then stayed, bought a ticket, had a sing, and loved it! More proof of the reviving powers of song! Allelujah!

That over, an enormous contingent



Photo: Winston Todd

Soprano Aria hosts Nat Levin (L) and Katie Purvis with Joy FM Party Show co-host Daniel.

headed back to ex-president Rita Battaglin's and Winston Todd's place for a massive PCP. They were jammed in like boat people, the dance floor rocked the place to its foundations, Captain Monux was there, the MUCS bar (love you guys!) was cheap and on fire, flares were set off, a purple fog enveloped the building, chicks had coke snorted off their bellies, and there was a skydiver. Three, in fact. Well, that's what I remember. And there was fairy bread! One girl also went blue, then grey, but she was ok the next day...

A glorious sunny Monday saw plenty at a recovery BBQ down at Studley Park, Kew, beside the mighty murky Yarra. There were snags aplenty, the grey girl had returned to her customary pink, and Trevor copped a large esky of icy slush, basically for having golden balls!

Roll on QUMSFest!

Photo: Winston Todd

54th Australian Interschool Choral Festival
Canberra, July 4-20, 2003

In the latest installment of Canberra IV 2003's publicity juggernaut, Convenor Luke Murtagh uses a blitzkrieg of empirical data and sophistry in an attempt to convince the choral body-politic to attend the festival. His message: know what to expect, be prepared, and book your flu vaccination and sex tour now.

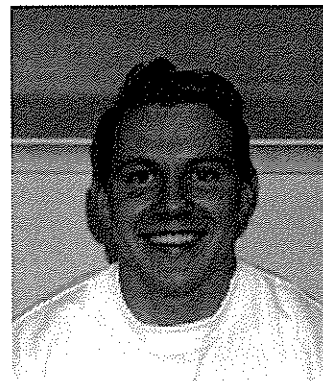


Photo: Winston Todd

Canberra IV 2003

Dr Murtagh's prescription for enduring the end of the world

GREETINGS TO ALL AICSA CHORISTERS!

You are warmly invited to the next chapter of the fine ongoing tradition that is IV.

The last cycle of festivals has seen an interesting array of music performed. To give IV Freshers an idea of what to expect at Canberra 2003, here is a short list of the major works performed at recent IVs:

47th IVCF, Canberra 1996
Walton's *Belshazzar's Feast* and Pärt's *Te Deum* with the SYO
48th IVCF, Perth 1997
Janacek's *Glagolitic Mass* and Brahms' *Alto Rhapsody* with the WASO
49th IVCF, Melbourne 1998
Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* with the SOV
50th IVCF, Hobart, 1999
Cherubini's *Requiem* and Poulenc's *Gloria* with the TSO
51st IVCF, Brisbane, 2000
Verdi's *Requiem* with the QSO
52nd IVCF, Adelaide, 2001
Bernstein's *Mass* with the ASO
53rd IVCF, Sydney, 2002
Rachmaninov's *Vespers*, a cappella
54th IVCF, Canberra, 2003
TBA during 2nd half of 2002.

Important Dates

Festival: Friday 4 July to Sunday 20 July, 2003
Camp: Saturday 5 July to Thursday 10 July
First concert: Saturday 12 July
Academic Dinner: Tuesday 15 July
Second concert: Saturday 19 July

Camp

The six-day, five-night rehearsal camp that was planned to take place at the Warrambui Lutheran camp has been canceled as the camp's renovations will not be complete by the festival's start. For details of the new camp venue, consult the Canberra IV website.

Lurgy Prevention

In response to the spectacular illness experienced at the last Canberra festival in July 1996, we recommend that all participants have a Fluvax two to three months prior to the festival.

Music

We are planning a varied and challenging program for this IV, which will be divided into two concerts. Due to changes in arrangements, we are planning to have the major orchestral concert at the end of the first week of the festival, to take place in Llewellyn Hall at the ANU. The minor concert will take place at the end of the second week in St Christopher's and shapes up to be a mostly à cappella

program. Details of the concerts will be released in the second half of 2002.

Social Events

Our vivacious resident blonde soprano, Jenny Sawyer, is developing a social program to keep any social animal



Photo: Peter Campbell

(Above) Belles at the SIV 2002 Ball; (below) Sundae Chocolate Sundae, also at Sydney.

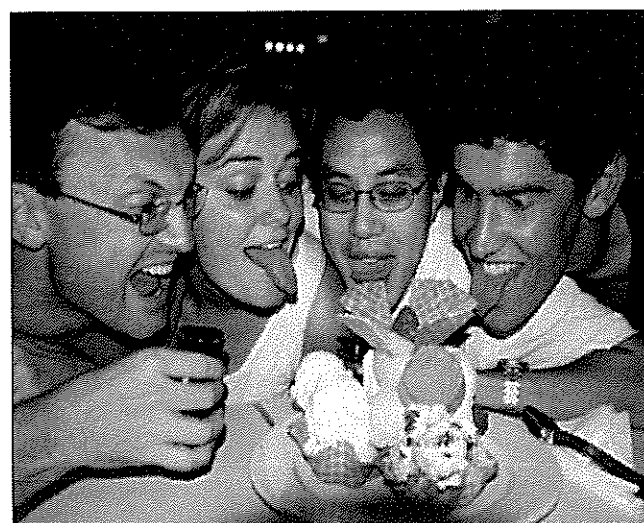


Photo: Peter Campbell

satisfied! It includes the following:

Sog-ball: Soccer with a 2.5m diameter beach ball (the current ball being in use since 1980, with Sog-ball being played at IVs since 1971). This will take place during camp, and although standard soccer rules apply, the goalposts are moveable! One of the more energetic moments of IV.

Presidents PJs: This whacky race involves lining up the Presidents of each of the AICSA choral societies with their seconds, and subjecting them to an

amusing (and at times humiliating) series of activities. A prize is given for creativity and flair in executing the race.

comfortable in those conditions. Bring warm clothes, and the weather will not be a problem. Nearly all venues in Canberra have adequate heating. The days are usually dominated by brilliant sunshine, exquisite deep blue skies with beautiful early morning frosts (the temperature drops below zero 22 days out of 31 in an average July). The climatic data is as follows:

Average Maximum:	11.5°
Average Minimum:	0.0°
Average Rainfall:	52.4mm

population is over 300,000. There are many tourist attractions, including the new National Museum of Australia, Parliament House, the War Memorial, National Gallery, the Lovebus tour, and many others. For more information, visit www.canberratourism.com.au.

Committee

Convenor: Luke Murtagh
 Secretary: Juliet Lautenbach
 Treasurer: Kristy Ferrari
 Concert Manager: Nadeena Beck
 Publicity Officer: Cathy Vallance
 Librarian: Jon Price
 Social Secretary: Jenny Sawyer
 Camp Officer: Shelby Armour
 Transport and Billeting: Eric TF Bat
 General Assistant: Tony Guyot
 SCUNA Liaison: Gerrie Titulaer

Contact Us

Want more information? Any ideas for the festival? Visit our website: www.civ.aicsa.org.au. You are also welcome to email us on: enquiries@civ.aicsa.org.au. Updates will be posted to choral-announce and to the website regularly. Check the website on a regular basis for further information and any new details for the festival. AICSA members will be informed of any significant changes as soon as they come to light.

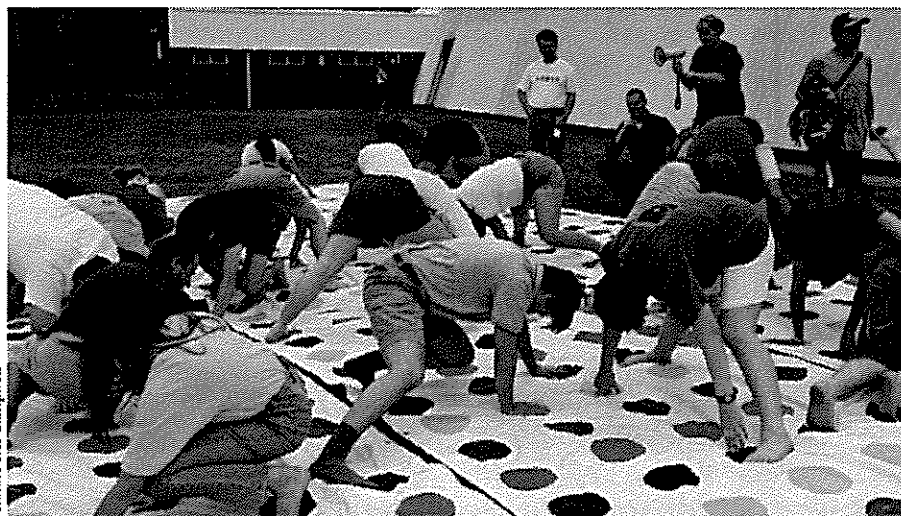


Photo: Peter Campbell

(Above) Someone finally found a use for Damien Hirst's modern art, Sydney IV 2002; (below) a helluva lot of IV Freshers, also at Sydney 2002.

Sculling: This is one of the rare competitive moments of the festival, where teams from each of the societies are pitted against each other to scull in a relay format. Sculling for non-alcoholics is also catered for. This event will take place at camp.

Academic Dinner: See the choristers at their most elegant in what will be a very swish affair at the Rydges Hotel in Civic. This will take place on the Tuesday of the second week.

PCPs: There will be two concerts, thus there will be two PCPs. **GUARANTEE:** Nothing will be scheduled before 1pm the day after a PCP.

Weather

One of the attractions of Canberra in winter is that it is like being in Europe in the middle of winter... Officially the coldest capital city in Australia, it has close access to the snow (2½ hours away by car). The general wisdom with weather is...it doesn't matter what the temperature and conditions actually are...as long as you are warm and



Photo: Peter Campbell

Average rain days:	10.3 days
Average daily sun:	5.9 hours

To compare with other cities, please look up www.bom.gov.au.

Canberra, the city

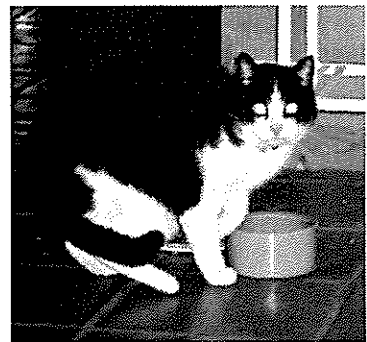
Canberra is a beautiful city, set in a hilly and picturesque setting. Three hours from Sydney and seven hours from Melbourne by car, the greater city

We look forward to having you here in Canberra next year. In the meantime, happy singing.

Luke Murtagh

Convenor,
 54th Australian Intervarsity Choral Festival

What goes on at IV? Why do people rave about it, berating you to go? What is it that leaves people with such indelible memories of these two-week experiences? Self confessed BOF (Boring Old Fart) Tim Long shows and tells all in this feature on the last IV, at Sydney in 2002.



Not Tim Long, but almost as cute. The editor's cat, Tamsin.

Photo: Winston Todd

What I did at Sydney IV 2002

Beer and bonding in Las Vespers

I'VE BEEN TO many IVs before, so I expected Sydney to be the usual thing. Days filled with hectic rehearsals, late night parties and a general feeling of 'I need more sleep'. This time around I had a girlfriend to contend with so I really couldn't engage myself with the opposite sex and hope that anything was possible. But Sydney IV gave plenty of opportunities to see how the other choirs live, how the cockroaches of Sydney live, and that everyone swoons at the thought of singing Rachmaninov's *Vespers*.

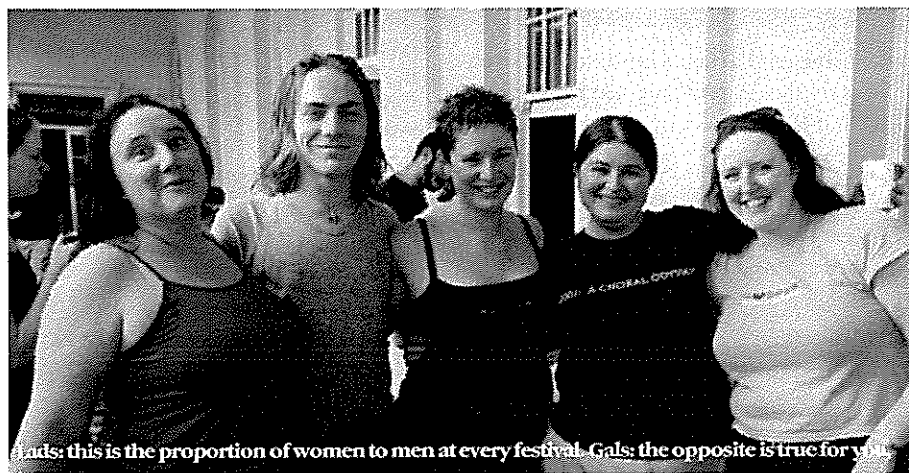
We arrived in Sydney on the first Saturday through the welcoming exit gates of Virgin Blue's tin shed terminal. One thing about Sydney is that the airport is big, especially if you're walking with your baggage from Virgin to the monstrous Qantas Domestic terminal. We were met at Virgin by the cheery Ayla and Lauren.

Choristers move collectively in directions and speeds that are about as close to Brownian motion as can be observed.

We also met MUCS Bron and Kate who happened to be on the same plane from Melbourne with us. Strange that neither couple figured out that the other was on the plane. It seems to prove groups of choristers need be more numerous than three to attract attention to themselves. I will leave aside the fact that such groups move collectively in directions and speeds that are about as close to Brownian motion as can be observed, especially when deciding where to go for dinner. We dragged our bags up to the

main domestic terminal and joined a growing throng of choirs waiting for transport to the city. Thankfully the transport and billeting officer was there to keep us from disintegrating into a general farnarkling state of indecision. We finally caught the Sydney IV bus destined for Central Station. At least I

IV when we almost managed to do it). On the train we managed to observe the extent of the NSW bush fires that followed the train line. We were met at North Wollongong station by Bazza in a commandeered minivan. We were all put up at a Woollongong college so we got a room to ourselves (up three flights of



And: this is the proportion of women to men at every festival. Gals: the opposite is true for you

Photo: Peter Campbell

thought that it was heading for Central Station, all it seemed to do for thirty minutes was do huge loops around the Sydney domestic terminals. We finally braved the Sydney traffic proper as we lumbered toward the station. Later on in the IV we had endless discussions about the quality of Sydney drivers...

In the afternoon, after much delay we finally boarded the train bound for our camp in Wollongong. Public transport in Sydney is excellent. The committee actually felt confident enough to put everyone on the train to Woollongong and expect it to arrive on time. Not that choristers are known to delay trains (I can think of a time returning from Perth

stairs). For once we managed to get decent toilet facilities. I was so happy at the fact that I didn't have to wait for a shower cubicle (so call me a boring old fart). The facilities were excellent. We only had to walk a hundred metres from the college to the tennis club for rehearsals, right past all the sweaty bodies on the tennis courts. It is strange to go to an IV camp and not be woken up by the sound of the camp officer walking around with a boom box; we woke up to the sound of bouncing tennis balls and grunting players instead.

Rehearsals for the Rachmaninov *Vespers*

Continued over

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proceeded at a quick pace. Since there was only one concert there was no other music to distract us. We discovered very quickly that the presence of more than 50 people in the tennis club function room overwhelmed the air conditioning. The fact that we were 150 strong made it

Ben Macpherson, our chorumaster, performed a magnificent job.

worse. The sopranos' proximity to the air conditioning unit only added to their reputation as prima donnas. Ben Macpherson, our chorumaster, performed a magnificent job of overcoming the general 'lack of sleep' enthusiasm and conveying the runaway romanticism of the music. The basses seemed to relish the low notes that Rachmaninoff provided and the altos trumpeted the fact that they get a melody. I enjoyed the second tenor line, which didn't provide any top Cs to wreck my voice, especially in the first five minutes of a full day rehearsal. The deadly IV lurgi made an appearance after missing last year's Adelaide festival. I was voiceless for two days in the second week and the rest of the choir managed to cough their way through the dress rehearsal. Our saviour was maximum-strength cough syrup on the night of the concert. Flu shots are recommended for the next IV.

The Presidents' Pyjamas were not the all-out gross-out that they usually are, thankfully for me, since I was a participant. The potato and beetroot tenderised on my head by *La Presidenta* was something I definitely wanted to clean off as soon as possible. We ended up running around the campsite searching high and low for the social secretary who had the keys to our room. At the time she happened to be desperately trying to inflate the sog-ball which had been left with the valve open. In the end we did manage to get our key so we missed the sog-ball game, which proceeded thanks to a canister of CO₂. However, the sculling that night had to be canceled due a lack of CO₂ to pressurise the beer in the kegs (it had all

been used on the sog-ball!), and ended up being delayed until the next day.

The 'be a water bear' song was made easier if a hater of the tune had their hands around your throat to assist.

MonUCS managed to take many of the sculling trophies including Harry Goh's mens' singles award. He also displayed his ability to hold all the beer in his mouth and regurgitate it back into the glass: totally gross. The revue was a great success, with very few acts gonged off stage. We actually finished before one o'clock in the morning. The most

that is Sydney. The fact that the cockroaches seemed to own the town was a bit of a shock. We were billeted in Ashfield, only a short distance from Sydney University where the rehearsals were held. Unfortunately the way to get to the University was along Parramatta road, Sydney's most famous traffic snarl. The university turned out be a very hilly place full of musty old buildings. [Hey, you wanna TAFE college buddy? Ed.] In the rehearsal venue was a very large

The sopranos seemed to need a lot of wrong notes corrected.

mural displaying the full gamut of human endeavor. Just imagine lots of writhing bodies striving to erect/ make various random things and you get the picture. The fact that there were exactly four females among the multitude of males seemed to sum up the general feeling towards it. At least there was something to look at while only the sopranos were singing. They seemed to need a lot of wrong notes corrected.

Finally, after much thrashing, the altos could sing loudly enough to do their lines justice, and the basses could actually sing low enough to get the notes printed in the music. Graham Abbott arrived from Melbourne to conduct us for the big concert. Of course we had all been singing precisely in a way that he hated. So it was back to the basics of Russian liturgical choral music. In the end it all sounded fantastic on the night. We sang our hearts out to a fully packed (and hot and sweaty) St Andrews Cathedral. We continued singing all the way down the road after the concert on the way to the PCP venue. My voice survived the

concert, so I tried my hardest to lose it at the PCP. Next day we all stumbled toward the recovery BBQ at a pub near the Uni. The coffee flowed in copious amounts as we tried to revive ourselves for the arduous journey home. One plane trip later that day I arrived home for a good night's sleep. I'll try and remember my flu shoots next time...

(A version of this piece was originally published in the 2002 O-Week edition of *Lust of Life* [MonUCS])



Photo: Peter Campbell

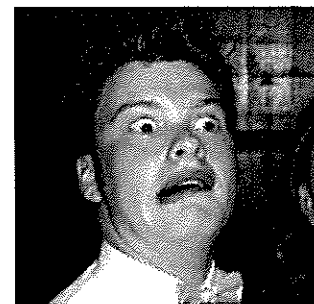
(Left to right): Jon Hogan-Doran, Sydney IV 2002 Convenor, wearing the Convenor's chain; Louise Tunbridge and Dean Economou at the Academic Dinner.

memorable/remembered act turned out to be the 'be a water bear' song performed by one of the IV workshop teachers. The song's chorus turned out to be the most loved and the most hated tune in the IV, its singing requiring the performer to emit high squealing noises. It was made easier if a hater of the tune had their hands around your throat at the time to assist.

After five days of much frivolity and mirth we finally packed our bags and headed back to the big, big, big smoke

The 52nd Intervarsity Choral Festival Inc.,
Adelaide 2001

You've been to the festival.
You've seen the photos.
You've heard the stories.
Now Tim Dunstone,
Treasurer of Adelaide IV
2001, delivers the final,
official report on the
fantastic festival that was...



With apologies to Tim Dunstone for not locating a more flattering image of his very presentable person.

Photo: Peter Campbell

Adelaide IV 2001

The mystery inside the riddle inside the enigma of the Choral Odyssey

Introduction

The 52nd IVCF was held in Adelaide from 26 January until 11 February. The camp was held at the Tatachilla Lutheran Camp in the first week. There were two concerts, one a cappella, and an orchestral concert with the Adelaide Symphony Orchestra.

Planning

Planning for the 52nd IVCF began in January of 1998 with a 'meeting of interested peoples'. It then progressed, a number of weeks later, to a steering committee until August of 1999, when a full committee was elected. The committee remained as elected, except for a change of Treasurer in early 2000 due to interstate work commitments. The aim of the 52nd IVCF was to perform the Bernstein *Mass* with the Adelaide Symphony Orchestra, and perform an exciting and challenging program of a cappella works. The 52nd IVCF aimed to organise an a cappella concert that was not secondary to our orchestral concert. Another aim was to provide a festival of fun, with time to relax and see some of Adelaide and its surrounding areas. Finally the 52nd IVCF aimed to keep costs to participants at a minimum and to break even financially, if not make a small profit. The only hitch to planning was when the original venue contacted us to inform us that it would not have a roof at the time of our performance. Fortunately this was well in advance of the festival, and we were able to secure another suitable venue. There was also some skepticism of Adelaide's ability to be able to stage and attract an audience to the Bernstein *Mass*, however, the committee held to its belief, and were

rewarded with a strong audience and rave reviews. The only other planning dilemma was the choice of an a cappella concert conductor. The festival committee believed the word of people we trusted who had worked with him, and the final decision was a wise one. Christopher Kiver proved to be a very popular conductor who elicited great musical talent from the choir. Due to the size of the stage in Thebarton Theatre and the size of camp, it was decided to limit the numbers of the festival participants to 200. Fortunately the number of participants fell just short of this, and so no one was turned away. The 52nd IVCF fortunately escaped any troubles or controversies, in part due to early planning and a strong committee, but mainly due to having two strong host choirs (AUCS and FUCS). The support of IVs and the two AICSA choirs in Adelaide from organisations, musicians and artistic administrators was tremendous. This may be due to the opportunities for financial support from a State government that encourages the

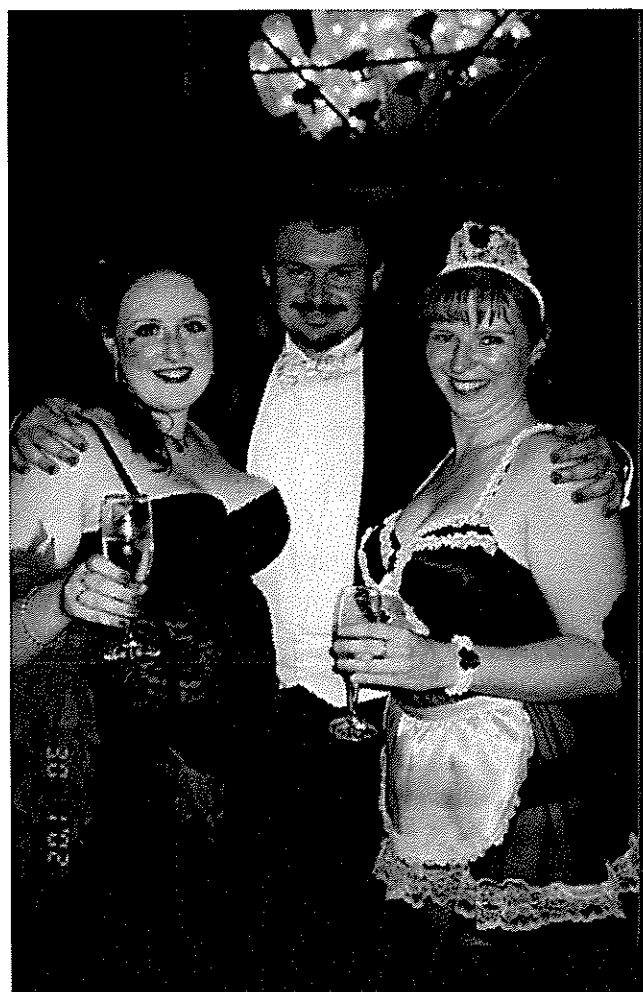


Photo: Unknown, using Peter Campbell's camera

(Above): Extreme glamour and smouldering looks are part and parcel of every Academic Dinner. Then there's AICSA Treasurer Peter Campbell, pictured here with Prue L Hompas, left, and Jodie Lockyer, at Sydney IV 2002; (opposite page): the meeting of the AIVCC is not nearly so pleasant, but nevertheless another vital part of every AIVCF, again at Sydney IV 2002. (Note purely rear head-shot of AICSA President Andrew Wailes.)

Continued over

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pursuit of the arts, the prevalence of ex-AICSA choir members or supporters in the arts fraternity, or simply because SA is 'the festival state'.

Adelaide IV 2001 Committee

Convenor/Public Officer: Sarah O'Brien
 Secretary: Prue Hompas
 Treasurer: Tim Dunstone
 Concert Manager: Emma Rosenzweig
 Publicity Officer: Angela Randall
 Librarian: Fiona Nicholson
 Fundraising Officer: Lisa Catinari
 Corporate Sponsorship: Kerryn Hennessy
 Camp Officer: Louise Tunbridge
 Social Secretary: Nic Smelt
 Transport and Billeting Officer: Emma Clutterham
 General Assistant/Ombudsman: Barbara Sheppard
 General Assistant: Jonathan Webb
 Assistant Treasurer: Guy Lipman
 Fundraising Assistant: Holly Walsh
 IT Assistant: Alasdair McLellan

The a cappella concert

This concert was held in Bonythan Hall at the University of Adelaide under the popular baton of Christopher Kiver. It was said in a review that Christopher Kiver "attracts choristers like iron filings to a magnet". The concert was held on Saturday, 3 February 2001 and was

Bruce Stewart's *Kepler's Dream* was specially commissioned by the 52nd IVCF

entitled *2001: A Choral Odyssey*. It featured works by Brahms, Hamilton, Orlovich, Holst, Lauridsen, Chesnokov, and arr. Wild. However, it will be Kpanlongo (arr. Bermel) that will be remembered by attendees for its rhythmic tunes that made choristers dance even in a South Australian summer! The concert also featured the world premiere performance of Bruce Stewart's *Kepler's Dream*, a piece which has since been performed numerous times all over Australia. This piece was specially commissioned for the festival by the 52nd IVCF festival committee. The festival was honoured to have in the audience the then Governor of South Australia, His Excellency, Sir Eric Neal, who was Patron of the Festival, and the festival's Vice Patron and Chancellor of the Flinders University of South Australia, Sister Deirdre Jordan. The audience also

included the widow of the other Vice-Patron, the late Mr Bruce Webb, Chancellor of the University of Adelaide. Their son Jonathan was the General Assistant on the organising committee. The festival greatly appreciated the assistance of the Webb family, which was extraordinary in the light of their then recent loss. The concert received rave reviews from all critics for months after



Photo: Peter Campbell

the event. It was even remembered a year later and received an Auscart Award from *The Advertiser* newspaper. AUCS has also received an award from the Adelaide University Clubs Association for co-hosting the best club event, the 52nd IVCF.

The Orchestral Concert

Adelaide audiences were treated to the premiere performance of the Bernstein *Mass*. The orchestral concert was per-

The catchcry for the festival, 'And it was God damn good!' came from the text of the Bernstein.

formed in Thebarton Theatre with the Adelaide Symphony Orchestra and additional players. It was performed on Saturday, 10 February 2001 under the baton of Timothy Sexton. The catchcry for the festival, 'And it was God damn good!' came from the text of the Bernstein. This has been commemorated on the Convenor's chain. The concert boasted a heavily augmented orchestra that included a jazz band, rock group and others. The choir was required to use kazooes as well as their voices in the

performance. The Celebrant was played by Andrew Brunsdon, who attracted the attention of many sopranos and altos. He moved all over the stage and along the balcony during the semi-staged performance, ending with the smashing of a chalice. The 52nd IVCF gratefully acknowledges the assistance of the ASO by way of an 'in kind' donation. Without early negotiations with the ASO and their

support, the 52nd IVCF would not have been able to secure the orchestra for such a reduced rate. Without the reduction in rate it would have been financially

Without early negotiations with the ASO and their support, the 52nd IVCF would not have been able to secure the orchestra for such a reduced rate.

irresponsible for the 52nd IVCF to perform with the ASO. The 52nd IVCF sincerely thanks the ASO and all its supporters for their kind assistance in making an Adelaide performance of the Bernstein *Mass* a reality.

Social Aspects

The entire festival was run to a space theme, with the motto of '2001: A Choral Odyssey'. The opening party featured many people in bizarre alien costumes and much bubble wrap! The drink of the evening was daiquiri from the AIV bar. Rehearsals were carefully scheduled at camp to provide free time for trips to the beach, cricket and frisbees. Camp encompassed all the

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customary social events. The sculling was hosted by ex-AICSA Secretary, Adelaide's Andy Turner. FUCS featured strongly in the races. A highlight of the night was the FUCS women's 4s winning, again. Ali Hansen (AUCS) won the individual sculling, for the sixth time! She has won the event more times than anyone else. There was the revue, hosted by members of the Jazz Club, Paddy McGee and Geoff Coates. There was a film night, karaoke, the President's Pyjamas, sog-ball, and much more. Of course, if you ever got lost amongst the heavy social calendar, you could always look up Uranus. You could always find something to do in Uranus. Upon returning to Adelaide there was yet more to come. The first PCP was held on campus at the Adelaide Uni Bar, only a three minute stroll from the concert venue. The Academic Dinner was held, as it was in 1994, in the Stoneyfell Winery. How appropriate for 'the Wine State' to host both its Academic Dinner and its camp in wineries! The wine flowed smoothly all festival, with the release of the AIV wine. The variety included a Cab. Sav., Merlot, Chardonnay, Semillon and a sparkling white. However it was the sparkling red that was, apparently, the pick of the bunch. Whilst in Adelaide there were two pool parties, one at the home of the Webbs and the other at Tim Dunstone's house. Tim's Dad [an ex-IVer himself. Asst. Ed.] counted fifty seven people in the pool at one stage! Of course, with a space theme, a trip to The Planet (the nightclub) was essential. Finally there was the second PCP which, as well as some other events, featured the DJ talents of DJ Racer X. On the final day, Uvula Man and an exhausted festival committee reclined in the relaxing atmosphere of the recovery BBQ on the Barr Smith Lawns. Fortunately, like most of the festival, the day was pleasantly warm and people left Adelaide with memories of sun, surf, Coopers, McLaren Vale wine and one brightly decorated German Club rehearsal venue.

Financial Aspects

The 52nd IVCF was the cheapest in modern times for festival participants to attend. It was cheaper than the 48th, 49th, 50th, 51st and 53rd IVCFs. This made the festival more accessible to students. This was done by offering the option for people to sleep in tents at camp. Dorms were prevalent and available, but many

people opted to sleep in either their own tent, or under the large tents supplied. This option was much cheaper, and a cheaper festival is always a popular thing with participants. The 52nd IVCF solely funded the two concerts, one of which had more than just a symphony orchestra, and a semi-staged production of a very expensive work. The other concert featured a work commissioned by the 52nd IVCF. The 52nd IVCF achieved the "virtually impossible" task (according to the 2001 AICSA President) of performing a high-quality orchestral concert and breaking even. In fact the 52nd IVCF went one better than that. It performed and funded an orchestral concert that critics were still raving about one month after the concert, and made a significant profit. The 52nd IVCF secured grants and corporate sponsorship from the South Australian Youth Arts Board (SAYAB), the South Australian government via the Premier's Community Fund, the Commonwealth Bank, Fauldings, Flinders University of South Australia, and the Adelaide University Union via the Clubs Association. Significant 'in-kind' support was also received from the Adelaide Symphony Orchestra, the Flinders University Clubs Association and the University of Adelaide. Flinders University generously allowed the use of its council chambers for the AIVCC. There were many other minor supporters of the 52nd IVCF, and the 52nd IVCF appreciates every one of them. However, the 52nd IVCF is especially grateful for the financial support given by the above organisations. The 52nd IVCF was the first festival to be registered for the GST and is the first to have successfully registered as a non-profit organisation. This was a tremendous assistance. It meant that the festival was not required to charge GST on its non profit-generating activities, such as its concerts. This was good, because it meant that the

The 52nd IVCF was cheaper than the 48th, 49th, 50th, 51st and 53rd IVCFs.

concert tickets were cheaper for the public. It also meant that the festival did not need to charge GST on camp and rego fees. This in turn meant that IV was cheaper for participants. The festival however was required to charge GST on profit-generating activities, such as grants and sponsorship. The second, and greater, advantage of this registration

was that the festival was able to claim back all the GST that it paid to suppliers (except GST paid on items pertaining to fundraising, grants and sponsorship). The amount of money the festival was able to claim back, minus the small amount of

The 52nd IVCF was the first to be registered for the GST and as a non-profit organisation... The amount of money the festival was able to claim back amounted to in excess of \$7,500.

GST it collected, amounted to in excess of \$7,500. This effectively means that the 52nd IVCF did not need to pay GST on almost anything. This is the government's way of reducing the effect of the GST on struggling arts bodies, and it certainly assisted the 52nd IVCF. When the accounts were completed, the 52nd IVCF had almost \$10,000 remaining in the bank. Almost \$3,500 was returned to AUCS and FUCS (the two host choirs), over \$1,600 was donated to AICSA (via the newly institutionalised FARC fees), and \$2,500 was donated to the AICSA Trust Fund, to bail out future festivals that make a loss. The remaining \$2,500 was generously donated to the next IVCF to be hosted in Adelaide. This was in keeping with previous Adelaide festivals that made a profit. The festival has also donated to FAUCS a significant amount of assets, which included a large credit note at T-shirt wholesalers, excess coffee supplies, various administration assets, and some alcohol. The committees of each host choir have also benefited from the experience of holding the festival.

Conclusion

An IVCF is designed to give choristers from all unis the chance to perform music that is usually too grand or too expensive for their own society to put on. Adelaide provided choristers the opportunity to perform the Bernstein *Mass* with an ABC orchestra and more to a large audience. This was something that may not have been possible for societies or IVCFs in other states.

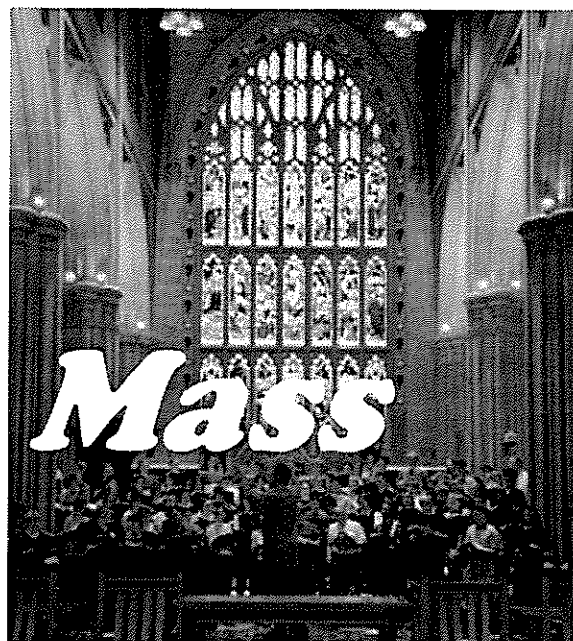
Herewith a tremendous review of the Bernstein *Mass* performed at Adelaide IV 2001, published originally in *The Advertiser* (Adelaide).

By Graham Strahle.

Aquarian confusion Bernstein, *Mass*

52nd Intersivity Choral Festival Choir
Adelaide Symphony Orchestra

Timothy Sexton, conductor
Thebarton Theatre



Photos: Peter Campbell

PREACHING 'POWER TO PEOPLE' and laden with anti-war messages, Leonard Bernstein's *Mass* is either a wildly grandiose example of American social commentary turned art or, more likely, one of the most under-performed and seminal works of the last three decades. He composed it amid the rising tide of Vietnam War demonstrations and anti-Nixon fervour in 1971, and in using the Roman Catholic mass as a vehicle to attack authoritarianism in the church and in the affairs of the state, he laid bare his concerns about the irreconcilable forces of human good and evil – only to find that the FBI was building up a dossier on him and warning Nixon about the perceived threats to national security posed by his new work.

Thirty years on, one can only say what a brilliant creation it is. Undiluted in its joy and despair, breathtaking in its epic, Mahlerian scale, and utterly bamboozling in its eclectic mix of musical styles, it traverses all the way through operatic aria, hymns, ballads, gospel, and blues. If it sounds suspiciously like *West Side Story*, this is hardly any coincidence, because it shares all the razzmatazz of Bernstein's four Broadway musicals and is in fact subtitled 'A theatre piece for singers, players and dancers'. A fully staged performance throws in everything from a 200 voice choir, full orchestra and ballet company to a marching team, rock band and quadruphon sound system.

As to how such a *mélange* could have ever made its way into the Catholic rite, especially given that its creator was a Jew, is less of a surprise than might first appear. Bernstein was a free-thinking

libertarian on every social and moral front; he was also friendly with the Kennedy clan, who were Catholics, and the *Mass* was written expressly to mark the opening of the Kennedy Centre, eight years after JFK's assassination.

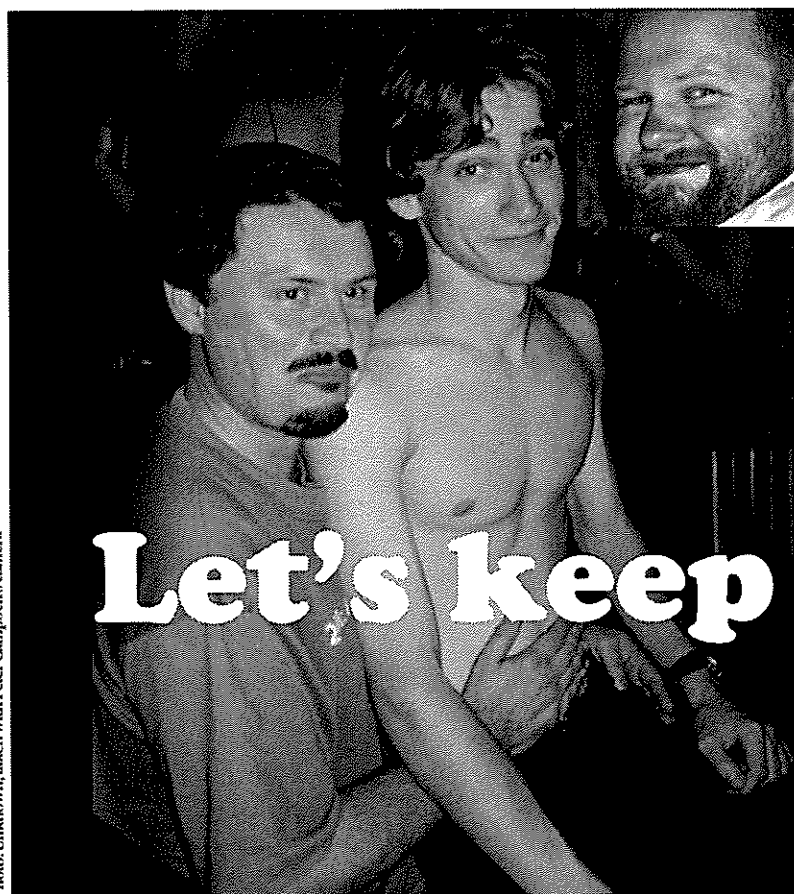
What an ideal work it turned out to be for a national choral meet. Adelaide played host to the most recent national Intersivity Choral Festival, and scored a major achievement in getting this long, complex and rarely heard work to concert standard in just two weeks. All 160 singers, drawn from around the country, clearly revelled in the work's unbridled power and spirit of communality, with all its hand-clapping, foot stamping and finger-clicking jive. The *Gloria* is probably the best known section and is carried along by a tremendous rhythmic ruggedness and momentum not unlike Orff's *Carmina Burana* (indeed the indebtedness is unmistakable): here we had a performance that in every respect met one's expectations. With the Adelaide Symphony Orchestra, a rock band, keyboards and other assorted extras cramming every inch of the Thebby's stage area, and the choir perched distantly on a steeply raked platform at the rear, Timothy Sexton directed the whole thing without raising so much as a drop of perspiration (not that I could detect anyway): clearly he knows the Broadway idiom instinctively well, and without having to resort to histrionics he judges perfectly the music's glorious, even crass over-ripeness.

Equal praise goes to one of the most accomplished baritones to have per-

formed in Adelaide for a long while, Andrew Brunsdon. Taking on the central role of celebrant, he had to do several things simultaneously to even begin to make this demanding role convincing: carry the only real solo part in the whole 80-minute work, sustain the storyline single-handedly, and act out a character who embodies the failure of the institutional church – all of which he did with uncommonly powerful vocal and stage presence. In what must be the most menacing episode of any liturgical work, Bernstein plays theatrical terror with the rite of Holy Communion following the Lord's Prayer; he steadily drives the choir into an accelerating frenzy of street anger, whereupon the celebrant smashes the holy vessels to the ground, revealing his own personal fury. That moment is followed by a shocking silence, the audience left stunned at what they have just seen. Yet the *Mass* is finally a moving embrace of love and peace (almost hippie style): such is the Age of Aquarius, with all its confusion and questioning, and perhaps better expressed in this work than any other. Given all these pulses one could overlook a less than ideal, 'shouty' sound system (amplification was used throughout) and the odd lapses in intonation from the two dozen or so choral singers who stepped forward (precariously) for occasional solos. The standard of singing was generally very high, and the level of support from the orchestra players outstanding.

(Above): Dress rehearsal in St Andrew's Cathedral for the Rachmaninov *Vespers* concert at Sydney IV 2002.

Photo: Unknown, taken with Peter Campbell's camera



Let's keep in touch

choral-net and the virtual voice

What did we ever do without email and the Internet?
Malcolm Herbert, AICSA List Administrator, founder of the choral-net email lists and Internet guru explains all about these powerful tools.

IV IS OVER, you've met some interesting people from another choir and you want to stay in touch. Or perhaps you'd just like to get to know some interstate choristers before the next major event? Either way, you can do this with the choral-net group of email lists.

Overview

The lists were created by me in July of 1992. Since then there have been countless discussions on practically every aspect of the AICSA movement and choral social events. In broad terms, the choral-net lists are used by members of AICSA choirs from all over Australia and so tend to concentrate on topics which are of interest to choristers nationally. Most AICSA choirs have their own individual mailing lists; however, these are set up to deal with issues relating solely to that choir which may not be of interest to interstate choristers. (Details about how to join these choir-specific lists are not covered here, but have a look through <http://www.aicsa.org.au/> for more information if you like.) It may be worth a quick rundown on the purpose of each list in order for you to decide whether you wish to add your subscription to some or all of these lists. Each of the lists has a loosely defined set of topics which are used to distinguish the content and volume of mail that passes through them.

choral-announce

This list is used primarily for alerting choristers about upcoming concerts or other social events, such as Intersiversity Choral Festivals, minifests and other social activities which interstate choristers may be interested in attending. Reviews of concerts from newspapers are also often posted as interstate choristers who attend these events may not be able to receive the paper in which they are printed. Discussions on this list are discouraged, as it is used as a notice board, of sorts.

choral-net

The choral-net list generally contains discussions based around organised social events, concerts, festivals, music and conducting (amongst others). Discussions on this list are encouraged, however it is requested that topics be kept to those that are appropriate to the list.

choral-chat

Choristers as a whole tend to be highly social and voluble – the choral-chat mailing list serves as a forum for choristers to discuss a wider range of topics than those preferred in choral-net. Perennial topics include food, movies, music, jokes and so on. Posting threads on this list tend to roam from topic to topic.

List membership

These mailing lists are typically thought of as a nested set of groups, each more noisy than the previous. As the amount of mail that people are willing to receive varies, memberships tend to follow these three simple observed patterns. First, everyone is a member of choral-announce. This helps to preserve its use as a notice-board for all members of the choral-net group of lists – postings about events and concert details should therefore only be posted to this list: they do not need to be posted to any of the other lists as well. Second, volume-conscious people join choral-net. People who are concerned about the volume of email they receive tend to only subscribe to choral-announce and choral-net. They are usually only interested in the topics based around music, choirs and organised social events within the AICSA community. Finally, people interested in

(Above left): Many friendships begin at IV festivals. Choral-net is a great way to stay in touch. Peter Campbell, *Erato* Assistant Editor, conducting research for edition 86; (right): want to find out more about someone interesting at IV? The Internet is a great way to begin your stalking activities. Here, for example, is Sydney IV 2002 Assistant Conductor Brett Weymark.

Continued over

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all manner of topics join choral-chat. Those that don't have concerns about the amount of email they receive or whether postings are on topic tend to join all three mailing lists: choral-announce for the announcements, choral-net for more serious musical/event topics, and choral-chat for discussions about everything else with like-minded choristers. Choral-chat has been called the 'biggest time-waster since Tetris' for a reason. Membership of any of the mailing lists is purely up to you, these three patterns are the most typical however, and may be useful to illustrate

how people have used them in the past.

Sending messages

If you would like to send messages to any of the mailing lists, send your email to the following addresses:

choral-announce: choral-
announce@lists.fulcrum.com.au;
choral-net: choral-
net@lists.fulcrum.com.au;
choral-chat: choral-
chat@lists.fulcrum.com.au.

send you back a message to confirm that you are in fact you. This stage is necessary as it makes sure that your address is valid and that you aren't being signed up to the list without your permission. Reply to this message according to the instructions and in a little while your subscription will be added. There is help offered with the majordomo server, but if you have any problems with it, please feel free to let me know and I will sort it out for you.

Making the most of choral-net

This section is more of a guide to how I believe a mailing list such as choral-net can be more useful to the people who subscribe to it.

Many of the professional lists that I'm a part of have two main methods of discussion. Your choice about which method to use depends entirely on personal preference and whether you think the list as a whole would benefit from the topic. The usual method of asking a question within a mailing list leaves the active discussion of the topic on the list itself. This can be a problem if the discussion drifts off topic or otherwise

summary message, acknowledging the respondents and outlining their various responses (and whether they worked or not for your situation). Providing such feedback is an extremely good method for fostering further responses from list members to future problem, since the respondents will get acknowledgement of their ideas and will be able to see how they were applied.

Even if a problem takes some time to solve, it may be appropriate to post summary messages every now and then to let people know where you're up to. That way you can provide extra information for list members who strike similar problems even if you don't manage to solve the issue completely yourself - they may be able to provide some useful insight when they get to where you are.

Whilst the second method may be useful for some problems, be aware that off-list discussions might not allow people to chip in and bounce ideas off each other's posts. Sometimes an idea expressed in one post can jog the memory of someone who isn't even really following the discussion into making the one reply that solves your problem. Basically the general attitude of members at receiving posts from a mailing list will tend to be affected by the quality of the postings they receive. If the posts on a list become overly chatty and on-list discussions are common or become irrelevant to the stated topics for the list, then the overall value of the list tends to decline for members through sheer noise.

If the typical posting threads consist of a question with no follow-ups, then the list will feel dry and unhelpful, irrespective of how many people responded to each individual - it won't have been seen on-list. Worse, people won't see that their contribution has made a difference. Often a small number of posts can make others shy of posting their problem, especially if they can't see that anyone else is receiving useful feedback.

So, both on-list discussions and posting summaries of off-list investigations are useful, and each has its place. I'd personally like to see a lot more of both on choral-net since that's why it's there. I think it could also be extremely useful as an information resource once it gets off the ground.

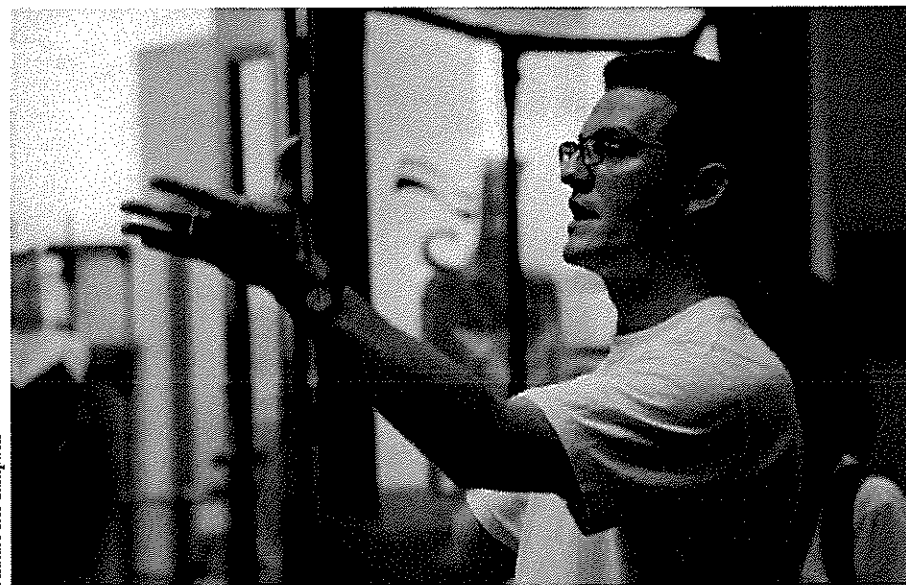


Photo: Peter Campbell

Changing subscriptions

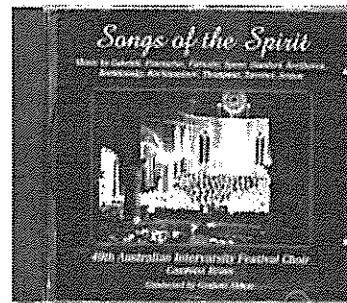
If you need to change your subscription details (whether because of an address change or to unsubscribe completely) you can send email to the Majordomo server that manages the lists: majordomo@lists.fulcrum.com.au. In the body of the email, put lines like the following, one for each list you wish to join (making sure to change the list name and substituting your name and address for mine, naturally): subscribe choral-chat Malcolm Herbert <mjch@mjch.net>. Majordomo will

overwhelms the traffic on the list.

Alternately, you can table a question to the list members and request that all responses be sent back to yourself. In general, this is a good way of asking a question without bothering those who can't or don't feel that they can make any input or find anything useful out of it.

If you decide to collect responses to your query personally and do some further investigations of the solutions provided, it is often extremely useful to the other members of the list if you post a

There are an incredible number of old intervarsity festival and society recordings floating around, in varying states of preservation. Pro tem AICSA Sound-Archivist Rod Reynolds outlines his excitingly ambitious plan to collect, catalogue and preserve these marvellous choral legacies for the future.



WANTED:

Australian Intersociety Festival Recordings

ALL OF THE recordings of the Intersociety Festivals are being restored and re-mastered onto CDs in a major project. The bulk of the hundred or so records and tapes have already been captured, and are now contained in some 700 audio tracks on about 100 CDs that can be played through computers and conventional CD players. But we need your help to find several that were commonly available at the time and unofficial recordings that would help to complete the picture.

We particularly want recordings from the IVs in 1954, 1956, 1966, 1970, 1976, 1977, 1980 (1st record), 1983, 1988 to 1993 inclusive, 1994 (First concert), 1996 and 1997. Yes we know that some of these should be easy to get but we don't actually have them. We would also like to know about the 10 inch record from 1964 (part of the Individual Items concert).

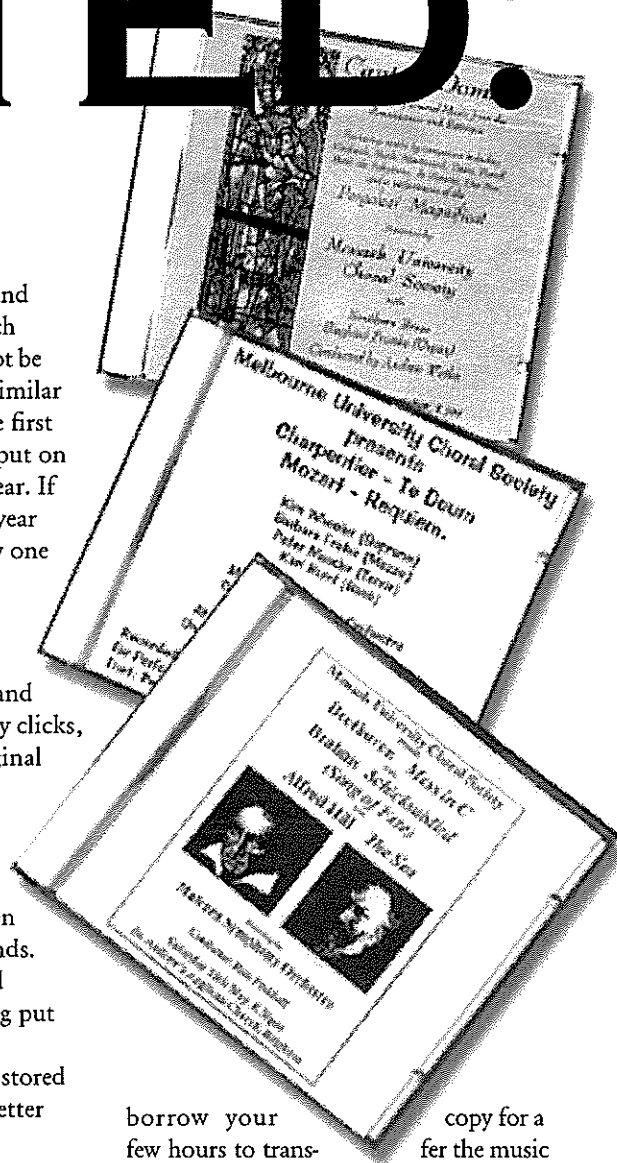
Even if what you have is in poor condition we are still interested to know that it exists. The recordings from about 1980 to 1996 are at serious risk as these were on cassette tape only and we know that they are degrading very quickly. Let us know about master recordings from any IV (original wires, tapes, videos or mini-discs - including unofficial recordings), as these sometimes include tracks that were not included on the mass-produced discs and cassettes.

It is planned that the final CDs will be held at ScreenSound, the national film

and sound archives in Canberra, and copies will be available for research purposes, noting that many cannot be freely released for copyright and similar reasons. Selected highlights of the first 50 years of IV festivals are being put on a four-CD set for sale later this year. If you want a CD of any particular year we will probably be able to supply one - all the way back to 1950!

For the technically interested, the recordings are being digitised through professional equipment and some noise types removed (mainly clicks, rumble and hum). Where the original equalisation is in error it is being fixed and some level decompression is needed. In a few cases (e.g., 1950, 1952 and 1968) very extensive noise reduction has been needed to reveal the original sounds. Everything is being retracked and indexed. The final tracks are being put onto audio CDs by year, and unprocessed wave files are being stored for later restoration when even better techniques are available.

Recordings that are not on the above wanted list have already been captured - and in some cases we have the original master tapes. But if you have unlisted records that are particularly clean or you think that they may not have been played at all, then they may be better than what we have and re-doing them may be worth the effort. Please give all information to Rod Reynolds (MUCS) or email him on reynolds@mira.net. We may want to



borrow your copy for a few hours to transfer the music using the special restoration equipment. You, of course, can have a CD of your copy.

In searching for the IV recordings, hundreds of recordings of the individual societies have turned up, including some dating back to the 1940s. These, and the minifest recordings that were made, are also being recovered and stored to CD as part of a larger, but less well defined project.

Why the? What the? Who the?
To the uninitiated, AICSA can
seem like an esoteric cult. It
can seem like that anyway.
Here, man-of-many-hats, Peter
Campbell, explains and
explodes some of the myths
and mysteries of the
undergraduate choral
community.



Tired of this face? We are. Only joke pics of PC from henceforth. Ed.

Photo: Winston Todd

The Fresher's A-Z Guide to AICSA

From Air Armenia to Arnolds Zubeckis

A is for...

AICSA

The Australian Intersivity Choral Societies Association is a parent body that represents university choirs across the country. Established in 1974, AICSA oversees the schedule of IV festivals, represents choirs at national forums and lobbies on their behalf. Members choirs pay an annual levy and AICSA produces a magazine called *Erato*.

AIVCC

At each festival, there is a meeting of all the society presidents, festival convenors and the AICSA officers. The meeting is known as the Australian Intersivity Choral Council.

AIVCF

Standing for Australian Intersivity Choral Festival (or just IV for short), this is what AICSA is all about - organising two weeks of fun and musical excitement every year in a new city.

ANUCS

No, not the ANU Choral Society (see SCUNA, below), the Abbotsford and Northcote United Community Singers is entirely fictitious (except in the minds of its members) and only appears during novelty sculling competitions and at revue nights. A fifth member, the Female ANUC, was recently admitted.

ARCHIVES

As a national organisation, AICSA maintains archives of all the records

associated with IVs and with its member choirs. Past concert programs, recordings, T-shirts, bumper stickers, photos and reports are all here, available for research and providing a permanent record of your choral activities. The position of AICSA Archivist is currently vacant.

AUCS

The Adelaide University Choral Society was founded in 1960. They rehearse on Wednesday nights and are, in general, really nice. Their mascot is Audrey the AUC (looks like a penguin, flies like a BBQ!).

B is for...

BAZZA

Barry ('Bazza') Gration is an IV Legend. He began going to IVs in 1973 and has not missed one since! He is the one with the old battered hat and the old battered van. He is a past president of MUCS and of AICSA, and has a huge store of jokes and stories. Just ask him.

BAZZA SPECIAL

Don't even think of asking what this is! You WILL regret it.

BRAD THE ALTO

Brad 'The Alto' Dean is the current AICSA Secretary and all-round web-guru. He looks after AICSA's on-line presence as well as dealing with correspondence and organising the AIVCC (see above).

BOATRACES

Also known as Sculling (see below).

BULLSHEET

A bullsheet is an information sheet issued by festivals to let you know what is going on.

C is for...

CATALOGUE

The AICSA Librarian is responsible for producing the AICSA Catalogue that lists the music that each society has available for loan to other choirs.

CHICKEN

It's a long story that involves SCUNA's rubber mascot, a Handel oratorio and a can of soup...but the AICSA Treasurer (otherwise known as Peter Campbell) has the nickname Chicken, Mr Chicken, Peter Chicken, the Chicken Man, Chookmeister, etc, etc. He looks after AICSA's finances.

CONVENORS' CHAIN

Each year, the convenor of the IV adds a plaque to the ceremonial chain that is passed on to each successive convenor at the Academic Dinner. Often with a witty remark attached, the chain symbolises the ongoing nature of intersivity and the unbroken line of fabulous people willing to sacrifice a year of their lives for our enjoyment.

D is for...

DINNER

Each festival features an Academic Dinner which is an excuse to dress up in

Continued from previous page

your finest and get to know the elegant side of your fellow choristers. The trophies and other awards are given out during the dinner.

E is for...

EDITOR

AICSA's mouthpiece is called *Erato* (see below) and is produced by the Erato Editor. Anything that you want to appear in *Erato* can be sent to the Editor by email to <erato@aicsa.org.au>. The current Editor is Winston Baskerville Todd.

ERATO

Erato is the magazine produced by AICSA. Coming out a few times each year [Ahem. Ed], *Erato* contains reports on what each society has been doing, photos and stories from recent festivals, and any other information (drawings, poems, puzzles, letters or articles) that you contribute. So please send things to the Editor.

F is for...

FESTIVAL

Each year the Uni choirs across the country get together for two weeks of mayhem and music making. The concerts are always fantastic and the social life is wild. So don't miss any opportunity to get involved and go to IV.

FIBS (Festival Information Booklet or Bull Sheet). [For example, Melbourne IV 1998's FIBS was called the GIMP, standing for General Information for MIV Participants. Ed] Always contains useful details to help you get the most out of your festival.

FILM NIGHT

If you are lucky, you might get to see yourself at a past festival having a great time; if not, you might get to see your parents having a good time! Films of old IVs are shown at each festival. [Bazza's balls have lost none of their horror after all these years. Ed.]

FOETUS

The current president of AICSA is Andrew 'Foetus' Wailes. A past president of MonUCS and conductor of MUCS since 1993, Andrew is happy to listen to any suggestions you have for ways of improving the way choirs or IVs are run. [Then ignore them and tell you how he'd do it. Ed.] The AICSA Executive is there to help you and to provide advice, so just get in touch via <exec@aicsa.org.au>.

FRESHER

Anyone who is attending their very first festival is referred to as a fresher, even if they are no longer a fresher in their own choir. When it comes to sculling, if you have never actually sculled before, you are still classified as a fresher, even if you have been going to IVs for years.

Music Society. The choir became an independent body in 1968. FUCS holds the record for the highest percentage of its membership attending IVs.

G is for...

GOD

A name that seems to be invoked frequently around IV currently, there are at least two Gods in the IV Pantheon: Michael Winikoff from MUCS, who has stunned many IV revues with his flawless piano medleys; and Geoff Coates from AUCS who just looks like God! Then there are the invocations in several prize-winning jokes... ask an old fart nicely, and they may even remember one of them.

H is for...

HISTORY

As the Australian Intersociety Choral Movement approached its fiftieth festival in 1999, AICSA commissioned a history to be written. A 250-page book containing details of all the festivals and traditions to that point was launched at the 50th IV in Hobart that year. Written by the current AICSA Treasurer, Peter Campbell, it is titled *'Laudate': The First 50 Years of the Australian Intersociety Choral Movement*, and limited numbers of (signed) copies are still available by contacting Peter directly.

I is for...

INTERVARSITY

An Intersociety Choral Festival (IVCF or IV for short) is held in a different capital city each year. Members of all the choirs get together for two weeks of fun, socialising and singing, and many now traditional events such as sculling, a revue and the Presidents Pyjamas are held during a camp. IV choirs have appeared with all the major symphony orchestras and world-renowned conductors including Sir Charles Mackerras, Albert Rosen, Nicholas Braithwaite, David Porcelijn and Charles Dutoit.



Photo: Peter Campbell

FIBS

Each festival publishes its own guide to what happens when which, no matter what its real title is, is generically called a

FUCS

The 'other' uni choir in Adelaide, the Flinders University Choral Society began about 1965 as part of the university's

(Left): The victorious MUCS mixed eight sculling team, with trophy. Third from left is AICSA Librarian, Kim Asher. To her left is AICSA wizard, David Greagg.

Continued over

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J is for...

JOKE

Each year during IV, the Gilbert Memorial Joke Prize is awarded for the best joke told at camp. The prize is named in honour of Bob Gilbert, then a member of SCUNA who told an appalling joke at the 1969 IV, and began a tradition that has continued to this day.

K is for...

KIM

Kim Asher is your friendly AICSA Librarian (see below). She is responsible for compiling the AICSA Catalogue (see above) and is the one to speak to if you have trouble locating scores for your choir. Email her at <librarian@aicsa.org.au>.

L is for...

LAUDATE

'Laudate nomen Domini' is the unofficial IV themesong. It is in all the society songbooks, so learn it off by heart so you can sing along after every performance and at pub. 'Laudate' is also the name of the history of the IV movement written by Peter Campbell to commemorate the first 50 years of IV. Order them (for \$25 each) from Peter at <treasurer@aicsa.org.au>.

LIBRARIAN

The AICSA Librarian produces the AICSA Catalogue of scores. The current AICSA Librarian is Kim Asher. Each society also has a librarian who is responsible for providing music for you to use in your concerts.

LURGY

When you are forced to live with 150 other choristers for a week at camp, sometimes you pass on your sore throat or cough. Try to be considerate: get some medication and don't snog too many strangers. If IV is in winter, get a flu shot a few months before you go.

M is for...

MICROFESTS and MINIFESTS

Just like a real IV only smaller, minifests are short festivals usually put on to celebrate something important. Falling between the big annual IV festivals, they

are a good excuse to hone your IV skills. This year, there are two microfest: Cherubfest IV has just happened in Melbourne to commemorate MonUCS's 40th birthday, and in September, QUMSfest is putting on a *Carmina Burana* for QUMS's 90th anniversary.

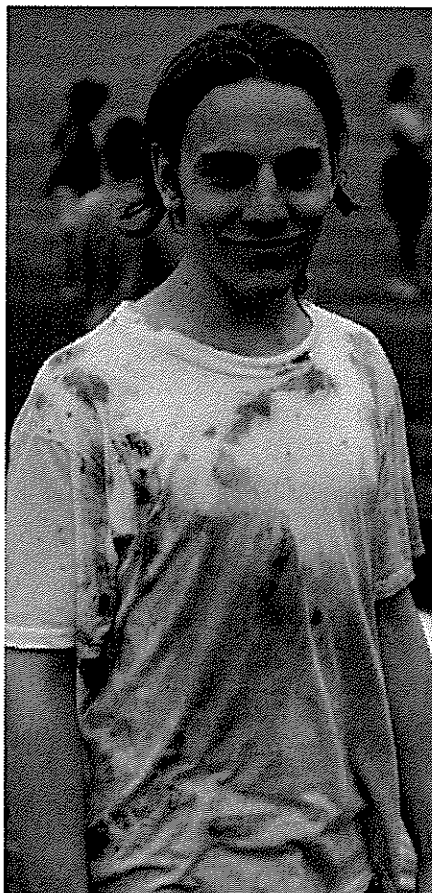


Photo: Peter Campbell

That would be the Presidents' Pyjamas. Matt Cramsie demonstrates why to volunteer is to say 'use me'.

MONUCS

The Monash University Choral Society turns 40 this year. They rehearse every Tuesday night under the delightful Trevor Jones. Their mascot is a cherub.

MUCS

Officially turning 60 a few years ago, the Melbourne University Choral Society meets every Wednesday night. They hold the record for the largest number of choristers traveling interstate for IVs.

MUS

The Macquarie University Singers is conducted by Margot McLaughlin and was begun in 1967. Not many of its members have been turning up to IV (thanks Corinna!), but they were one of this year's Sydney IV host choirs.

MUSCUTS

The second most recent addition to the AICSA fold, the Music Society of the University of Technology, Sydney, is conducted by Peter Tsoulos. They were founded in 1991.

O is for...

OLD FART

As soon as you have been to more than a couple of festivals, you will begin to be referred to (and treated) as an Old Fart. This is certainly to be taken as a term of endearment, a compliment and an honour.

ORGASMIC

This is what one of the Sydney 1995 IV concerts was described as! You too can be part of an orgasmic event by going to an IV ...

P is for...

POST CONCERT PARTY

After every great concert comes a great party, and there's nothing like a great PCP for getting drunk, getting happy and getting lucky. Let your hair down and have a good time!

PRESIDENT

Every choir has an elected president, and your parent organisation AICSA also has one. They are responsible for running the society and being the public figurehead. Sometimes they also have some good ideas of ways of improving things. The current AICSA President is Andrew 'Foetus' Wailes.

PRESIDENTS' PYJAMAS

One of the events at camp, the Presidents' Pyjamas (or PJs) is a competitive obstacle race for the society presidents and their seconds. Always great fun to watch, the PJs trophy is awarded to the team that displays the most artistic and inventive methods of completing the course.

PUCS

The Perth Undergraduate (NOT University!) Choral Society was formed in 1959 and is not to be confused with the University Choral Society that began in 1931. PUCS are the hosts for the 2004 IV.

Continued over

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Q is for...

QUMS

The Queensland University Musical Society was founded in 1912 and is the third oldest university choir. Their mascot is the QUMS banana, their magazine is called *Banana Profana* and they currently have a really dashing president.

R is for...

RECOVERY BBQ

After the rigours of a hectic festival (and a fabulous PCP), it is usual to wind down and relax over a barbecue. This is also usually the last chance to bond with interstaters before they flit off home.

REVUE

During every camp, there is a Revue Night at which everyone gets up and sings or dances or performs a funny (hopefully) skit. At IVs, each society presents an item and the winner is decided by...well the judges are bribed.

ROCS

The newest of the AICSA-affiliated choirs, the RMIT Occasional Choral Society was established late in 1999 and is conducted by Sarah Chan. They meet on Thursday nights.

S is for...

SCULLING

At each IV, societies compete in the sculling or boat races for a variety of trophies. No, this is not a water sport, but an entertaining evening of competitive drinking. As well as individual competitions, there are teams events including the men's and women's fours, mixed eights, freshers and veterans, and even non-alcoholic skulls.

SCUNA

Officially known as the Australian National University Choral Society, their acronym somehow got reversed to become SCUNA. Formed in 1963, SCUNA turns 40 next year and also hosts the 54th annual Intervarsity Choral Festival from 4 to 20 July 2003. Be there or miss the best fun in your life!

SECRETARY

Brad 'The Alto' Dean is the current AICSA Secretary. Email him at <secretary@aicsa.org.au> about

anything to do with the running of AICSA or its website.

SOG-BALL

Growing out of a traditional football match, sog-ball is now played at each IV festival with a very large earth ball. It is a team sport with moveable goal posts. Seasoned players enjoy sitting on the sidelines eating watercress sandwiches and caviar, washed down with champagne.

SUMS

Begun in 1878, the Sydney University Musical Society is one of the oldest musical bodies in Australia. They were one of the host societies for this year's Sydney IV. They meet on Wednesday nights, and for the past 20 years have been conducted by Ben Macpherson, OAM.

T is for...

TREASURER

The current AICSA Treasurer is Peter 'Chicken' Campbell. He collects the annual levy from member choirs, and makes sure that AICSA can continue to provide you with all those great services you have come to rely upon...

TRUST FUND

The AICSA Trust Fund was established in 1975 and now holds over \$20,000 that can be used to assist festivals that need additional funds. Festivals that make a profit contribute to the fund in order to help less successful festivals in the future. The current Trustees are Ann Hoban and Brian Leaver.

TUMS

TUMS used to be TUCS, and before that TUS, so while it officially started as the Tasmanian University Musical Society in 1973, its origins go back to about 1955. TUMS hosted the 1999 50th AIVCF and its current president is the redoubtable Penny Stolp.

U is for...

UBIQUITOUS AICSA EXECUTIVE

Yes, that's us again: Andrew, Brad and Peter (aka Foetus, The Alto and Chicken), your AICSA President, Secretary and Treasurer, respectively. Not like some dim impression of old choristers whom you never see around anymore, the current Exec is committed to being seen on the scene, to being involved and to making the world a

better place for all uni choristers.

UCS and UMS

That's you: the Uni Choral Societies and Uni Musical Societies across the country. Sorry to those of you whose societies aren't named UC or UM; that's just the way abbreviations work sometimes. So, if you see the phrase UCS and UMS, it means you, even if you are an OCS or an UTS or simply an US. (And SCUNA is still an UCS, just a bit backward is all.)

V is for...

VARSITY

An variant form of 'university', it is often used to refer to student activities as distinct from the formal teaching activities of universities, as in a varsity bash. Intervarsity (originally inter-varsity) is just a little more elegant than interuniversity as a word.

W is for...

WINSTON

Winston Todd is the current Editor of the AICSA newsletter *Erato*. He is always on the look out for publishable material such as reports, reviews, photos, letters and articles, so send him stuff at <erato@aicsa.org.au>.

X is for...

X-RAY

These are what you need if you are stupid enough to run directly at the sog-ball (see above), if you are stupid enough to play sog-all at all.

Y is for...

YOU

Without you, our faithful choristers, there would be no point in organising choral festivals. And without IV, there would be no point in living.

Z is for...

ZIGGY

Ziggy the Zygote was introduced at Melbourne IV in 1998. The Ziggy card was a pre-paid line of credit for purchasing IV merchandise and drinks at IV functions. Variations on Ziggy have been tried with much success at various festivals.

Can you believe it? We're this far into *Erato* and we've only just reached the reports. Either you're very bored, very dedicated...or you've been visiting the loo a lot lately.

Reports

AUCS

2001 was a successful year for the Adelaide University Choral Society. We had a financial gain, a busy social calendar and three well-done concerts.

Compared to 2000, we unfortunately did not pick up the same numbers of freshers from our O-Week table. This

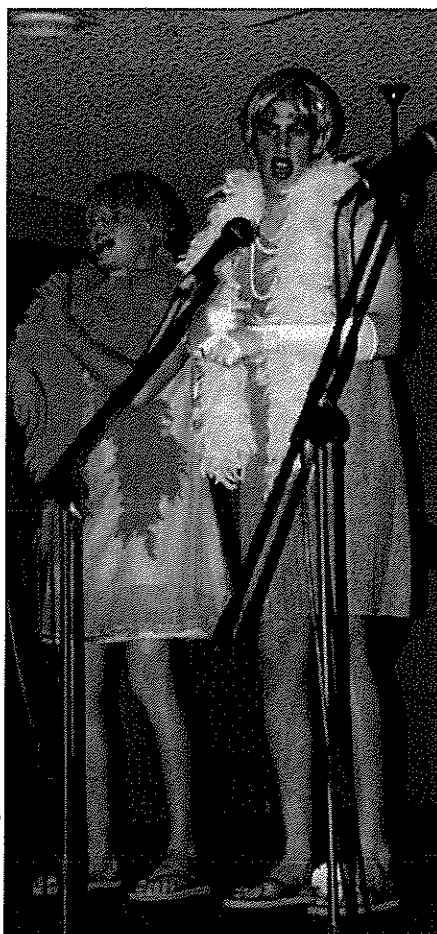


Photo: Peter Campbell

was probably partly due to the fact that we did a high-profile and very popular concert first off in 2000, Mozart's *Requiem*, but mostly due to the fact that our physical location within the scope of O-Week activities was less than desirable, a fact that will hopefully be rectified this year.

It was decided during the planning stages for this year that we would produce a smaller, low-key concert first, with our major concert being in the middle third of the year, and then our usual smaller concert last of all. The belief behind that was that we should be able to hold members' interest for longer if they knew that we have a big concert later in the year, and hence we would hold their membership for longer. Whether this was true or not was hard to judge due to the low membership figures anyway (we had some 120 people signed up by the end of O-Week 2000, compared to about 60 by the same time 2001), and the fact that we probably had an extraordinarily high membership in 2000.

For our first concert we did Palestrina's *Missa Papae Marcelli*, a very important piece for the development of Western Classical music, but one that maybe does not have the popular following required to really pull people in off the street. From the choir's perspective, it went quite well. It is a technically demanding piece of music, and this possibly put some people off. However, AUCS managed to perform it admirably. Unfortunately, it hit our bank balance quite hard, and made a reasonable loss. The PCP, however, was excellent.

Our major performance for the year was Mozart's *Mass in C minor*, performed in St Francis Xavier's Cathedral. As for 2000's performance of the Mozart *Requiem*, it required our Concert Manager, Emily Heylen, to assemble an AUCestra, no mean feat. Adelaide has been lacking in performance orchestras, a situation improved somewhat by the re-emergence of the Adelaide Youth Orchestra, with whom AUCS will hopefully be performing in 2003, and a new arts orchestra that is being put

together by Timothy Sexton.

The mass went well, AUCS receiving its first mainstream media published review for some years. The review was honest, and suggested that some of the subtleties of the work was possibly beyond the scope of a non-auditioned choir, but also made that point that when it needed to rock, it rocked (or words to that effect).

The second concert also had a particularly well-attended PCP, set in the lovely Adelaide Hills, where some 20-odd choristers spent the night, and awoke to a beaut breakfast of bacon and eggs, as prepared by Henry Jones's parents.

Our third concert was a change from the usual. We were conducted by Christie Anderson, and performed a range of music from pub songs through to Sarah Hopkin's *Past Life Melodies*. We shared the stage with Adelaide's Zephyr Quartet (think FourPlay from Melbourne, only prettier), and are performing the same concert in the Adelaide Fringe in March 2002. To the best of our knowledge, it is the first time that AUCS will have performed in the Fringe, and so it will be interesting to see how we are received.

The Christmas period was not so much dotted with carolling gigs as much as crammed full. AUCS managed to do some 40 hours of carols in a three week period leading up to Christmas, some of it at very short notice. The effort from all who put in so much time and effort was greatly appreciated.

Also during the year we performed at

(Left): AUCS's Tim and Jim lookin' foxy at the Sydney IV 2002 revue.

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the 'Tasting Australia' event, a great publicity sing for us, happening two weeks before our final concert. The opportunity to perform in front of 40,000 people was overwhelming, Adelaide putting on one of its beautiful spring days for the event.

Our social calendar was again full, with coffee or a pub night after every rehearsal, a successful pub-crawl, and a well-attended formal dinner. Our PCPs were all enjoyable, with the usual bawdy events one expects from a choir PCP. The camps were again good fun, one fresher chorister in particular saying that she was thinking of leaving AUCS until she came on the first camp, and then that had opened her eyes. (Please note that this was also one of the Fresher Reps though who, when writing her CV later in the year, described her position as 'New Member Liaison Representative', a position that got commented on in several job interviews.)

Financially, 2001 was a good year for AUCS, our bank balance rising considerably and pleasingly. Mostly, this was due to the amazing amount of carols that we did. We also ran several highly successful sausage sizzles, which have proven to be amazingly simple to organise, and have a high profit margin. Each of these BBQs profited us \$300-\$400, from an outlay of \$100. This is one fundraiser that we will be exploiting in the future.

2002 holds to be a good year. Hopefully, we will have a high intake of freshers, with a well-organised O-Week. We will be doing an a cappella concert first up, with the second concert of the year being a large combined event. The year starts off with the three Fringe concerts, allowing us to get off to a good start to the year.

AUCS Committee 2001

President: Jonny Webb
Secretary: Mark Egelstaff
Treasurer: Timmy Dunstone

Vice President: Elsie Mann
Concert Manager: Emily Heylen
Librarian: Ellinor Willumsen
Publicity: Annalise Gehling
Fresher Reps: Jane Emmett, Andrew Wilkins
Social Secretary: Henry Jones
Morals Officer: Emma Clutterham
Fundraisers: Ed Watts, Melanie Cockerill

FUCS

This is a quick run down of what FUCS is up to. Tom Farnhan is our new conductor. Tom has experience conducting several amateur choirs around Adelaide, is a former FAUC chorister, and we were overjoyed when he offered to return late last year. The FUCS

choirs. We intend to record our performances this year, where possible.

Problems with overloaded powerpoints and our stall's placement made this year's clubs day a bit of a fizzer for us. To compensate, we staged a lunchtime concert to promote our fresher rehearsal. We covered the surrounding area in bright orange balloon chains, balloon trees and some banners we've painted up (FUCS has banners!). Some members took long lunch breaks to make it out to Flinders, we excavated songbooks from the compactus, and it felt great. During 'Nkosi', a passing student stopped to correct our pronunciation and ended up joining in!

FUCS Committee 2001-02

President: Craig Turner
Secretary: Melinda Drinkwater
Treasurer: tanya ashworth
Vice President: Holly Walsh
Concert Manager: Sarah Preston
Publicity: Angela Randall
Librarian: Cecilia Tudo
Fundraising: Molly Kendall, Ben Salmon
IPP: tanya ashworth
Chorus Editor: tanya ashworth
Webmaster: Angela Randall
Social Secretaries: Maria McBride, Fiona Nicholson
Morals Officer: Neil Philbey
Fresher Representative: Elected at first camp

Conductor: Tom Farnhan

MonUCS

No report was received from MonUCS.

MUCS

The last twelve months have been a huge year for MUCS. The year 2001 saw three enormous concerts for us, the first being Handel's whopping three-hour oratorio, *Judas Maccabaens* in May, Brahms' *Ein Deutsch Requiem* in conjunction with the Royal Melbourne Philhar-

(Above): Rubber ducky, you're the one! AICSA Secretary Brad Dean shows off his sea legs.



Photo: Peter Campbell

committee is currently working towards a concert for May 18. The major work is Charpentier's *Te Deum* and will be accompanied by 'French Chanson' from Debussy and others. AICSA have been helpful in searching out *Te Deum* scores for us (thanks, Kim!), but if anybody knows where we can find some more please get in touch with me.

Our second concert is scheduled for somewhere in August, and will have a medieval theme. The annual dinner will probably be in August also. For our third concert, we have started planning a performance of Faure's *Requiem* in cooperation with two other non-AICSA

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monic in August, and we finished the year by combining our forces with MonUCS to perform Puccini's *Messa di Gloria* and Verdi's *Quattro Pezzi Sacri*.

It also has been a successful year socially, with a substantial number of freshers coming along to our weekly post-rehearsal pub and coffee gatherings, as well as our other regular social events. This has been particularly successful in our drive to encourage more freshers to attend IV, with almost a dozen MUCS IV freshers!

MUCS has also had its difficult times, especially with the tragic passing of our secretary, Amy Parer, on returning from a rehearsal camp. The MUCS committee thanks all who offered their support through this period of grief. Amy was a valued committee member and chorister, and shall be dearly remembered.

Starting the new year with a strong presence of about thirty members participating at Sydney IV, 2002 should prove to be another big year for MUCS, with a very exciting program currently being planned. So if you're in the neighbourhood on a Wednesday evening, feel free to drop by at rehearsal and say hello! We won't bite (hard).

Andrew Finegan,
MUCS President.

MUCS Committee 2001-02

President: Andrew Finegan
Secretary: Sara-Jane Smith
Treasurer: Rohan Wilksch
Librarian: Kim Asher
Concert Manager: Olie Lamb
Social Secretary: May Jasper
Camp Officer: Pennie Hume
Publicity Officer: Esther Chan
Fundraising Officer: Sian Smith
General Assistants: Julie Waugh, May Jasper
IPP: Felicity Groom
Morals Officers: Hamish Taylor, Bron Gondwana
Scum Editors: Jenny Newton, Anh-Dao

Vlachos

MUS

MUS has started 2002 with a rush. Our numbers have grown dramatically again this year - we now have 137 members and typical rehearsal attendances of over 100. Particularly gratifying is the number of new student members. We find ourselves suddenly with the delightful problem of a straining rehearsal venue and new challenges to manage such

Part of the attraction to new members has undoubtedly also come from another series of four concerts in the Sydney Opera House, assisting the Australian Philharmonic Orchestra with the Willoughby Symphony Choir. The first of these is a celebration of the music of Lerner and Loewe, 'The Night They Invented Champagne', which will take place on the first weekend in May.

Also popular has been the holding of Gospel workshops, firstly with Stuart Davis of the Café at the Gate of Salvation in the second half of last year, and again at the beginning of this year with the visiting African-American academic and gospel singer, Professor Patrick Johnson. Both have been exuberantly received by the choir.

So, that's the state of play with MUS - very busy, a little frenetic even, but loads of fun!

Lionel King,
MUS President.

MuscUTS

This semester MuscUTS has got off to a flying start. We started the year on

a high note with a short program that was sung at the Vice-Chancellor's pre-semester drinks for parents and partners of new students. Thankyou to those people who came in on short notice to help out. You know who you are!

We have now settled down to concentrate on our first semester concert, Haydn's *Nelson Mass*. While this is a challenging work, we believe we can do it, and still manage to have fun at the same time! It has been very encouraging over the last couple of weeks to see many new faces after O-Day. For the first time in a couple of years we have a choir of greater than 20 people with a sizeable number being undergraduates. Our concert is being held on Friday 31 May at Christ Church St. Lawrence; all welcome.

Gavin Ward,
MuscUTS President.

(Above): MuscUTS at Sydney IV 2002.

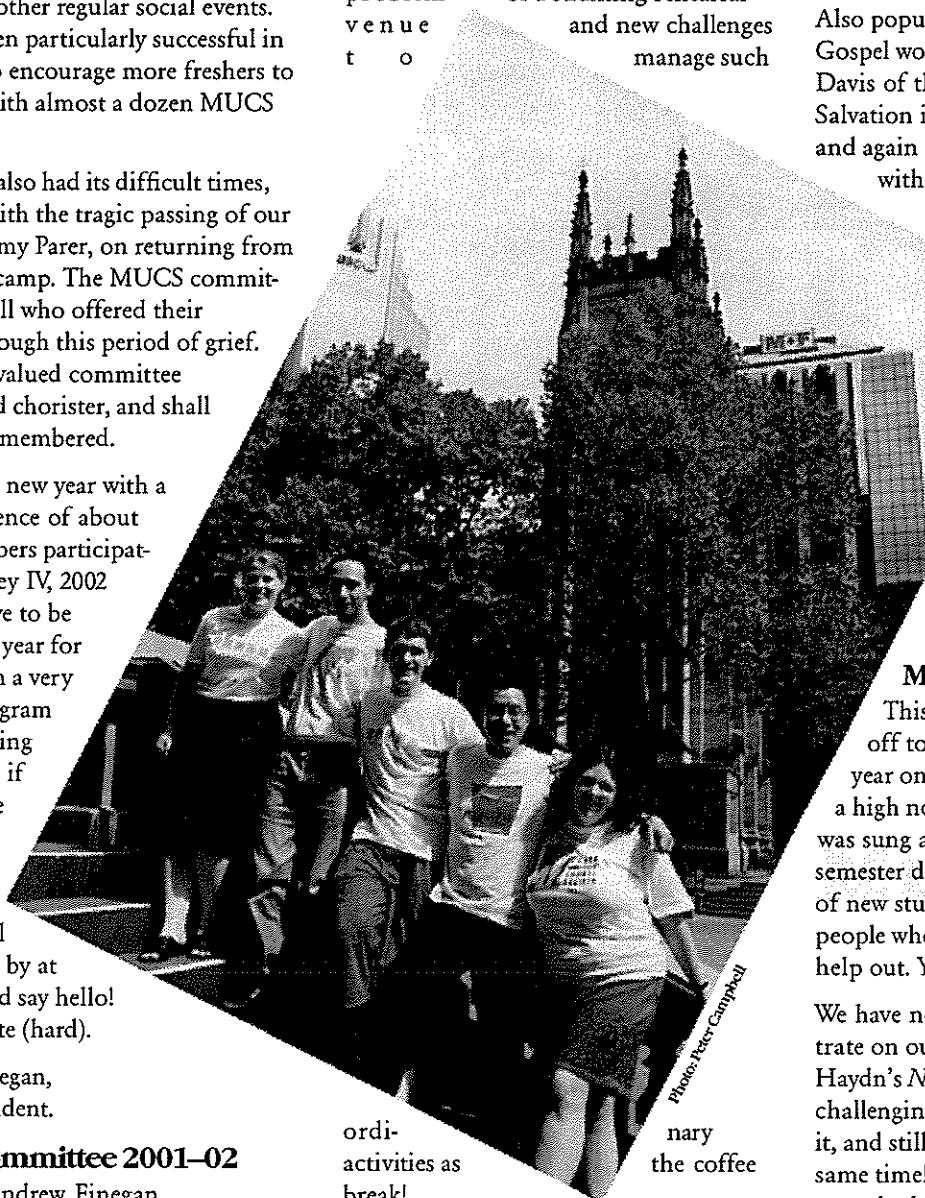


Photo: Peter Campbell

ordi-
activities as
break!

nary
the coffee

Our musical program this year will be centred around our mid-year concert (July 6). Titled 'A Musical Grand Tour of Europe', we will attempt to simulate in music the 17th-18th century English tradition of sending their twenty-somethings on the 'Grand Tour' to acquire cultural breadth (and, frequently, other more down-to-earth life-broadening experiences). The tour will take in, in appropriate sequence, the most common stop-over points of the time, in France, Germany, Spain and Italy.

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PUCS

Hi all – this is in two parts – Prez 1 & Prez 2 – hope you enjoy it!

PUCS part 1

PUCS has had a very full but fun twelve months, most of which was spent under the illustrious guidance of Anna Hicks. She not only held everything together, through an eventful and at times trying

Vaughan Williams's *In Windsor Forest*. These feisty middle earth-type pieces were just what was needed to warm our audience on that cold winter's night.

Venice and Vivaldi

The concert of the year was most definitely our performance of Vivaldi's *Gloria* and *Magnificat* along with selected pieces by Giovanni Gabrieli. Along with soloists and an orchestra. PUCS stunned the audience with what has been called

24th of December saw PUCS perform at the APEX Carols by Candle Light in which we were the featured guest chorus. A great time was had by all despite the token bad Christmas jokes, and the few numbers that we sang impromptu, without words or music, added to the excitement of the night. PUCS' professionalism and high degree of talent shone through on the night. We also repeated the previous year's experience of singing without a backdrop or



Photo: Peter Campbell

year, but she is still happy to put up with committee life as IPP. Thank you so much Anna! Prue Ashurst has continued with us as conductor and as always has invigorated the choir with her boundless energy and enthusiasm. PUCS would not be where it is today without her!

The Food of Life

The year began with the recording of *The Food of Life* for a local composer. *The Food of Life* was quite a challenging piece and took a while to get used to, but once it came together the results were fantastic. I found it surprising how fantastic such an eclectic piece sounds when sung so wonderfully by a choir such as PUCS. The composer and others involved in the recording were extremely happy with the results and we look forward to possible future collaborations.

When Icicles Hang

Mid 2001 was rather hectic for PUCS. Our original concert plans fell through due to factors beyond our control and in a very short period of time we had to organise and publicise our own concert. In the end we pulled it off and performed Rutter's *When Icicles Hang* and

our best performance in years. From a chorister's point of view the music was fantastic to sing and be a part of in the exquisite setting of the Christ Church Grammar School chapel.

Christmas

Christmas was especially busy this year, with our added commitment to sing carols at a local shopping centre, Riverton Forum, on the weekends leading up to Christmas. This was hugely successful, and much enjoyed by the shoppers going about their Christmas spending. As always we sang carols every night from the 17th to the 24th of December at Burswood Resort Casino. After some hiccups in organisation we performed beautifully and were often surrounded by an audience of persistent children who were determined to dance along to our singing right in front of the conductor. Many thanks go to Prue for voluntarily conducting the Burswood gigs, and also to our illustrious secretary Lucy Brennan-Jones for taking on the conducting of the Riverton gigs, and particularly to the loyal choir members who sacrificed their weekends and evenings to make the gigs a success – where would we be without them? The

(Above): More smiling faces from Sydney IV 2002; (right): MonUCS' Harry Goh, Individual Sculling Champ at Sydney IV, 2002, in action.

roof on high scaffolding! The public flocked to the zoo in their thousands to enjoy the fantastic singing and a good time was had by all.

Suzannah Williams,
PUCS President

PUCS Part 2

Thanks Suzannah. Over to Lucy – that's me! Suzannah continued as President until March, and decided not to continue as she had a heavy workload in 2002 with her studies/work. Thanks to Suzannah for all her terrific work and organisation. So at an SGM, one of the Old PUCSters, and previous Past Very Long Ago *Erato* editor, Lucy Brennan-Jones, was willing to step up to the line again as President. Kellie Prosser is our new Secretary, replacing Lucy, and Scott Membry signed up again as Social Secretary. In the meantime, though, Lucy (that's me) had been asked to

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organise a social day as the Soc. Sec. has had to resign due to work commitments. Thus on 23 March a group of PUCsters old and new were driven up to the Swan Valley wineries – by me – in a bus, and it was the most beautiful day out, with perfect Perth autumn weather, several stops at wineries (so different when you skipper and have to spit!). We thoroughly recommend this jaunt to any of those planning ahead to Perth IV!

In the meantime, we had not had a chance to meet for the music subcommittee before 12 Feb, which again has meant a very hurried and time-pressured preparation for our Semester 1 concert. Our first choices of music were too impossible to obtain quickly and legally,

include some comic commentary by a local theatre personality. The venue is the brand new state-of-the-art Hale School Music Auditorium, which is meant to be excellent acoustically.

Semester 2 concert is much more organised – this will feature Charpentier's *Te Deum*, Allegri's *Miserere* (yuummmm), Arvo Part's *Magnificat*, and generally will be another lush Baroque choir and chamber orchestra concert. So it all promises to be a bit less rushed for this major concert.

In between, we have a WASO *Carmina Burana*, only for those who want to audition – this is to be performed on 21 and 22 June, the usual bigger-than-Ben Hur scenario. Can I be bothered with my third *Carmina*? Yum or yawnsville?

PIV continues to fundraise and raise awareness – looking forward to [I love this fragment as an example of a brave but failed attempt at self promotion, so I've left it in. Ed.]

And coffee is back! While we still have our die-hard pub-goers, with a membership of around 120, there are plenty of different ways of having a social life! So coffee has been revived with enthusiasm for those who enjoy being able to mix and talk rubbish and drink caffeine/wine/beer in the warm surrounds of a private home. I think Jodie Hunter has contributed an Eraticle celebrating PUCs things and coffee and such – look for it somewhere in the issue! [Not. Ed.]

Well it has been lovely talking with you all again – till the next exciting installment.

Lucy Brennan-Jones,
PUCS President

QUMS

At SIV I noticed many wonderful people wearing 'Peel Me' shirts. First I must thank you all for making our propaganda rife in Australia. May the world be saturated with QUMS stubby coolers and T-shirts!

Last year QUMS had a wonderful and fulfilling time with our Schmaltz Concert, but we were also in the opening ceremony of The Goodwill Games! After that, the joy didn't stop with a brilliant Schubert Mass concert, which was our last concert for the year.

But what is QUMS all about this year (other than frivolous fun)? Well first of all, it is our 90th anniversary!!! and as our salacious (stiff-nippled) IPP, Rob Kearey, mentioned in the last Erato (I hope you have been reading your Eratos!) you are all invited to a *Carmina* party with us and our chums BPO! But as you are singing hard with your own choirs, you are not expected to party all year with us (but think of how much fun it would be!), so instead we have made our *Carmina* Microfest between the 20th and 22nd of September. We have in store for you a fun filled time in your most northern (warm) choir, QUMS, in cute Brisvegas, where you can catch up with all your favourite QUMSians, including me!

Of course you are invited to attend rehearsals earlier if your *Carmina Burana*



Photo: Peter Campbell

so we have had to rethink quickly, and thus on May 19 we are performing a concert with Gilbert and Sullivan excerpts (which other AICSA choir did we get that idea from!), as well as 'The Drunken Sailor' (hic!) and 'The Mermaid' (*Rule Britannia* and all that). It promises to be a jolly good Best of British concert. There is a rumour of patriotic flag waving, and we hope to

PUCS also has the opportunity for a hire-a-choir at the conference dinner of the 4th World Conference of the International Consortium for Educational Development in Higher Education, which we are negotiating. Could be fabulous, I say. It is only 12 or so singers so we will see what we can come up with.

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knowledge is a little rusty. Let us know so we can organise a billet for you. All you need to do is afford the time!

Speaking of rehearsals, QUMS rehearse every Wednesday on the university campus at 7pm. Our wonderful conductor, Brett Holland, guides us through like strong and distant moonlight. Our first rehearsal is on 13 February, but we start recruiting stomper freshers during the university O-Week stall on February 27. We have planned a baroque concert with a repertoire consisting of Vivaldi's *Gloria*, Handel's *Zadok the Priest*, Bach's 'Jesu, Joy of Man's Desiring', Mozart's *Ave Verum Corpus* (all with chamber orchestra), Purcell's *Hear My Prayer*, and Tallis's *O Nata Lux* and *Magnificat*. The camp is scheduled for the weekend of 23 March and the concert Saturday 27 April.

Our next concert (rehearsals commencing 1 May) is a 'History of QUMS' concert which is still in the planning (boy, this one will take a bit too!). It will contain pieces illustrating eras of QUMS history and will include past directors of QUMS as guest conductors. The camp is set for the weekend of 8 June and the concert will be Saturday 6 July.

Commencing with semester two is the beginning of the rehearsals for the Carmina Microfest! As mentioned above, the actual Microfest is scheduled for 20-22 September. However QUMS will start rehearsing 10 July. Camp is on the weekend of 23 August, and final performance on Sunday 22 September.

Phew! So much in one year. But it ain't over yet peoples! We have up our sleeves a final 'Christmas Schmaltz' concert. Rehearsals are scheduled to commence 2 October with a mid-December concert.

Of course littered throughout the year are lots of fun social events, parties and other things we find fun at the time :). Please come and join us in September for our 90th Celebration Carmina Microfest! QUMS is very old (probably older than you) but as you may have found with anybody you have met from QUMS, we know how to party! [See the special feature on QUMSFest in this edition. Ed.]

Mikel Duke, President, QUMS

ROCS

The RMIT Occasional Choral Society (ROCS) and the RMIT Concert Band presented a concert entitled 'Movies and

Musicals' on Friday, June 7 at the Kaleide Theatre, RMIT in Swanston Street. It featured songs from *Chess*, *Les Miserables*, *Oliver*, *Carousel*, *South Pacific*, *The Phantom of the Opera*, *The Rocky Horror Picture Show* and *A Chorus Line*.

Theresa Wallner,
ROCS Publicity

SCUNA

(No report was received for SCUNA, although this concert review was submitted. Ed.)

'Spirit, enthusiasm and commitment'
By Richard Windeyer (*Canberra Times*,
Friday 17 May 2002)

SCUNA, St Andrews Church, May 11.

THE THEME behind this SCUNA concert was spirituality in music. The three works that made up the program were chosen to offer three highly contrasting views on this theme.

The concert opened with the Boyd, sung from under the bell tower rather than at the front of the church.

As I Crossed a Bridge of Dreams is a complex but minimalist work which I felt was designed to give an intense, personal, spiritual experience for the listener. The performance captured some of this sense with some lovely controlled pianissimo singing.

However, some of the subtleties, that the program notes indicated are part of the work, were lost due in part to the choir's location and the volume of the performance.

The effect on the audience was also spoiled by the persistence of a photographer, which meant the performance was interspersed with the clicking of a camera shutter. In such a quiet work the camera noise was obvious. It was less obvious although still annoying in the Byrd and the Rossini.

Byrd's *Mass for Four Voices* was performed next. SCUNA gave a creditable performance of the work. However, I am not sure it is the ideal work for a choir of more than 90 singers. In the church acoustic there were some wonderful mellifluous sounds, particularly in parts of the 'Kyrie' and 'Gloria'.

However, in other sections the large number of people disguised some of the detail of the composition and affected the interplay between the four parts.

The concert concluded with Rossini's *Petite Messe Solennelle*. In contrast to both the Byrd and the Boyd, which provide an intimate approach to spirituality in music, the Rossini is an operatic, triumphant approach.

Much of the work requires soloists or small groups of singers, all of which were drawn from the choir for this performance. Some of the soloists were equally good, in particular Jenny Sawyer's voice was well suited to the operatic demands of the work.

The size of SCUNA was perfectly suited to the large-scale choruses of the work, and sections like the opening of the 'Gloria' were, consequently, very effective.

Overall, this was an ambitious program for a community choir in but one which was well performed. There was clearly a commitment and an enthusiasm from the choir which was evident in the performances.

SUMS

2001 was yet another big year for SUMS with two major concerts in May and September, and our annual Carolfest concert. The May concert was Ralph Vaughan Williams's *Dona Nobis Pacem* (with the SBS Youth Orchestra) in the Sydney Town Hall. The September concert commemorated the centenary of Giuseppe Verdi's death in a two performance series, the first of which was the SBS 'Verdi Spectacular' in the Town Hall (for which SUMS provided the choir), and the second of which was SUMS's 'Verdi 100' in the Great Hall of Sydney University (for which SBSYO provided the orchestra).

In December, the 43rd Annual Carolfest coincided with the release of the second 'Carolfest' CD which features recordings from Carolfest concerts 1994-2000.

SUMS had a successful social year with the Annual Dinner being held at Dante's and the Ball being held on the floating restaurant South Steyne. (For those who are unacquainted with the fluidity of the Glebe Point Road commercial strip, Dante's is what Casey's used to be - Casey's of IV Pub Night fame. Remember Mel Smith stretched out on the pool table, being held down by twelve people and a pool cue? That was Casey's.) The Ball contained a slave auction featuring

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the likes of Lisa "\$20 a breast, about a dollar a pound" Kyiet and Rachel "I was recently in a lesbian erotica film" Hardy, both of whom went for over \$100, and were bought by their own boyfriends. (I think that's cheating!) In other words, not much has changed in the general yearly activities of the choir.

Organisationally, SUMS learned a very important lesson in 2001. The state of the 2000 financial records resulted in SUMS being temporarily deregistered. I would like to acknowledge here the work of Andrew Corkhill (2001 Treasurer) for his work in sorting out the SUMS books from 2000 and also for streamlining GST management. Due to the increased complication of GST, the high turnover of SUMS, and the increased costs of staging a concert in Sydney, SUMS has taken a technological leap. We have bought a laptop.

The purpose of the laptop was so SUMS could install the accounting software that any SUMS treasurer will need from here on, and to give SUMS the capacity of consolidating its database.

The long-term project is to build a system by which the membership database (addresses and membership details) can be linked to the accounts (payment for camp, ball tickets etc) and eventually score hire. SUMS has previously lost up to \$1000 a concert in unreturned scores. SUMS plans to eventually purchase a barcode scanner and barcode membership cards and all scores, like Philharmonia's system, so that unreturned scores can be quickly identified. While this would only solve half the problem (it doesn't help if we can't find the person themselves), if we reduce the cost of lost scores by half then the barcode hardware will pay for itself in a year or so.

No one has had a bigger year than the SUMS conductor (and SIV Chorusmaster) Ben 'Daddy' Macpherson, who, after conducting his 18th Carolfest concert and releasing his second Carolfest CD, was awarded the Medal of the Order of Australia in this year's Australia Day Honours List. To cap off the good news, 'Macpherson Mark 2' is due in April. While Ben seems

happy for little Harry to grow up a baritone, rumour has it that Meredith has decided on this next one being a soprano.

SUMS's next concert will be Puccini's *Messa di Gloria* in the Sydney Town Hall on 18 May.

TUMS

Hi all from the land of TUMS. As I have no idea where the last report left off, it's probably best to start with the beginning of last year...(apologies if this is repetitive).



Photo: Peter Campbell

The beginning of 2001 saw us desperately racing around trying to organise a new conductor - including hurried phone calls from the AIV camp and using Bruce Campbell as a messaging service. With good luck and a bit of disorganisation we succeeded. In the end our choice of two was cut down to one, but since our 'only choice' was who we preferred anyway, it was just fine. So we started the year with a new conductor, Simon Read, and also a new repetiteur, Fiona Radford - a miraculous way to start when a week out we had neither! As this was Simon's first time as a 'professional' choir conductor he was a little nervous, but a few jokes from the old TUMS cronies seemed to have a calming affect. I would like to announce on behalf of the TUMS committee that we have been and hope to continue to be immensely pleased with Simon, who has definitely been a first-rate find. He has

shown impressive dedication, imagination, enthusiasm and commitment to TUMS in the 11 months (now 14) that he has been with us, and the good news is that both Simon and Fiona are back for 2002 to work their magic on us.

2001 was quite a busy year for TUMS. As well as performing two main concerts of our own we also performed in the Tasmanian A Cappella Festival; at the Discovery Day for the University of Tasmania; returned a favour for the Hobart City Concert Band in a Moonah Art Centre performance; managed to get down to Salamanca Market a couple of times for some busking; did a number of Christmas performances; again performed with the Hobart City Concert Band for the final event on the Celebration of Federation calendar at the City Hall; and finished off with our traditional Christmas Carols at the Royal Hobart Hospital on Christmas Eve.

Our first concert was held at St Georges Church. Works included Palestrina and Victoria. Most notable was the Purcell, a funeral march for the death of Queen Mary. This piece was accompanied by the Hobart City Concert Band, for which Simon is also the conductor. (Which is another great thing about Simon: TUMS now practically has a whole orchestra at their disposal!

This may be a bit of an exaggeration!) The amazing thing was that Simon could only find an accompaniment for French horn and organ, so instead he decided to put his major in composition to good use and score the entire piece for the band. It all sounded very impressive. Yay Simon! We had a change of venue for our second concert, moving to the CBD at the Memorial Church, which is very sweet, but more importantly with an organ that Fiona could play, rather than paying a proper organist. Works included Dunstable and the premiere of a piece by Don Kay, a Tasmanian composer. While Simon was perennially pleased with this music, it did take the choir a few rehearsals to get into

(Above): Sydney's Damien Kwan appeared in this fabulous dress at the Sydney IV 2002 Academic Dinner.

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it. Such discordant proclivities of modern composition students have become somewhat of a theme for 2002 as well.

2001 also saw a change in attire for TUMS in a new TUMS T-shirt. The president for one was not impressed with the colour scheme of the old T-shirts and so a change was called for. While the 'teletummy' design was a big hit, we decided to stick with a new drawing of the traditional lion on a white background.

The biggest drama and pain for TUMS this year came towards the end of the year when we were notified by the Assets Management people at the uni that the storage area for the TUMS library and archives was going to be demolished and we would need to move as soon as possible. Finding a suitable alternative has not been easy, or in fact possible. The TUU Societies Council informed us that they are under no obligation to provide or find storage area for societies and space at the Conservatorium and at the rest of the university campus is very limited at the moment, and does not appear likely to exist permanently in the future. In the meantime we have stored everything in various sheds and garages. We should thank Michael and Jeremy for dedicating almost the entirety of their garage to the 90 or so boxes of musical scores, Simon and Renee for taking in various boxes of files, and Penny for storing the rest of the furniture and junk left over. We are still hunting out a more permanent and convenient location for it all to be reunited, so let's all keep our fingers crossed!

But all that's ancient history now, (except for the persistent assertions of assets management that there is not one single little bit of space available in the entire university)...so the question is, where has all that left TUMS currently?

The year - now 2002 - started out pretty spectacularly in comparison to past years. We had three very enthusiastic members on the O-Week stall and had strategically linked up with the TSO Society to share a stall in an effort to benefit each other (mostly by poaching each others' members!). Our main selling point was that our first concert program was to include Faure's *Requiem*... ah, but how that was to be our eventual downfall...

We managed to get a 300 per cent

improvement in our sign-up rate which, although quite a tragically low figure (10-12), is much better than the previous year, and hopefully it bodes well for next year (please all keep your fingers crossed!). TUMS has often struggled to maintain membership during the year because rehearsals are not very conducive to creating social links within the society, and new members are reluctant to come along to supper with relative strangers, especially if everyone is tired. So in an effort to overcome this difficulty we decided to devote the majority of the first rehearsal back to having an introductory BBQ with free food and drink provided by the committee. This was quite a success and I think we were all very happy with how it turned out. It certainly gave everyone a better opportunity to meet and greet the new and returning members.

The next couple of weeks were extremely frustrating for the committee and conductor as our concert plans were sent into confusion with at least two other Hobart choirs making plans to sing the Faure *Requiem*. Our options at that point were to (i) sing separate concerts, (ii) combine the choirs for the one concert or (iii) for one of us to change repertoire. Quite clearly option number one was out: who wants to compete that directly for audiences? Option two had a few practical difficulties such as which conductor could rightly take the performance honours? But potentially it could have worked. At first instance we decided to adopt an alternative concert plan and see what the other choirs decided to do. Surprisingly one other choir decided to drop out and leave this one to us. Victory? Not just yet. Tragically, by the time we'd started negotiations with the Town Hall for the venue and a couple of soloists and changed dates a couple of times to accommodate them, another choir played the final card by having the same date, venue, soloists and concert planned, booked and finalised. It was back to plan B.

While the *De Mauchaut* and Stravinsky 'Mass' have grown on us, TUMS has suffered a comparatively huge loss in numbers, mostly due, as much as the feedback tells us, to the unfortunate change of repertoire. Many joined specifically to sing the Faure, and so while this state of affairs is understandable, it is nevertheless extremely unfortunate, as it has left us with only two altos

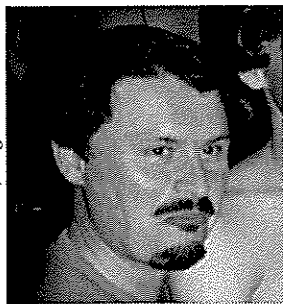
as one of our usual regulars just had a baby as well!

Our current plan of action is to try and consolidate the numbers through friends and acquaintances for the first concert, and essentially start again for second semester. All currently signed-up members of the choir who aren't singing in the concert will be invited along to the concert at a discounted rate to see where a lot of hard work can get you. The aim is to convince them to come back to a few rehearsals with some new, and hopefully more appealing music for the second concert. For TUMS it is a difficult balance to find a work that can appeal to both seasoned and new members of the choir, especially when the numbers cannot support some really well-known pieces which would attract more singers and a larger audience. However, we will struggle through!

TUMS Committee 2001-2

President: Penelope Stolp
Treasurer: Michael Kregor
Secretary: Jeremy O'Reilly
Librarian: Renee Badcock
Concert Manager: Nick Bester
Social Secretary: Carolyn Field
Publicity Officer: Howard Oettle
General Representatives: Michael Stephens, Paul Hubbard

Photo: Unknown, using PC's camera



Money, money, money. Denarii and sestericii. Filthy lucre. It lubricates the world, baby, and it's a rich man's world. *Erato's* not sure what lubricates AICSA Treasurer Peter Campbell, but here's his regular report into the state of the AICSA finances...

Treasurer's Report

Show me da money, Pete!

SINCE JULY 2000, the AICSA finances have remained relatively static. Affiliation fees have been received from the seven largest member choirs, and one issue of *Erato* has appeared. The costs for the current issue, number 86, will appear in the next report, as will the expected FAR (Festival Attendee Registration) Contribution due from Sydney IV. After the difficulties that Sydney experienced, it was good to hear that SIV is likely to be financially successful as well as having been a most enjoyable festival, both musically and socially.

During the year, AICSA purchased some essential items that will make sog-ball games and other camp events more enjoyable, and paid for the editing of the special 50IV compilation video that Andrew Howell created for Hobart IV. One significant financial event was the conver-

sion of a \$1000 loan for the production of the AICSA history, to a donation. This had the effect of reducing the assets and reserves of AICSA, but does not in any way affect the bank account. AICSA also continues to pay for a snail-mail post box and for the registration of the AICSA domain-name. Merchandising efforts have not yet evolved into actual products, but are advancing ever closer to concept-drawing stage.

With the continued support of its member choirs and the FARC, AICSA is in a healthy financial position.

Lettuce to the Editor

Dear *Erato*,

As an additional suggestion for librarians (or even conductors) inspired by Luke Murtagh's article in *Erato* 85, and therefore planning to transcribe music from out-of-print complete editions in their spare time (ha!): search the web first to see what's already out there. Several web sites have sprung up in recent years offering free choral sheet music and are easily found using search engines. Scores from these sources may be freely duplicated without fear of copyright infringement and are usually quite good to boot, but from experience some of the works have major faults

which only become evident when sung through. It is therefore advisable to find a printed copy in a university library as reference to proof read anything from the Internet before it is put in front of a choir for rehearsing.

Even if a particular choral work has not been transcribed as sheet music it may be available in MIDI format, which usually simplifies the process of creating a performing score. And lastly, if librarians have edited a work which is not already available, then submitting a finished edition of a work to a choral music site (either for free or a fee) allows other choral societies in Australia or

AICSA Income Statement for the period ending 1 April 2002

Income	
Affiliation fees	2339.00
Expenditure	
Bank charges	3.00
<i>Erato</i> printing and postage	1191.30
Films	378.50
Librarian	75.25
Postbox rental	101.50
Sogball equipment	129.90
Total income	1879.45
Net income (deficit)	459.55

AICSA Balance Sheet as at Dec 31, 2001

Assets	
Cash at bank	4714.95
Liabilities	
Nil	0.00
Accumulated Funds	
Opening balance	5255.40
Less conversion of loan to donation	(1000.00)
Plus net income (deficit)	459.55
Total funds	4714.95

beyond to utilise it.

Cheers, Philip Legge

P.S. for Mr. Todd: perhaps a photo of Princess Bizarre from the planet Whacked Out Fark ought to be included in *Erato* 86 - to see if anyone can recognise him/her/it, or to provide the best caption?

[In response to this post-script: who or what on Earth, or the planet Whacked Out Fark, is Princess Bizarre? Can anyone enlighten this poor denizen of dimly-lit Far-Kew?]

This message was brought to you by the letter to the very excited editor.

Erato 87

Suitable material

Society reports (check *Erato 86*); festival reports, especially from the Executive; plans or reports for any (un)official IV-related events. Supply photos as prints, or email high res JPEG files of not less than 300 dpi scanned in B&W. Web sites of interest to choirs and choristers featuring musical stuff, and individuals' pages; good bits from society publications; articles or letters on any issue you or your choir might have. Send material in RTF, as Word files, or embedded in the body of the email (if short enough). Send disks rather than printouts.

Deadline

Erato 87 is scheduled for December 2002. The deadline for submissions is mid-November. Material received after that point will be retained for the following issue.

Winston Baskerville Todd
Erato Editor

Erato

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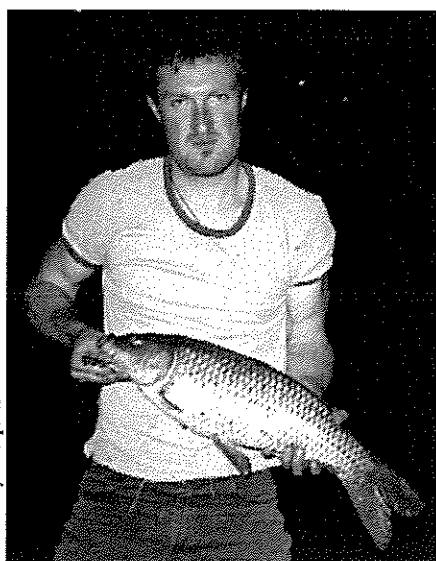


Photo: Wally Thompson

(Above): A gratuitous space-filling shot of the editor (rear of image).

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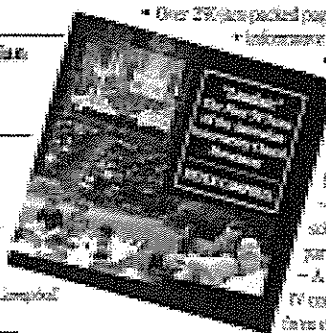
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Mail to: Peter Campbell, PO Box 10, Clayton, VIC 3168

AICSA Contacts

AICSA

The Secretary
PO Box 4194
Melbourne University Vic 3052

Festivals

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

RMIT Occasional Choral Society (ROCS)
President (Sandra Uitdenbogerd)
sandrau@rmit.edu.au

Sydney University Musical Society (SUMS)
Box 32 Holme Building (A09)
University of Sydney NSW 2006

Tasmania University Musical Society (TUMS)
C/o Tasmania University Union
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