



The irregular newsletter of the Australian Intersvarsity Choral Societies Association



Editorial



Greetings, and welcome to *Erato 87*. After predicting a rather truncated edition, this has turned out to have a very healthy 28 pages, plus a fun little SIV 2002 merchandising insert, so you don't have to cut up your precious collection of mint-condition *Eratos* (ahem!). And it's not all filler, either. This is partly due to some excellent society reports done at little notice and at a very trying time of year for the average student. It is also a result of the wonderful portfolio of Sydney IV photos provided by Convenor Jon Hogan-Doran. These are from the personal collection of Crispin Harris, I believe, although I have not acknowledged each individually for fear of erring in this regard. Anyway, a huge thankyou to Crispin and Kirsten, and to anyone else who recognises their material here. A good, number-crunching SIV festival report is also included in this issue.

Also included is one of the last reports from Canberra IV 2003 before the festival, and things are really falling into place there for what promises to be a great event. There is also a first *Erato* report from Perth IV 2004, which follows just six months after Canberra, so plenty of exciting developments should soon follow.

As you can see, a news and notices section opens the newsletter, and there are reviews of the recent AUCS *Joshua* concert and of the QUMSFest *Carmina Burana*. Also included are the core contributions to two very stimulating choralnet exchanges. One debates the relevance and interest level of choral and orchestral concert programming, while the other details two choristers' experiences in preparing choir recordings using current electronic music editing technology.

Enjoy,
Winston

News

Melbourne IV 2005

Yes folks... Melbourne IV is only 2 years and 3 months away... I know I'm excited!

But first... we need people to run the bloody thing!

After many delays, presumably due to faulty signalling at Flinders St Station, The Melbourne IV steering collective has finally been formed, and preliminary preparations are already under way. At this stage, it will most likely be held during summer ('cos let's face it, a winter IV in Melbourne would just get rained out), with an exciting and diverse repertoire (we are still awaiting a phone-call from our major prospective sponsor before we can divulge any further information). There will be a general meeting in April to elect the IV organising committee, so keep your eyes out for further details, and come along to vote in your favourite gimp.

Andrew Finegan,
MIV steering collective spokesperson

AUCS Pub Burns

AUCS and the Adelaide choral community have been rocked by the loss of one of their favourite watering holes, the German Club, to fire recently.

Here, Tim Dunstone and Mark Egelstaff lament the Club's loss.

Dear all,

So sad :(

I have so many happy choral memories of the German Club: Adelaide IV rehearsals, the World Cup night, and many, many "coffees". It is a great loss to the SA German Club, but also to AUCS. Nothing is more popular with freshers than cheap beer and a welcoming atmosphere, and the SA German Club did both these things beautifully. Oh, the memories :(

As you can imagine, AUCS has spent many many happy hours there. Our last trip to the club was two weeks ago, for a few cleansing Coopers Pales. Ah, a semi-stein of Pale for \$4. We are always enthusiastically welcomed by the manager, a great old German bloke (whose name escapes me at the moment, but it's

something happily Germanic like Gunter or Gregor) who we sang 'Happy Birthday' for a couple of weeks ago, and always loves to hear us sing the usual round of pub songs.

AUCS also made full use of the Dinner night the German club held on the night of the Soccer World Cup final. Naturally, the feeling at the end of the night wasn't as bouyant as it might have been, but a great time was still had by all.

There was a general agreement last night that once everything had settled down, and the people of the German club knew what was what, AUCS would try and organise a fund-raising concert, utilising the fairly active German clubs of the Universities.

Elke was AIV's contact person for our sing at the Schutzenfest and for the rehearsals in the club. Her English isn't great, as you may have guessed from the quotes, but she is a fantastic woman, and no challenge would overwhelm her. The function centre is the room AIV rehearsed in, and the public bar is where we drank. The gymnasium, next door, which was also damaged, is where we swam during AIV, on that very hot day :)

I think a Brahms *Ein Deutsches Requiem* concert to support the SA German Club in their valiant efforts to rebuild their club house would be an awesome idea :) I hope AUCS and AIV can work out with Elke some way of assisting the local German community. They have done us many favours, and it must be time for us to repay those favours.

Tim Dunstone,
AIV Treasurer, AUCS VP and Archivist,
and Mark Egelstaff,
AUCS IPP

Western and Wilkie to Wed

Sarah Western and Philip Wilkie are happy to announce that they will be getting married on Saturday 4th of January 2003.

There will be a public ceremony held in Warringal Park Heidelberg starting at 4.30pm, off Beverley Road, beyond the netball courts and football oval in the grassy/oak tree bend in the river. Melway map 32 C4; UBD map 225 P7.



From the President

By Andrew Wailes, AICSA President

A Busy Year

It has been a busy year for many of us, and especially busy in the final semester of the year for AICSA choirs and their respective committees as student exams, fundraising, forward concert planning, Christmas concerts, carol gigs, ticket selling and all the other millions of things conspire to take our time and energy. That said, it is also a time to look back on what has, for the most part, been a great year for the Australian Intersivity Choral Movement, and look forward to what promises to be even more exciting.

A year of exciting collaborations and celebrations

It has been great to see so many AICSA choirs involved in highly successful collaborations with other musical organisations and event promoters during the last year. This can be seen as an acknowledgement of the fine musical standards being achieved by the AICSA choirs around the country, and the growing respect for the movement as a whole. Whether it be in Adelaide where AUCS recently teamed up with Adelaide Philharmonia Chorus and the Adelaide Art Orchestra to perform Handel's *Joshua*, or MUCS's spectacular coupling with the Royal Melbourne Philharmonic, The Australian Children's Choir and Melbourne Youth Orchestra to present two outstanding performances of

Carmina Burana in Melbourne and Geelong, there have been many examples of AICSA choirs achieving exceptional artistic outcomes and enjoying healthy

but surely are growing from humble beginnings. Two examples are the newly-affiliated ROCS choir at Melbourne's RMIT University, and a group of twenty or so students from Bond University, on the Sunshine Coast in Queensland, who have recently formed an unauditioned student choir, and who are currently in communication with AICSA about future affiliation. The Australian Intersivity Choral Movement is a unique and valuable part of this country's musical community, and whilst Intersivity Choral Festivals should and will continue to provide the main focus for AICSA, there are many other ways in which the movement can continue to play an important role in promoting its individual member choirs to national and international bodies, and encouraging collaborations around the country.

A fine example of this is the exciting *Gurrelieder* project, which will no doubt be mentioned elsewhere in this issue. The AICSA executive have



membership right across the country.

Special congratulations to QUMS on reaching 90 years, and also to MonUCS who are now the ripe old age of 40!

Of equally encouraging interest is the emergence and continued development of several fledgling choirs, who steadily

Above: Perth IV '97 Convenor Sarah Penn photographed recently with AICSA President Andrew Wailes. Opposite, left: In the long tradition of embarrassing committee photos, AICSA Treasurer Peter Campbell lies back and thinks of... Opposite, right: Peter Campbell again, collecting material for his spank bank at Sydney IV 2002.

Continued over

Continued from previous page

taken on the role, making it possible for a large contingent of AICSA singers to form the backbone of a specially formed chorus to participate in the Perth International Festival's presentation of Schoenberg's monumental tour de force, featuring the 120-member Australian Youth Orchestra and one of the world's finest conductors, Maestro Diego Masson. AICSA singers will be provided with a substantial travel subsidy and at the same time will be given a unique opportunity to participate in an event of international significance. As a direct result of this fruitful collaboration, the organisers of PIV have been introduced to the Perth International Festival organisers, and it is more than likely that future collaborations between the Perth International Festival and the AIVCF movement will be the result.

Future festivals on track

One of AICSA's most important roles is to provide advice and support to

have been impressed with the high degree of open and regular communication between the organising committees and the Executive. Whilst Canberra and Perth are both now in the advanced stages of negotiations and programming, I am pleased to report that a meeting has already been held in Melbourne, and a large group of interested individuals have begun examining options for the next MIV.

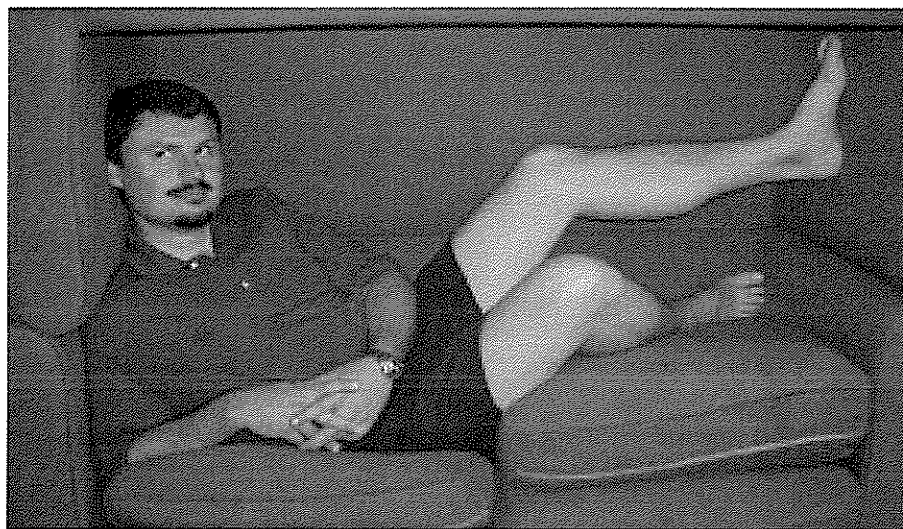
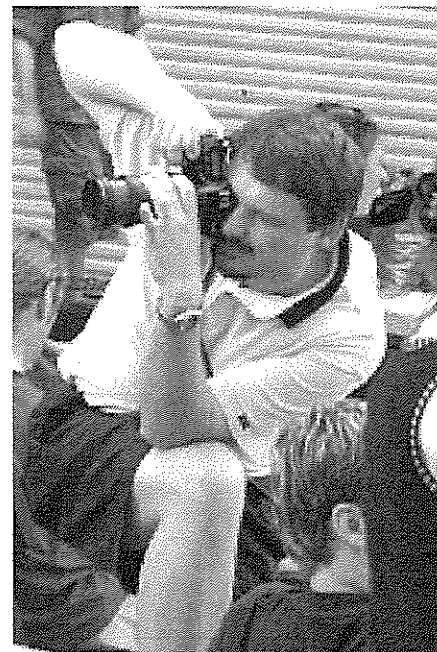
Communication

There have been many words spoken in relation to the frequency of *Erato's* publication, and the nature of this document on various discussion groups throughout the year, and from these some very constructive comments have been made and some practical suggestions made and welcomed by the executive. There has also been some unhelpful commentary, and too much personal opinion which does not consider the limitations of the organisation, nor the voluntary nature of its editor. I am very proud of the consistently high standards that the *Erato* editor has

itself has never been stronger.

Get involved. Show your passion. Make a positive contribution!

Finally, I would like to encourage you all to get involved in your own society or choir. These are truly wonderful clubs and societies, where real friendships are made and real skills developed. Be



passionate, be vocal, be involved. Use your skills to help support your choir. Use your choir to help develop your skills. Use the Australian Intervarsity movement and AICSA to do this to your fullest potential. Encourage your members to go to IV... it will be a lasting investment in your choir's future, and a positive contribution to their student and musical enjoyment of life. Don't waste your time being deconstructive or negative. It is the very nature of student organisations that not everything will always be done well or decisions made right first time. If you see a better way of doing something, then offer to help do it. Don't just offer negative criticism fed by the power of hindsight or unhelpful commentary. Lend a helpful hand, be positive, encourage your peers, make things better. Working together is a very musical concept. A wise person once said that the most wonderful thing in the world was variety, for without variety there can never be harmony, and harmony is perfection!

My very best wishes to you all,

Andrew Wailes,
AICSA President

individual Societies, to individual committee members, and to Festival organisers to ensure the efficient planning of Intervarsity Choral Festivals. Whilst it is always the decision of the local host committee or individual to call on such advice and then if so, to follow it, it is usually the case that the AICSA executive are always pleased to take an active interest in the progress of festival planning and where possible to do what they can to facilitate positive outcomes and efficient planning.

AICSA is particularly pleased with the progress of our next two Festivals, and

maintained during this year, and although there have been delays, the important role of historical documentation and the pre-announcement and retrospective recording of major Intervarsity choral events has been well executed. With the development of the AICSA Web-ring and the AICSA website as a resource for information and communication, coupled with the advancements in personal email, mobile phones, affordable air travel and the all-travelling, ever ubiquitous AICSA Executive, I believe communication channels between AICSA choirs, its members and AICSA

With Sydney IV only recently over and mounting excitement over the imminent festival in Canberra, it's easy to forget that just six months later comes another huge Intervarsity Choral Festival. That's right: Perth IV 2004 hits us next summer, and the committee have been quietly beaver away to make it another fine WA event. Here, festival Convenor Joel Mendelson (love that name...) presents PIV 2004's first Eraticle.

Bacchanalia's Back!

Perth Intervarsity Choral Festival 2004

We here at the PIV 2004 committee thought you would like to know what's been happening over here on the other side of the nation. As you all should know, only six months after the wonderful and fantastic Canberra IV 2003 is Perth IV. You may have a few questions about this auspicious occasion, so here are some details:

Q: Where is Perth? Is that even part of the same country?

A: Choristers on the Eastern seaboard have a tendency to believe that Australia ends with Adelaide, and all that is left is dead space. NOT SO! Perth is a lovely sunny, relaxed city based upon the banks of the Swan River. With Hills to the East, Vineyards in the Middle and a Coastline that makes Maui look like the banks of the Thames, Perth is a chorister's delight.

Q: Wow! Well I am hooked, when is PIV?

A: Hooked, ah knew you would be. The dates of the festival are still being negotiated, but the proposed dates are 30th Jan to 15th Feb 2004.

Q: Okay, cut the baloney, what music is there & where are the concerts?

A: The concert program is still Class A Top Secret, however we can tell you that the concert format will be an à cappella concert at the end of the first week at Winthrop Hall, UWA. The second concert will be performed with the West Australian Symphony Orchestra at Perth Concert Hall at the end of the second

week. Word on the street is that this will be performed in Academic Regalia, so pull out the robes, blow the cobwebs off your hoods and dust off your tudor bonnets. Details of the dress, and regalia particulars will be provided later.

Q: It's IV and there are concerts, so there must be a rehearsal camp! Where is it buster?

A: You bet your basses there is going to be a rehearsal camp. The camp will run in the first week of the festival and will include all the expected IV frivolity including Boat Races, Prezzie's PJs, the Revue and plenty of rehearsals. To keep with our bacchanalian theme, and to embrace the summer atmosphere, the camp will be held at Ern Halliday Recreation Camp. The camp has an amphitheatre, basketball and tennis courts, lots of open space, and a long stretch of beach just a short walk under the highway. Beach, fun, sun, IV... what more could you want?

Q: Sounds pretty good, but who's running this show?

A: The PIV 2004 Committee is as follows:

Convenor: Joel Mendelson
Secretary: Peter Wright
Treasurer: Karl Aloritis
Publicity: Angela Babb & Lucy Brennan-Jones
Conman: Adam Birch
PR: Jodie Hunter
Camp & IT: Scott Membry
OCMs & (Fundraising): Jocelyn Kuan,

David Riley, Kylie Kerin, Matthew Flett, Craig Miskell

Positions such as librarian, ombudsman, transport etc will be filled by OCM's or others closer to the festival date.

Q: Well that's a lot of info, but I want more... where can I get it?

A: To contact PIV for more information:

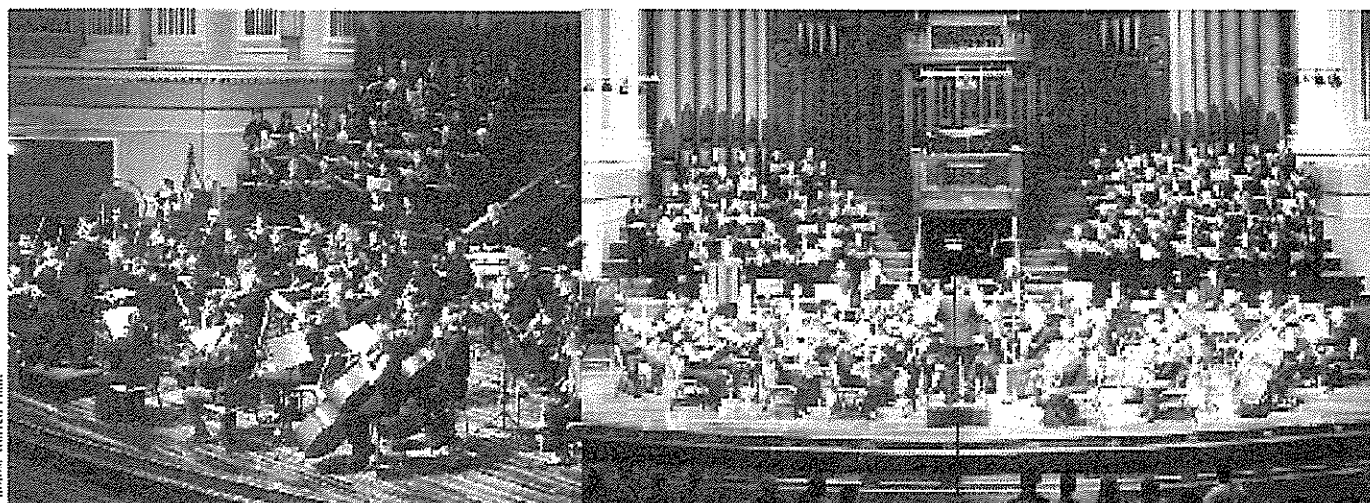
Email: convenor@piv.aicsa.org.au
Phone: (08) 93759440
Write: PIV 2004
P.O. Box Z5260
St. Georges Tce
Perth, WA 6831

We will keep you updated as to dates, repertoire and other developments via choral-announce, *Erato* and Bullsheets. Also stay tuned for the launch of the PIV Website (<http://www.piv.aicsa.org.au>) sometime close to CIV.

Stay Tuned!!

Joel Mendelson
Convenor, PIV 2004

Reviews



Photos: Warren Ham

QUMSFest *Carmina Burana*

By Warren Ham

Review: *Carmina Burana*. Queensland University Musical Society, Brisbane Philharmonic Orchestra, Children from Berrinba East Primary School.

Conductor: Brett Holland
Soprano: Melinda van der Meulen
Baritone: Mark Jowett
Counter Tenor: Ron Morris

Brisbane City Hall, Sunday 22 September 2002

When Brett Holland announced to QUMS that he was going to conduct the up-coming performance of *Carmina Burana*, some of the choristers were somewhat taken aback. Brett is a very capable conductor, but we knew the traps involved with this work, and were a little worried that it might be beyond him. We needn't have worried. Brett gave an amazing account of himself and, in doing so, brought the resources at hand to a level I would never have expected. QUMS gave what must have been its best performance in years. And the Brisbane Philharmonic Orchestra, a local community orchestra, was simply amazing, bringing a real excitement to their playing. The participation of pupils from Berrinba East Primary School, well drilled by Brett's partner, their teacher, Eleanor Varnes, was delightful.

The soloists lived up to their reputations, performing admirably in somewhat unsympathetic conditions (more on this

later). Melinda van der Meulen and Ron Morris are regular members (with Brett) of the Opera Queensland Chorus, and Mark Jowett is Brett's vocal teacher at the University of Queensland. You may have noticed a theme running through all this so far – this was Brett's concert, and he had drawn resources from his own very substantial group of contacts. I would not be surprised if the soloists were performing simply for the enjoyment of participating. This is another great compliment to Brett, in that he is able to marshal amazing forces to participate in his concerts.

I mentioned a problem with the soloists. This had to do with the position from which they performed, from behind the orchestra rather than in the more usual position in front. I found out later that this was the one element over which Brett had no control. The performance was being recorded for broadcast by 4MBS, and the sound engineers insisted that the soloists be back with the choir for a better recording sound balance. This compromised the performance in the hall, as the soloists had difficulty penetrating the space to reach the audience.

The concert was supposed to be a Microfest, with members from other choral societies (many of which have performed *Carmina Burana* within the last 12 months) coming up to supplement

QUMS. This did not happen. What with other commitments of the other choirs, and various other problems, only one member of another society participated. But QUMS was swelled from its own ranks of previous members, as this was a concert to celebrate QUMS 90th year, and showed that it is a force to be reckoned with. One of the ex-choristers, Kerry Geddes, who sang in QUMS with me in the 1980s, was not in a position to sing however, as he was playing horn in the orchestra!

But on to the concert itself. The audience was reasonable. It looked as if it was mostly drawn from friends and relatives of the performers, which is a disappointment, as the performance really deserved a wider audience. On the other hand, such an audience cannot help but be supportive.

The orchestra entered about 10 minutes late. A normal audience would have started to become a little restive by this time, but not this audience. When the choir entered and took up its positions, I began to get a little concerned, as the ranks were thinner than I had expected. I need not have worried. From the first 'O Fortuna', I could tell that the richness of

Above: Different views of the orchestra and choir for the QUMSFest 90th birthday celebration performance of *Carmina Burana*.

Continued over

Continued from previous page

tone was there, and that there were sufficient resources to do justice to the whole work. Brett's conducting from the outset was impressive. 'O Fortuna' was conducted very crisply, but big. Brett is very still from behind, and so obviously focused on the music. He also 'sings' with the choir to provide very clear cues. Having sung in his choir, I can vouch for the clarity of his conducting – there is no excuse for a missed entry, as he gives *very* clear indications of cues and of dynamics.

In the 'Fortuna plango', the conducting was crisp and staccato. I liked the spectacular 'crash' gesture for the orchestra at the end of each verse, which reminded me of a dagger thrust. He also gave body cues for the off-beat orchestral entries.

In 'Veris leta facies', which calls for a *coro piccolo*, Brett used the full choir instead, but controlled the pianissimo singing beautifully. The audience was rapt. The contrast in tone between the soprano-tenor sections and the alto-bass was exquisite.

'Omnia sol temperat' was conducted legato, and it was interesting to watch for the piccolo cues.

'Ecce gratum' has a contrast between staccato playing by the orchestra and legato singing by the choir. Brett conducted legato for the choir. The first bar of each verse ('Ecce gratum', 'Iam liquescit', 'Gloriantur') were given most emphatic cutoffs, which made for superb clarity. During this movement, I noticed something about Brett's conducting – for an *ff tutti*, he stands very erect, almost 'at attention', and his only motion is in his arms. At other times, he can go into a partial crouch.

The orchestral dance that follows is a great example of mixed metres, with 4/4, 2/8, 3/8, 6/8 and even 12/8 scattered throughout. Brett showed remarkable clarity in his conducting of this piece, and the orchestra obviously enjoyed the romp. Again, Brett stood remarkably still during this movement.

'Floret silva' was a little disappointing. The tenors are exposed with their 'hinc, hinc, hinc equitavit' and 'der ist geriten hinnen', which is very quick and very marked – let's just say it could have been better. But, for the rest of it, great.

The baritone solo 'Omnia sol temperat' was basically left up to Mark by the conductor. There are only a few marcato chords (conducted) and held notes by the strings, and the baritone has free reign with a very rubato line.

After this piece, the tenors and basses moved to take up positions flanking the women (previously they were between them). This had an interesting effect in the spread of the choral sound. In 'Chramer gip die varve mir' there are very marked changes in tempo. Brett was very much in control here. The next orchestral movement is another mixed metre piece. I noticed that Brett simplified it slightly for himself – where it goes from 4/2 to 8/2 and back to 4/2, he just treated it as 4/2 throughout. But the 2,3,5,2,3,7,2,3,5,2,3,7 beat bars were exemplary.

'Swaz hie gat umbe' was conducted in one – what else! (Allegro molto, dotted minim = 70). 'Chume, chum geselle min' showed the real warmth of the alto tone in the choir (I'm sorry, but I do have a soft spot for altos!), before the reprise of 'Swaz hie gat umbe'. 'Were diu werlt alle min' was again very crisp and precise.

At this point the women of the chorus left the stage, leaving it to the men for the 'In Taberna' sequence.

My note about 'Estuans interius' was that the baritone would have been better served in front of the orchestra. He was a little lost in the choir stalls. The same holds for Ron Morris in 'Olim lacus'. Ron is a magnificent countertenor, and QUMS are very lucky to have his services. Thank you Brett. The dirty tones emanating from the brass in this piece were just right!

In 'Ego sum abbas', again, Brett left Mark to set his own tempos, only coming in to conduct the 'Wafna' shouts – these are very energetic, and Brett gave them due vigour, to which the choir and orchestra responded well. The final 'Ha ha!', coming as it does somewhat out of the blue, tends always to catch the choir unawares. They were right on cue, but unfortunately did not have the courage of their convictions, and what should have been a rousing fortissimo shout was at best *mf*.

The men then moved to the centre (in character, as carousing tavern habitués), behind the orchestra, to form a block for 'In taberna quando sumus'. This was

done well, with a real lilt to the sound. Brett's precise conducting here held together a choral patter song that has the real potential to fall apart. It went well. When the *subito molto stentato* arrived just before the end ('Parum sextente nummate'), Brett's control was obvious. The orchestra followed him immaculately.

Prior to the 'Cours d'amours' sequence, the women returned to the stage, and the choir set itself in another new arrangement, with basses and tenors on the left, altos and sopranos on the right. And the *rugazzi* arrived, resplendent in their green and white school uniforms. It is great to see the involvement of children in a project like this, and they deserve a full applause to themselves – they did very well indeed. The children's tone in 'Amor volat undique' was an intriguing contrast to the mature voices of the full choir.

At this point, a coughing member of the audience left abruptly. I hope the recording did not suffer too much. By now, I was so much involved in enjoying the music that I didn't concentrate so much on the conducting!

The next two solos, the baritone 'Dies, nox et omnia', and the soprano 'Stetit puella' run into each other. I was impressed by Mark's control in the upper register – this is not an easy solo! In 'Stetit puella', the high celeste notes were taken (I think) by the piccolo. I thought at first it might have been a violin harmonic. Whatever it was, it was an effective substitute.

'Circa mea pectora' was conducted in 2 for the 6/8 and 5/8, with the 7/8 bar conducted in 3, and then the 2/2 'Mandaliet' section was conducted in 4.

'Si puer cum puellula' is the only fully unaccompanied part of the whole work. Mark and the men of the choir handled this well.

In 'Veni, veni, venias', with divided choir, it was a big ask for the second choir to come in loudly enough with the "ma-za-za". Brett's cues were strong and precise, but the choir was a little tentative.

The soprano solo 'In trutina' was delightful. Melinda's first entry in her first solo, although adequate, showed slightly that her warm-up was at least a few minutes behind her. This time, the

Continued over

Continued from previous page

warmth of her voice came through full force. Interestingly, Brett used what looked like a stop gesture in bar 5, where the orchestra goes *subito ppp*.

And then 'Tempus est iocundum' brings together the full forces of the choirs and soloists (except for the countertenor) for the first time. The variations in tone between baritone, soprano, full choir, and ragazzi give this piece a lot of colour. This is a conductor's minefield, with mixed metres, wide tempo variations, and choral cues that need to be there. Brett controlled his forces well, and this piece worked very well indeed.

'Dulcissime' has always been one of my favourite parts of *Carmina* – it's a shame that it is so short! Melinda handed it well, although she might have been a little tight at the top. (There's no real conducting here, as she sings her line over a couple of sustained chords in the orchestra.)

'Ave formosissima' is large, broad, rich. So was Brett's conducting. It was here that Brett's tactic throughout the concert, of conducting the orchestra with the right hand and the choir with the left ('The left hand is your friend') was most obvious. The rubato orchestral sections needed fine control, and it was there. The rich tones given here by the choir (they knew they were on the home stretch!) could only have been surpassed by the reprise of 'O Fortuna', which pulls out all stops, and is a fitting climax to the work.

I have not mentioned one group who really need to be singled out for attention. The percussionists of the orchestra did a magnificent job throughout. This is a percussionists' work with a vengeance, and they are kept hopping throughout. The percussion was crisp, accurate, with plenty of variation. I was particularly impressed by the sound of the tamtam in the final movement – right at the climax of the whole piece, this crashing gong was just right!

I have to congratulate all participants in this concert, and it must mark a coming of age for Brett as a conductor.

Warren Ham
23 September 2002

Reviews

AUCS's *Joshua*

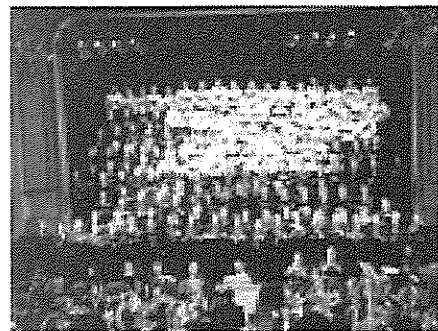


Photo: Annaliese Gedling

On each Saturday, the *Adelaide Advertiser* describes the 'Ultimate Weekend' with a series of 'must do's'. On the 28th of September under the 'Must Listen' column the only event to be listed was the AUCS concert, as follows:

Choral Concert

Hear 200 voices sing in harmony as the classical baroque experience Handel's *Joshua* is presented by the Adelaide Philharmonia Chorus and the Adelaide University Choral Society. A 34-piece orchestra will also feature. This aural event will be at Norwood Concert Hall, The Parade, Norwood, tonight at 8pm. Tickets are \$40 for adults and \$25 concession.

The concert was an enormous musical and social success. Congratulations to all AUCSers singing on the night, and thanks to our interstate visitors who came over for the occasion.

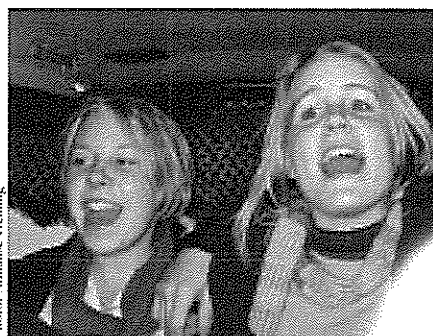


Photo: Annaliese Gedling

Top left: The concert poster for AUCS's *Joshua*. Top right: "The chorus was SUPERB" – AUCS and the Adelaide Philharmonia with the Adelaide Art Orchestra presenting Handel's *Joshua* in September. Above: Audrey, Louise Crawshaw and Kate Bywaters in 'Gertie the Wombat of Love' (Annaliese's Tarago) on AUCS camp in August.

Herewith a newspaper review of AUCS's October concert, featuring a performance of Handel's *Joshua*, reported in the arts section of the *Adelaide Advertiser* on Wednesday October 2nd

By Stephen Wittington.

'Misgivings overridden' *Joshua*

Adelaide University Choral Society and Adelaide Philharmonia Chorus with the Adelaide Art Orchestra

George Frederick Handel was the Cecil B. DeMille of the 18th Century. That at least is the conclusion I reached after hearing *Joshua*, a Biblical epic that follows the Hollywood formula of bloody violence alleviated with dollops of saccharine romance.

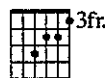
I confess that I found repugnant the gleeful celebration of the slaughtering of the inhabitants of an entire city. These qualms aside, it contains much superb music, including two celebrated items that are rarely heard in their original context – 'See the Conqu'ring Hero Comes', and 'Had I Jubal's Lyre'.

Tasso Bouyessis took the title role, playing him more in the manner of Victor Mature than Charlton Heston. He was egged on by the hawkish old Caleb, sung with sombre menace by the admirable Robert Dave. The chorus by the Adelaide University Choral Society and the Philharmonia Chorus was superb. The Adelaide Art Orchestra was equally impressive, responding well to conductor Graham Abbott's taut rhythmic control.

Supplied by Tim Dunstone
Vice-President and Archivist
Adelaide University Choral Society

S

I



F

THE SYDNEY INTERVARSITY CHORAL FESTIVAL 2002

The Sydney 2002 IVCF in January 2002 differed markedly from the previous two Sydney festivals. It reflected two important philosophies: "music - appreciated in different ways" and "bigger is not better". As such it was the first festival in over 20 years to incorporate extensive workshops and masterclasses, and have just a single concert at the end of the two weeks of the festival.

Concert Programme

The Festival Committee was involved in extensive consultation and negotiations with a variety of arts bodies on its way to finalising the IV programme. The high expectations of a SSO concert, with Optus as principle sponsor, fell under the financial restraints of the Symphony bean counters. A concert involving the Australian Chamber Orchestra in Angel Place of Beethoven's *Missa Solemnis* was finally squashed when Optus sponsorship dried up, and the \$80,000 risk brought us to our senses. Mel Smith worked tirelessly to negotiate the use of the newly refurbished St Andrews, create a new rehearsal timetable (fitting in a hectic 45-minute bump-in!), and secure new soloists in the final month. While we fell into the situation of dreaming for longer than we should have, the decision to programme the *Rachmaninoff Vespers* was well received and ensured a fantastic artistic and financial outcome with a sold-out concert on the day and rapturous reception.

"Burn Sydney Burn"

Three weeks before it began the festival was forced to move its campsite due to the NSW Bushfire crisis from the Cataract Conference Centre which lay in the middle of 10,000 hectares of native bush. Anne Howard the Festival camp officer worked at lightning speed to find a new campsite, inspect it, negotiate the cost, and book it and nearby buildings (run by four different organisations). The Committee's approach to this major change, the communication of our deliberations to the Festival registrants, and the introduction of the "emergency contribution levy" while making allowances for those hardest affected by it, greatly boosted the standing of the festival in the thoughts of participants and generated a camaraderie during the festival that helped avoid negative sentiment. The festival gratefully acknowledges the support of AICSA Executive for its offer of the AICSA Levy towards the cost of underwriting the move to the new camp venue, and its assistance and advice during this period.

E-Festival

Sydney 2002 saw almost 95% of registrants registering online at www.siv.aicisa.org.au and the use of offline payment forms and merchant facilities that saw over 85% paying by credit card. Email was used extensively to rapidly distribute information to participants as major changes were forced upon us. The final registration on the first day of camp utilised the same system to process 150 registrants in a smooth fashion (despite my deletion of the rewritten registration system source code 10 minutes before the first registrant arrived - not one of the better highlights - luckily it worked :-).

Financial Outcome

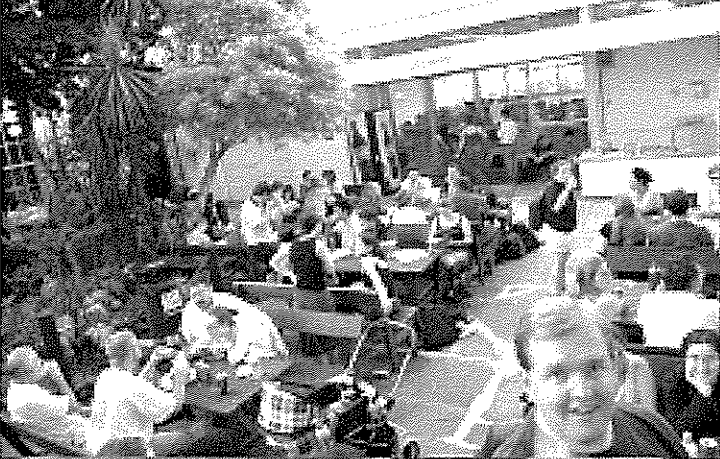
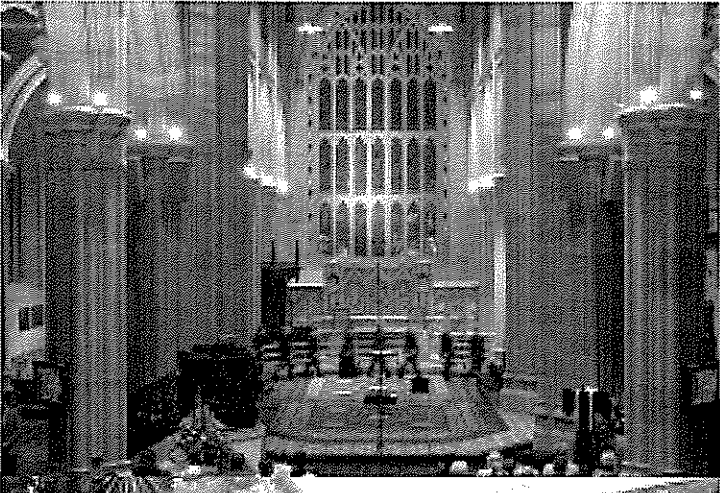
The festival is expected to show a profit of ~\$10,000 which represents a significant turn around from previous Sydney festivals. In the 1990s SUMS was the principal financial backer for two festivals: Sydney Choral Festival (1992) and 46th IVCF (1995). Both are widely accepted to have been socially and culturally successful, but were a financial calamity (combined losses \$29,255).

The planning of the financial side of Sydney 2002 avoided the pitfalls of the previous festivals, as well as drawing on experiences from the successful Perth, Melbourne and Adelaide IVs. It exceeded each fundraising target - thanks particularly to the efforts of Rachel Hardy, Mel Bishop, Allison Moore & Lisa Kyiet - supported by the rest of the festival committee, and members of SUMS, MuscUTS and MUS - to raise over \$19,000. The Festival acknowledges the support of the AICSA Trust Fund (Trustees: Anne Hoban & Brian Leaver) with a \$1,250 grant for the masterclasses and a \$5,000 GAL for the concert, and the Sydney University Union Board in the form of \$15,000 subsidy towards the hire of Union facilities and administration support.

On behalf of the committee, I would like to extended our thanks to all those who participated in Sydney IV 2002, for your kind support and generous friendship. See you at Canberra in 2003!!!

Jon Hogan-Doran – Convenor – October 2002

INTERIM REPORT





SYDNEY INTERVARSITY CHORAL FESTIVAL ASSOCIATION

Interim Financial Results August 2002

EXPENSES	SUBTOTAL	BUDGET	ACTUAL	VARIANCE
Concert		\$17,053.80	\$13,560.43	(\$3,493.37)
Personel	\$3,437.00			
Venue & Staging	\$1,784.70			
Publicity	\$2,755.98			
Scores	\$3,761.25			
Other	\$1,821.50			
Administration		\$21,531.10	\$21,117.91	(\$413.19)
Bank Charges	\$1,673.50			
Administration	\$3,654.41			
Rehearsal	\$12,000.00			
Photocopy	\$1,200.00			
Outstanding reimbursement	\$1,100.00			
AICSA Levy	\$1,490.00			
Camp		\$32,725.00	\$34,528.91	\$1,803.91
Accommodation	\$30,472.00			
Venues	\$460.00			
Equipment	\$3,596.91			
AICSA Levy GAL	neg			
Personnel		\$9,200.00	\$7,054.30	(\$2,145.70)
Accompanists	\$2,000.00			
Personel	\$4,754.30			
Language Coach	\$300.00			
Social Events		\$15,643.00	\$12,139.38	(\$3,503.62)
Ball	\$9,569.82			
Camp, PCP, Recovery, Free BBQ etc	\$1,871.16			
Festival Dinner	\$698.40			
Masterclasses		\$8,070.00	\$6,141.18	(\$1,928.82)
Composer Masterclasses	\$2,799.38			
Workshops	\$3,341.80			
Merchandise			\$2,270.86	\$2,270.86
Tshirts	\$1,661.20			
Photos	\$331.10			
Snacks	\$278.56			
Festival CD Production	\$1,195.00			
1995 CD Production	\$1,195.00			
TOTAL EXPENSES		\$104,222.90	\$96,812.97	(\$7,409.93)
INCOME	SUBTOTAL	BUDGET	ACTUAL	VARIANCE
Concert		\$16,900.00	\$15,180.00	(\$1,720.00)
Programmes	\$1,500.00			
Tickets - presales	\$2,385.00			
Tickets - door sales	\$8,970.00			
Tickets - Ticketmaster7	\$2,325.00			
AICSA Trust Fund GAL	not required			
Fees		\$51,830.00	\$50,350.00	(\$1,480.00)
Camp	\$31,960.00			
Rego	\$17,170.00			
AICSA Levy	\$1,490.00			
Sponsorship		\$14,950.00	\$14,950.00	nil
Societies	\$500.00			
Sydney University Union	\$13,200.00			
AICSA Trust Fund	\$1,250.00			
Fundraising		\$14,594.65	\$19,030.87	\$4,436.22
2000 / 2001	\$5,324.87			
Carolling	\$7,675.00			
Tuckshop	\$1,085.00			
Extra Ball Tickets	\$1,050.00			
Other (2001/2002)	\$3,896.00			
Merchandise	\$8,557.50	\$8,557.50	\$8,557.50	
Misc	\$33.58		\$33.58	\$33.58
TOTAL INCOME		\$106,832.15	\$108,101.95	\$1,269.80
Less Outstanding Liabilities (projected)		(\$1,100.00)		
RESULT		\$2,609.25	\$10,188.98	PROJECTED PROFIT

Canberra IV 2003

As of the time of writing this, it is only 8 months until the festival! We invite all AICSA choristers to join with us in the celebration of exquisite choral music, wonderful friendships and the continuation of a unique and special tradition that is IV.

Music

The 54th Australian Intervarsity Choral Festival Presents...

Monteverdi Vespro della Beata Vergine 1610

Venue

St. Christopher's Cathedral, Manuka

Date

Saturday, July 19, 2003

Cost

The current cost plan is as follows:

Registration fee: \$80

Academic Dinner: \$50

AICSA Levy: \$10

Camp: \$190 freshers / \$230 workers

This will be confirmed at the time the registration form is released, within the next month.

Camp

The camp will be held in the beautiful grounds of Trinity College, Goulburn. The boarding school there has a capacity of over 150 beds. Goulburn is a town of 24,000 people situated a two hour drive from Sydney, one hour from Canberra, and seven hours from Melbourne. The camp will see the following traditional events:

Pressies PJs: See the presidents strut their stuff in this whacky race designed to show the more unconventional talents of the hard-working leaders of the AICSA choirs.

Boat Races: Get out your oars, and wear your waterproof garments for this wet event! Events include the men's four, women's four, freshers' four, mixed eight, vegetarian (non-alcoholic) event, as well as novelty events. We recommend that responsible AICSA choir committees initiate training for this event at rehearsal camps.

Bazza Special: What the...??

Sogball: Picture this if you will ... soccer with a 2.5m in diameter beach ball (is it

that big??). Goalposts are moveable!! 'How?', you ask. Well... you will just have to turn up to find out!

Film Night: Were we really like that!!!!??? Reminisce and marvel at what we did, and what choristers looked like when they were younger, purer, and in need of intensive corruption.

Revue: Towards the end of camp, see the more free-form talents within the AICSA movement. You will see the finest, and frankly less fine (but hopefully extremely amusing) acts from the AICSA choirs. We ask that you all put your brains together within your local choir to come up with a revue item. You have eight months notice!!!

Concert: We are planning to delight the local Goulburnians with a short concert exhibiting a collection of our favourite Songbook songs.

Need Further Information? Look at our website: www.civ.aicsa.org.au. Or alternatively, you may contact the convenor, Luke Murtagh on +61 438 441 130

CIV 2003 Committee

Convenor: Luke Murtagh

Secretary: Juliet Lautenbach

Acting Treasurer: Eric TF Bat

Concert Manager: Nadeena Beck

Publicity Officer: Cathy Vallance

Librarian: Jon Price

Fundraising Officer: Lisa Ruskin

Camp Officer: Shelby Armour

Social Secretary: Jenny Sawyer

Transport/Billeting: Eric TF Bat

General Assistant: Tony Guyot

SCUNA President: Gerrie Titulaer

Dry formalities over, the CIV Committee have assembled a fool-proof, meticulously-detailed plan for getting yourself to IV next year and having a ball when you're there. Do not disregard this info.

Greetings all AICSA choristers!

With the 54th Australian Intervarsity Choral Festival a mere 10 months, 1 week and 1 day away [Lots less now! Ed.], it is time to make plans to ensure you are able to attend this very exciting event!!!!

Plan:

Go to your boss, and say "I will be attending a two week long funeral/

conference/wedding/(insert appropriate excuse of your choice) from July 4 to 20 next year, and I insist on having that time off, please, pretty please???? (Ensure you are on knees with hands together in the air for added effect).

Start putting away \$20 to \$30 per week now to save up for IV.

Tell all people within your choir what a wonderful thing IV is, and that they will either: get laid (for the big burly bass who would, in simple terms, like to get laid) have a wonderful exquisite musical experience (to the young fresher keen musical soprano wanting to broaden their musical horizons) scull, and drink lots of alcohol (to the young socialite chorister often noted to be missing rehearsal and found at a drinking hole of some description with a glass vessel of golden frothing liquid) get to visit Canberra (to all those who are missing out on the delights of this exquisite city!!!)

Plan your revue act NOW!!! We expect very high quality revue acts, and there is no excuse for lack of preparation... You have 10 months [As above. Ed.] warning!!

Start thinking of your wardrobe (it is cold!! Max 11 degrees, Min 0 degrees). Look at our lovely website, and order our very limited edition beautiful polar fleece tops with our logo on it (\$55 long sleeve, \$45 vest). Limited stock available. Take note that our camp at Warrambui has been canceled due to delays in the required extensions. We will give you an update on any change in campsite, or further details of the festival as they come to light.

Regularly check our website and your choral-announce email for updates. Send emails to the committee saying how excited you are about coming to what should be a very enjoyable festival!! And we, as a committee, can't wait to have you here.

Take care, and if you have any problems with following the above commands, please contact us, and we shall give advice to put you on track (whips and chains optional)!

With much love and anticipation,
The 54th AIVCF Committee.

Do Dead White Males count? Can most Live White Males count? Or spell? This frank exchange of views, taken from a recent discussion on choralnet, explores many of the issues that face choirs and other performing groups when they consider 'Big Picture' issues such as relevance, public image and public appeal.

Dead White Males: Do They Count?

From Eric T.F.Bat (a.k.a Paul Sleigh)

From the online diary of a computer magazine editor, believe it or not:
<http://www.duntemann.com/Diary.htm>

Yesterday morning's *Wall Street Journal* carried a piece on how all across the country, symphony orchestras are running out of money and shutting down. The reporter who wrote the story proffered every conceivable explanation except for the correct one: Symphony orchestras have this bad habit of putting on concerts in which they play absolutely nothing but opaque, self-indulgent crap.

Carol and I had season tickets to the Phoenix Symphony some years ago. We went to just about every concert all season long (hey, they were paid for!) and when the season was over, we sort of looked at each other and said, Well, we're sure not doing that again.

One evening's concert was typical: They had a young woman violin prodigy named Midori saving solo on her Stradavarius [sic] to some painfully long symphony by some composer I never heard of. She stood there stage center and sawed and sawed and sawed, and the sweat was coming off the poor thing's forehead, and after awhile I just wanted to scream. There was furious energy but no melody, no harmony, no sense that any great pattern was coming together to resonate with the great human myths in the collective unconscious. The music – if you could call it that – was enormously sophisticated, and absolutely cold. I gave her points for effort, but the guy who chose that piece should be taken out and shot, along with the guy who wrote it.

I will not pay to listen to stuff like that,

nor Shoenberg [sic] and his atonal "music" nor modern composers who think they're inventing something new by having highly-skilled musicians bang on rocks and pipes and make an incoherent racket while the oh-so sophisticated audience nods knowingly and congratulates themselves on their sophisticated tastes.

We got tossed one bone that season – Beethoven's Fifth – but not a single item by the English Romantics, and only an occasional scrap from Hayden or Mozart that seemed chosen for its tepid qualities, as though to say, Surely you folks don't want to hear any more of that.

Yup, we sure don't. And we never went back. I will not spend that kind of money on classical concerts unless and until I'm guaranteed that I will hear melody, harmony, and rhythm. Yes, I am a Philistine – see this big P on my T-shirt? – and apparently there are a lot of others like me. Collectively we are boycotting classical music, until classical music comes to its senses, which may be after classical music as a live art form is long past extinct.

Bravo, Jeff! I'm entirely in agreement. I mean, Dead White Males can be dull at times, but they're sure as hell better than some of the Live White Misanthropes I've heard.

: Fruitbat :

Michael Winikoff replied:

An attempt to say that there's exactly a single correct answer is (almost certainly) oversimplifying...

The person who wrote this email obviously doesn't have a strong musical background (e.g. spelling "Shoenberg",

confusing symphony and concerto). But that is PRECISELY the point – music is all about communication, and an essential part of effective communication is knowing who your audience is. There's nothing wrong with writing music that can only be appreciated by people with PhDs in musicology – but don't expect anyone else to come to the concert or appreciate the music!

On the other hand, if all composers wrote Kylie Minogue songs life would be very dull. Also, you'd miss out on new music that might sound odd at the time (e.g., Stravinsky) but that might become accepted and loved (wasn't Copland's music condemned at first?).

I'd like to bring out the positive side though – modern composers aren't all like John Cage – there are those like Philip Glass who have distinctive voices, yet are very accessible.

Looking at recent IV's, we've sung Kepler's dream – very accessible and effective, Orlovich's links – a fabulous piece (IMHO much better than the Panufnik), Sarah Hopkins. If you want accessible, the Sexton Australian Alleluia is *very* accessible (too much so, according to some people). I won't mention the work performed at CIV'96 because I don't like being negative.

At MUCS' 60th we performed Carmina Burana and Carl Vine's choral symphony. People came to hear Carmina and left raving about the Vine.

So, it's not an 'us' and 'them' situation – there are composers that are writing

Continued from previous page

accessible music and that haven't abandoned 'the rest of us'.

Personally, as a composer I aim to write music that's accessible. By accessible I mean that it communicates something at first hearing to a non-musicologist :-)
However, I also believe that there's room for variety.

Leanne Daharja Veitch replied:

Oh, boy!

I hate to sit on the fence for this one, but I can see merit in both arguments. And I already know I'm likely to get blasted for what I have to say (after all, I'm no professional musician and I don't know much about orchestras), so please if you want to flame me please do it privately :-)

I'm relating this to choirs more than orchestras, because I know a little more about choirs, and I feel we face some of the same problems as those in the article Bat posted.

Fact is, there have been more than one concert I've attended where I've been bored stiff, and counting down the minutes until it ended. Some of these have been very amateurish performances which may have been part of the problem, but several have been very polished performances by both amateur and professional ensembles and they've still been dull as watching the grass grow. And IMO a lot of classical music is pretty boring – I've sung in a lot of concerts that I would never consider buying a ticket to.

Orchestras (and choirs) are struggling because there simply isn't enough audience interested in a lot of the repertoire performed. Society changes, and tastes change with it. I think it's simply too easy to pass off the majority of the population as musical philistines (which would be a soft option out of the dilemma). So what's going wrong?

I don't know what the situation is for orchestras, but for choirs the steps when choosing repertoire seem largely to be: What can we access readily in terms of scores? What hasn't been performed lately? What do we fancy doing?

The question of what is popular with audience seems to take a very subsidiary role in the decision-making process. Yet if any other business (and choirs and orchestras should be run in a businesslike

fashion) decided to do what they want regardless of market, they'd be in financial strife too. Think of incredibly successful businesses, like McDonalds for example. They're successful not because their product is good, but because they provide what the market wants. They market their product carefully according to research. But when was the last time a choir asked its audience what they would like to listen to? When was the last time we did any serious market research?

The classical music industry simply doesn't seem to do any market research. And because we're not providing what people want, we're not getting audience.

Unfortunately, were we to base our repertoire solely on what audiences want, we'd find we were doing nothing but Carmina and the Mozart Requiem! Of course, I'm oversimplifying the situation to prove a point, but certainly our repertoire would be limited to certain pieces that are pretty much guaranteed to be a financial success. For example, MUCS is performing Carmina this weekend (together with the Phil). And despite the fact that the venue (Melbourne Town Hall) is tremendously expensive, the concert will be profitable because it's Carmina. Audiences know the piece, they like the piece, and they'll buy tickets.

So what do we do?

I think the logical way out of this is to do 'combo concerts' comprising one (or more) pieces to 'sell' the concert, with the rest of the repertoire pieces to which people audience wouldn't normally come. This is what MUCS did for their 60th birthday concert (Carmina Burana and Carl Vine's Choral Symphony). If we'd performed the Vine alone, we would have been looking at a huge loss. Because we teamed it with Carmina, the concert was a financial success (a sell-out, from memory), and everyone was happy.

Finally (and perhaps most significantly), there's the image/religion problem. A lot of choral music is religious, and this puts a lot of my friends off (for example). I know there are good reasons why a lot of choral music is religious, but as Christianity is dying off in the general population, so too is interest in its music. What percentage of our audience (when you take friends and family out of the equation) is over 65? The fact that a lot of the venues are churches only makes this image problem worse. We're singing the music of

a society that's disappearing, and our audiences are disappearing as a result.

We're out of touch. I don't know what to do about this problem, as music accessibility becomes an issue here, but when I talk to my non-choral friends, they're simply not interested in what they see as 'Praise the Lord' music. I don't blame them – I puke at the thought of some of the lyrics of the stuff we sing sometimes. I'm just glad they're usually in another language so it's not so bad!

When you look at live music and what's selling, it's non-religious music that's doing well. I don't know what a large choir can do about this, as most of the stuff we have available is Christian-religious, but that's how I see things, and I don't think I'm alone.

How many people on this list, for example, go to choral performances outside of AICSA choirs (which we often attend due to friendship, supporting the movement etc)? I can't remember the last time I went to a choral concert where I didn't go because I knew people onstage. And if choristers aren't going to choral concerts, why should anyone else?

Anyway, that's my \$2 worth (accounting for inflation!)

Leanne Daharja Veitch

The Editor says:

My six-and-three-eighths zlotys worth (indexed to the Gold Standard) gets you the following.

Of universities, Public Intellectual [Pah!] Simon Leys wrote:

I would compare the ideal university to a monastery: the Church does not need millions of Trappist monks [although Daniel Barfoot and Stuart Reeh might disagree, considering their penchant for Trappist beer], but it *absolutely* needs a small number of them.

I would say the same of much modern, 'academic' music. (Whether the Church itself is needed is a different discussion.) Remember, the music most people prefer is syndicated radio's Top 40 and recycled hits and memories, and 'doof-doof'. As TISM snarled: "You're only a pill away from liking dance music". While many of the opinions in the original article have merit, one can't help feeling that, if he wants to hear 'old' and familiar music, this guy should perhaps simply stay home and listen to his CDs. He's a live white male himself, after all...

For all the tech-heads out there, here are some useful solutions for arranging more versatile and accessible versions of your recordings. Both pieces are based on contributions originally made to choralnet.

Stuck in the midi with you!

From Guy Lipman:

Often when learning music for the first time, I have downloaded midi versions of the music. There is plenty of stuff available at various sites on the internet.

However, (and correct me if I am wrong), most of this stuff, if you want to listen to one voice part or something like that, you have to go into a proper music editor like noteworthy. Even then, often they have put all voice parts to one channel.

I would think it would be very useful to put together accurate midi files for each of the pieces we are singing (particularly the big ones like the requiems). One possibility would be to assign the main voice part to one speaker and the other three voice parts to the other speaker, so as the singer gets more confident they can phase in the other parts without having to download or pay for other software. Does anyone have any thoughts of this? Has it been done before?

Given the amount of traffic going on and the fact that this discussion won't interest most people, if people want to email me directly, I am happy to read it and summarise it all into one email.

Regards,
Gus [Guy Lipman]

From Eric T.F.Bat (Paul Sleigh)

That's a coincidence. I've been doing exactly that; in fact, we're burning the last of the CDs now. After some false starts, the process has evolved as follows:

1. Enter the music into NoteWorthy Composer, which is freely available, cheap to register and incredibly quick to use.
2. Save the files as NWC for later editing,

and also as Type 1 MIDI files. Type 1 differs from Type 0 in that the former has multiple tracks, whereas the latter squeezes all the notes onto one track.

3. Read each MIDI file into Midi2Wav, a stupidly underpowered conversion program for Windows. Fiddle around with your settings until the music can play and record without clipping (distortion). (This mainly involves turning the auto-detect 'feature' off and setting your volume down as low as it will go. Also, don't forget to disable the usual beeps and tweedles your computer makes. They all get recorded otherwise!)

4. (The laborious part) Set the volume and balance for each of the tracks so that the Soprano line is 100% loud entirely in the right channel, and the rest are 50% loud entirely in the left channel. Press Record. Wait for the entire tune to play through. Save it as, for example, 'Rubber Ducky - Soprano.wav'.

5. Repeat item #4 with the Alto, Tenor and Bass lines. Curse the stupidity of someone who'd write software like that and not provide COM automation or a scripting language. (Note: some Linux-based tools exist that do include scripting, but they don't seem to handle the multi-track separation. I'd welcome further information about alternatives in any operating system.)

6. Repeat all of the above for each movement of each work you're recording. Nail jelly to a tree. Herd cats. Swear that there'd better be 72 virgins awaiting you in paradise after this. Reconsider when you remember how dreadfully vanilla some virgins can be; opt for one really good alto instead.

6. Using Nero or some other burner software, create images for each of the voice parts, compiling all the music for one voice part. Burn 'em onto CDs. Make labels. Distribute to choristers. Bask in the glory. Go home.

There you go. Fun, eh?

: Eric T F Bat, SCUNA Bass :

Links:

NoteWorthy Composer (highly recommended):

<http://www.noteworthysoftware.com/>

Midi2Wav (not very good, but possibly the only game in town):

<http://www.midi2wav.com/>

Nero CD Burner (highly recommended):

<http://www.nero.com/en/>

Author, Eric T F Bat:

<mailto:bat@flurf.net>

Chocolate is good for your hormones. Wine is good for your heart. Cocaine aids in the absorption of oxygen at high altitudes. Semen is good for the complexion. What other vices will the boffins take the fun out of? Read on, and weep (crying is good for you, too...).

Music and your immune system

By Rita Holland

The secretion of immunoglobulin (SlgA) by mucous membranes is an important part of your immune system. SlgA is found in colostrum, vaginal and nasal secretions, tears and saliva. Its function is to bind to bacteria, viruses and possibly toxins, to prevent them entering your body. The SlgA concentration in saliva is generally a reliable indicator of the state of the rest of your secretory immune system. More is good.

Various kinds of activities have been demonstrated to effect the level of SlgA level in saliva. While an acute stress can temporarily increase SlgA levels, chronic stress, exercise and depression, for example, have been shown to reduce SlgA levels. Several recent papers have explored the effect of music on the human excretory immune system, specifically on the level of SlgA in saliva. Music resulted in significant elevation of SlgA concentration and excretion rate in saliva. Music was from Delibe's "Coppelia". (Hucklebridge, 2000)

A second study examined the effect of music on immune function. Three types

of music were compare: "Designer Music: (Title: "Heart Zones") had been specially written to facilitate mental and emotional balance. And create a calm yet energetic alertness. Rock music included "Pearl Necklace" by ZZ Top and "Addicted to that Rush" by Mr Big. New Age music included "Dance with a Stranger" by Yanni and "Kathleen's Song" by Ray Lynch. Only the designer music enhanced SlgA levels, by 55%. This however was only slightly higher than subjects who had not listened to any music, but had been instructed to focus on appreciation for something or someone. But when the subject focussed on appreciation AND listened to the designer music, their IgA levels showed an increase of 141%. (McCraty *et al.*, 1996) There's more. In another study, active (30 minutes of playing various percussion instruments and singing) and passive (listening to 30 minutes of live music) participation in musical activity were compared. Active participation in the musical activity produced a greater effect on the immune system than passive participation, which in turn was

greater than the control group. This was also assessed by measuring SlgA from saliva. (Kuhn, 2002)

I can't find any references to IgA levels before and after singing in a choir or to before and after a performance! Perhaps we should write a grant application!!

References:

Hiucklebridge, F., *et al.* 2000. Modulation of secretory immunoglobulin A in saliva: response in manipulation of mood. *Biological Psychology*, 53(1) 25–35.

Kuhn, D. 2002. The effects of active and passive participation in musical activity on the immune system as measured in salivary immunoglobulin A. *Journal of Musical Therapy*, 39(1) 30–39.

McCraty, R., *et al.* 1996. Music enhances the effect of positive emotional states on salivary IgA. *Stress Medicine*, 12(1), 167–175.

This piece was originally published in the October 2002 edition of the MUS newsletter, MUS News.

Letters to the Editor

Hi Winston,

Thanks for finally printing my letter (or lettuce, as you put it) in such a prominent position in the last Erato – NOT. I will now have to grill you over some hot coals in the next issue :-)

Regarding that strange post-script I wrote, you seem to have utterly forgotten the context in which it was written, especially because of the intervening six months since Cherubfest. Really, I must tell you as a friend, cut down on the booze or whatever it is that's rotting your memory –

how on earth could you have possibly forgotten that awful green Vagon poet who competed in the MonUCS Soprano Aria, and who went by some bizarre name like 'Princess G'narr'? If memory serves, you were actually one of the JUDGES, were you not?!

Anyway, given that you had forgotten what all that business was about, why couldn't you have clarified it with me before adding your sarcastic editorial comment which had the effect of making me look like an idiot. Or simply remove the P.S. as is an editor's privilege

I would have thought.

I was going to flame you some more, but I forgot what the point was.

Yours forgetfully,
Philip Legge

Editor's reply:

Philip assures me this letter was largely tongue-in-cheek; moreover, I hardly made HIM look stupid. I do recall The Princess, even through my drug-addled fug, although 'the fugly Vagon poet' is more apt. As a postscript: I saw 'her' in a Melbourne cafe recently. I didn't say hello.

We're at that point in the magazine again; however, don't trash it just yet. I don't know what it is: the delirium of outgoing presidents, the naive enthusiasm of new incumbents, or the carefree fin-de-siecle abandonment of those facing annihilation in the impending Third World War, but there seems to be gold in every one. Read on...

Reports

AUCS

The AUCS year proper started with a venture into uncharted territory with a series of concerts for the Fringe Arts Festival. During the early rehearsals for the Fringe gigs, an adventurous group of AUCs went a tramping off to Sydney for the SIV. For those of you who have had any doubts about going to an IV, let me allay your fears now. For many years I didn't go to an IV, and had I, Sydney would be the completion of my first cycle. Believe me when I say that one of the things that I will regret for all of my days is waiting for so long to go on an IV. They are the most amazing experiences. (No mention of Choralography thank you.)

Sydney managed to put on the steamiest, wettest, hottest IV for an age (since the 1475 North Venezuelan IV, I believe), and that was just the weather. And despite any management problems that they may have had, the festival was fantastic. Like any volunteer event, there are always people who will tell you what you should have been doing, how you should have been doing it, and how it would have been done before. But, you also only ever have as much fun as you would like to have. I had a ball. I think the AUCs there had a ball.

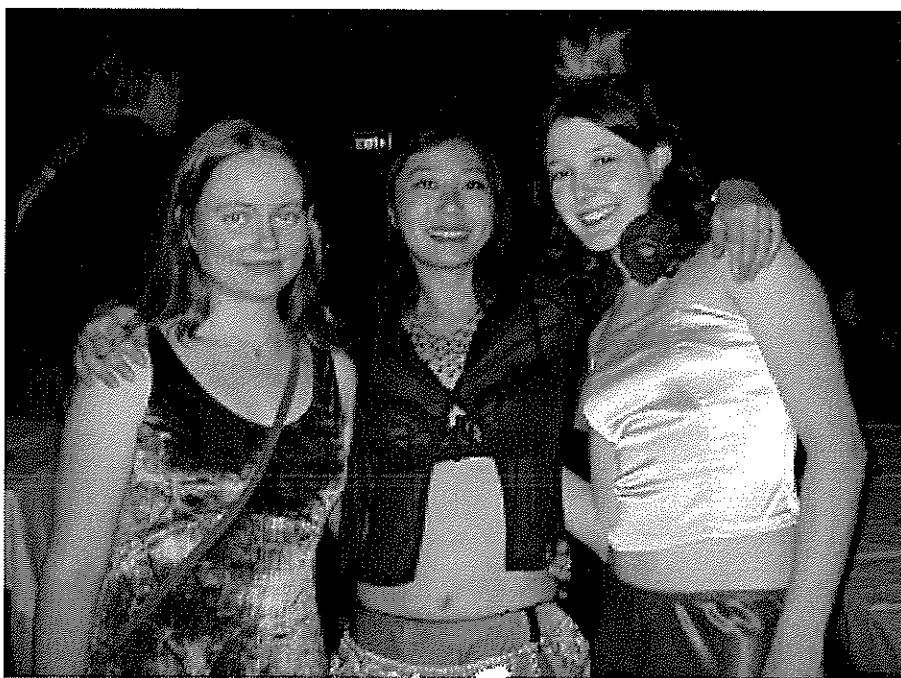
A memorable concert of Rachmaninov's *Vespers* made all the effort of learning Russian, the Pressies' PJs and a very very small amount of sleep seem all worthwhile.

It was suggested early last year that AUCS could consider doing some Fringe gigs, and the financial and cultural success that was '42 Flavours (and then some)' was born. There was general agreement that it was a good thing to be a part of. Its interesting to note that the Adelaide Philharmonia Chorus is now looking at doing some Fringe shows next time.

In mid-March AUCS performed three concerts with the same repertoire in the Adelaide Fringe Festival. We have been rehearsing for these concerts since just prior to SIV, but most of us performed two very similar concerts late last year. They were again be conducted by Christie Anderson, ex-AUCS President and IVer from many years ago. These

memorable SIV Revue item. Manuella Pfau (our German accompanist) and Christopher won the revue for their bizarre upside down mouth singing!

The Adelaide University's Clubs Association organisation of O-Week was considerably better than last year, so we had a much larger intake of people from



concerts were all very near sold out. There was standing room only in the Bar on Gouger. 'AUCS in the Fringe' was a first, so we are very excited about these concerts. They were also financially successful, and we have retruned to the Bar on Gouger after many a rehearsal, so often in fact that AUCS members now receive a discount there!

Of course, this required a camp, where we ventured to Longwood in the Adelaide Hills for all the usual shenanigans. The revue was successfully hosted by Tim and Jim, in the style of their

that. I think that many plaudits should go to the CA for all of their efforts, not only for that event, but also for all of the support that they give us every year. AUCS by far and away gets more than it deserves from the CA, but they like us because we are responsible with the money that they do give us. AUCS tries to repay a lot of this kindness with

AUCS Emma Clutterham and Erica Cartledge with MUC/ROC Sarah Chan at SIV 2002.

Continued over

Continued from previous page

support in return of the CA when we are called upon to perform on their behalf.

AUCS had 37 new financial members from O-Week alone; numbers not seen since the mid-nineties. We celebrated our new members with a free BBQ on the Wednesday night rehearsal. This was followed by a brief introduction to some pub songs and an increasingly traditional trip to the SA German Club after our first rehearsal. People may remember the SA German Club from Adelaide IV 2001. The freshers must have enjoyed

from the gorgeous harmonies of Bruckner's motets to the amazing disharmonies of the Vaughan Williams, but we did, and we did it well. As usual, PK managed to find exactly the right combination of music.

Which moved us onto the major feat for the year, the Adelaide premiere of Handel's oratorio *Joshua*. It was for this two-and-a-half-hour extravaganza that Handel wrote what is possibly one of his best-known pieces, 'See the Conquering Hero'. Handel liked it so much that he based his next oratorio, *Judas Maccabaeus* around that piece. Naturally, 'Judas' is a

through some culture clashes of the choirs, the two committees worked remarkably well together with only a small amount of input from our respective musical directors.

To rehearse for this Handel oratorio AUCS again headed to the Adelaide Hills. The revue took on an unexpectedly long form, with a second interval introduced to accommodate all the acts. Every person participated, and it was again hosted by Tim and Jim, this time to a 'Play School' theme. Andrew Lloyd won the review with a musical number about a long-since lost, young, female friend. Sad as the lyrics and music were, the talent prevailed and he duly won.

The concert itself was a raving success. With a bunch of Melbourne groupies in the 600-strong choir, Graham Abbott conducting up a storm as well as showing us how to conduct and play the harpsichord, and a newspaper review that declared the "Chorus...was Superb" it was one of my most memorable concerts. The concert was held in the majestic Norwood Concert Hall to another near sold-out audience in excess of 600. After the spectacular concert was the PCP held at Tim Dunstone's house, which finally ended at two in the following afternoon.

We are most certainly toning it down for our third concert of the year, being a Christmas concert with some lesser-known Christmas tunes. However, that hasn't dampened the spirits of our very enthusiastic choir, with numbers coming to rehearsals that we would often be happy with for our second concert of the year.

Next year already has some very exciting prospects, prospects that are, unfortunately at this stage, somewhat hampering our other plans for next year. But should it all work out as we are hoping, it will be a great year, one to certainly equal this year. It is unfortunate that Adelaide doesn't offer the same sort of arts opportunities that Melbourne and Sydney have, as there are a lot of people here in the Uni choirs that deserve better than what we can offer, but we also do very well with what we do have.

The year would not be complete without the other AUCarian events,

Above: Audrey the AUCS mascot crowd-surfs at the Stirling Hotel at the AUCS camp in August. Right: AUCS at Sydney IV 2002.



Photos: Antise Celling

themselves because they returned in force the next week. AUCS enjoyed an 80-strong choir on that following Wednesday night which, between the Adelaide Festival and Fringe, and more old members promising to return, was an excellent turn out.

The first main concert that AUCS performed was titled 'Gloria' featuring John Rutter's *Gloria* as well as work by Mendelssohn, Bruckner, Brahms and Vaughan Williams. I must admit I almost freaked when I first saw the Rutter. My goodness me, I thought, why has Peter Kelsall had a 70s flashback? There are so many bits of that piece that just shouldn't work. But they do. And AUCS managed to make them work magnificently.

Organ noises notwithstanding (and its good to see that it made a surprise appearance in the CD in the same way it did in the concert) the 'Gloria' concert in Elder Hall was great. It had an eclectic mix of music, and AUCS pulled it off with great aplomb. It isn't easy to switch

more-frequently performed piece than *Joshua* is.

Working in collaboration with the Adelaide Philharmonia Chorus (who have Tim Sexton as Musical Director, a name well-known to IVers), and with a budget similar to a figure that I wouldn't mind earning a year, this was by far and away the largest non-IV concert that AUCS had attempted. Working with the Phil committee was an interesting experience, with many of the Phil's members being ex-AUCS themselves.

Joint rehearsals were an interesting experience, with a weekly battle between the AUCS and Philly Altos to see who would control the back row, some lovely Philly's bringing photos of their Grandchildren (somehow, AUCS managed to refrain from returning the favour the next week with photographs of their grandparents), and the drinking ability of AUCS being brought into question.

Despite some differences of opinion along the way, mainly brought about

Continued over

Continued from previous page

such as the pub crawl, this year to the theme of 'Absolut AUK', as well as an annual dinner, held on Friday the 13th.



(Of course, it had to be to a Gothic theme.) The Morals Awards were presented by Mark Egelstaff, in Louise Tunbridge's absence, and were warmly received by all recipients. The 'Big, Shiny Trophy' for outstanding service was awarded to Emily Heylen (AUCS Concert Manager for 2000 and 2001, and Vice-President elect) for her magnificent work over the last two years, including the complete commission and organisation of two orchestras and many ensembles. Many congratulations to Emily, a well deserved award.

It is interesting the number of people who say that they were thinking of leaving AUCS until they came on their first camp. I would like to see AUCS try an MUCS-style fresher camp in the next few years. The benefits of it may be debatable, but I also believe that any opportunity for a camp is good!

With an amazingly successful Quiz night held in August (many thanks to Matthew Mitchell, well-known Adelaide solicitor, and AUCS President in 1973, for his amazing Quiz Mastery), the Formal dinner two weekends after that, and the concert a fortnight later, AUCS packed in

the fun until the huge *Joshua* concert.

The last twelve months have proven to be quite profitable in terms of fundraising. Even though it was in JW's reign, I would still like to thank everyone

who helped out with carolling last year. Undeniably, carolling is our biggest fundraiser each year, and it is a lot of work putting it together. Thank you to everyone who came and sang. Thank you also to everyone who has come and helped with the sausage sizzles for AUCS this year. It does cost a lot of money to run AUCS each year, and you are all great to put in so much of your own time and efforts.

Which brings me to the committee. There is only so much that a President can do. Without the amazing dedication of every member of the committee, AUCS would be nothing. The amount of work and effort that all of these people put in is quite fantastic. Particular notice should be paid to our Con Man, Emily Heylen, and our Treasurer Elsie Mann.

Emily does so much work in the lead up to each concert, and the fact that no one notices how much work she has done is testament to how well she does it. Because everything works, no one can see what has happened to get it to that stage.

And if it wasn't for Elsie keeping a tight reign on the cheque book, one of my hare brained schemes would have sent us bust within the first three weeks of this

year. Elsie is also the only Treasurer in the last three years to have collected all of my debts outstanding to AUCS, and achievement in itself!

However, all of the committee has been fantastic, and again, whether it be the concert, the sausage sizzle, the handing out of music, or the camp, the fact that on the day everything goes so well is the greatest congratulations that anyone can give.

Finally, I would like to say a few words about AUCS generally. I love AUCS. I love the spirit that it seems to engender in people. The way that AUCS will support each other, through both good events and through hard. The way that people are willing to accept someone, if they are willing to come along and sing on a Wednesday night.

Maybe that is where the spirit comes from. It doesn't matter if you are tone deaf (and we have had our tone-deaf members in our time) it doesn't matter if you can't read music, or have never sung before. If you are willing to come along on a Wednesday night, every week, and you are willing to come to a camp every once in while, then that is fine by us.

I really believe that the Intervarsity Choral movement is an amazing one, and one that I have got so much out of and one that I am sure we all can and all will get so much out of.

The state of AUCS then is pretty good at the end of 2002. With a committee the likes of which has never been seen in AUCS, and a fantastic membership base, the next few years of AUCS should be great ones.

By by Mark Egelstaff,
AUCS President,
and Tim Dunstone, AUCS Archivist

AUCS Committee 2002–03

President: Elsie Mann
Treasurer: Tom Byrt
Secretary: Annalise Gehling (re-elected)
Vice-President: Emily Heylen
Concert Manager: Tim Dunstone
Publicity Officers: Kate Bywaters,
Andrew Lloyd
Librarian: Jane Emmett
Fund Raising Officers: Nina Rudduck
and Erin McKenzie (re-elected)
Immediate Past President: Mark
Egelstaff

Continued over

Continued from previous page

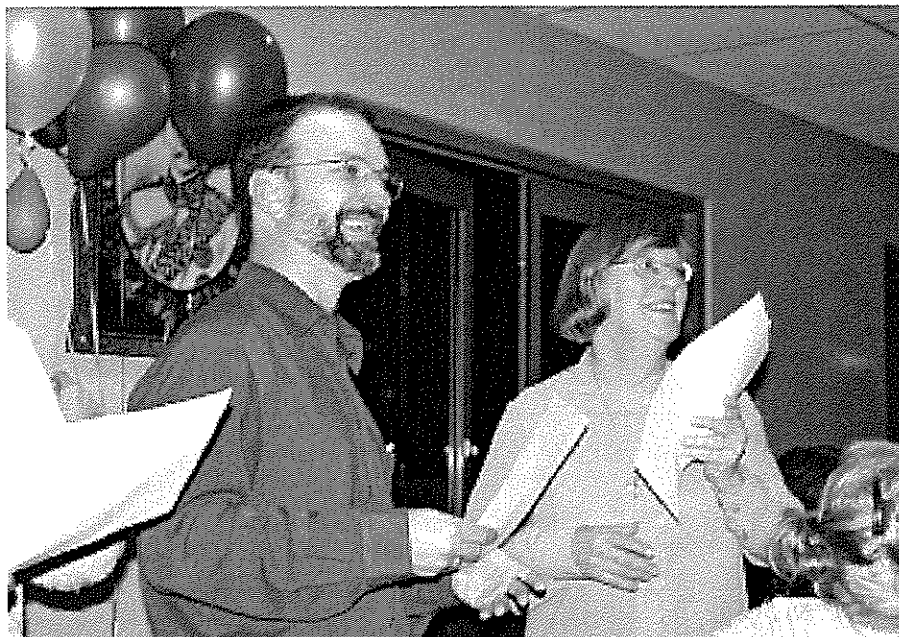
Social Secretaries: Jim Partington,
Andrew Wilkins
Archivist: Tim Dunstone
General Committee Members: Brendon

and/or helped organise the 'Springtime in Paris' concert – especially the librarians and their helpers, and Geoff Bell. I think it went off very well – AusPops were pleased, the choirs sounded excellent from the audience (I was there

you have been loudly hinting at for a long time – Handel's Messiah. Rehearsals for this begin on 3rd Feb, with a camp in late March. We will have to work very hard, but it is eminently do-able. By the way, several members of the orchestra from last year's Grand Tour also suggested we do this. And I must say, that the present level of experience and the membership size of the choir will stand us in very good stead for this demanding but most rewarding choral experience.

The September program is not yet determined, and the committee and I welcome your suggestions (preferably in writing, so we remember your ideas). Especially since those of you who are particularly keen on the more mainstream classical repertoire have missed out a bit this year, we would like to know what your interests are, both in general and in particular.

Meanwhile, development of the smaller repertoire continues on apace, with Gospel, Queen and other pop works, contemporary Australian, and a little less of the traditional material than before, being learned in snatches between other



Kelly, Taryn Johns, Louise Crawshaw,
Edward Watts
Musical Director: Peter Kelsall

FUCS

For starters, we elected Louise Tunbridge as a life member. YAY!!

Forthcoming events

29 November: Seonee Hills. FUCS
Gourmet Recovery Camp.

FUCS Committee 2002–03

President: Craig Turner
Secretary: Linda Castle
Treasurer: Damien Pulgies
Vice President: Jennifer Larter
IPP: Craig Turner
Concert Manager: Timothy Dunstone
Publicity: Melinda Drinkwater and Fiona O'Connor
Librarian: Cecilia Tudo
Fundraising: Peter Leech and Greg Read
Chorus Interruptus Editors: Fiona O'Connor, Jo Clarke
Webmaster: Angela Randall, Craig Turner
Social Secretary: Angela Randall, Melinda Drinkwater
Morals Officer: Maria McBride
Conductor: Tom Farnan

MUS

A big thank you to everyone who sang in

on the Friday night), and you seemed to enjoy yourselves. It certainly helps when we all feel well-prepared, and I want to make sure that this continues, by having plenty of rehearsal time set aside for these events in the future. Three cheers to Gavin as well, for his excellent and enjoyable direction, and also for making sure we got a proper orchestral rehearsal.

This year, the AusPops commitments made it quite difficult to schedule our own independent concerts. We were only able to do one big one – 'The Grand Tour' (but what a one!) – and Christmas is going to be a party/revue again rather than a full-scale concert. This is a pity, since we do have a knack for putting on great concerts from time to time; however, one of the reasons we do so fearlessly is because of the revenue from the AusPops concerts. Not to mention the experience, professionalism and increase in membership that have also resulted directly from our involvement with them.

The good news, however, is that next year is looking much better in terms of the schedule. The AusPops dates are more spread out, leaving plenty of space for our own independent concerts in April (just before a late Easter), and in September. The former date is a golden opportunity to do something many of



Top: Fun at the MUS Annual Dinner. Above: MUCS Pres Andrew Finegan at the SIV PPJs.

Continued over

Continued from previous page

commitments. There's still no definite news re whether we'll be invited to sing at Graduations again, but Lionel and I continue to work at it – if we could have a greater number of you indicating your availability, that would be a very useful bargaining point, by the way.

Margot McLaughlin,
MUS Musical Director

Upcoming MUS Events

The Best of British

Presented by The Australian Philharmonic Orchestra
Sydney Opera House Concert Hall

Friday 29 November 8pm, Saturday 30 November 2pm & 8pm

2002 has been an historic year for the British with the passing of one great lady and the Golden Jubilee celebrations of another. The Australian Philharmonic Orchestra will pay its own special tribute to the Queen and the Queen Mother in 'The Best of British' which will be performed at the Sydney Opera House Concert Hall on Friday 29 & Saturday 30 November.

Featuring soprano Lisa Russell, tenor Tyrone Landau, the combined voices of the Macquarie University Singers and The Willoughby Symphony Choir, with veteran comedian Paul Martell as MC, the three performances will be conducted by Maestro Barry Knight and the show will include the music of Ivor Novello, Crazy Gang Medley, The Luton

Girls Choir Remembered, Welsh, Scottish and Irish tunes and, of course, the traditional Last Night of the Proms finale.

Saturday 28th December 2pm & 8pm
Sydney Opera House

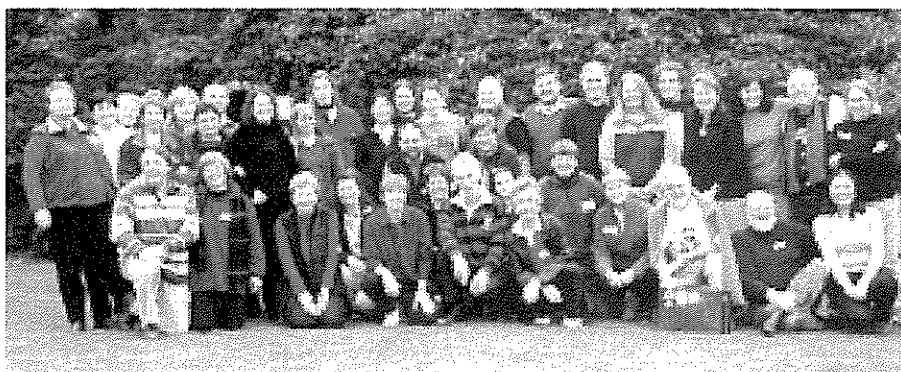
MUS stars with the Australian Pops Orchestra, conducted by Gavin Sutherland, and featuring Denise Drysdale as

MC, Emily Whelan (soprano), Angus Wood (tenor), Bernadette Robinson and percussionist Sergei Golovko.

Other MUS dates:

14/12/02 End of Year Concert/Dinner
'A Modern Madrigal Dinner'

22/03/03 to 23/03/03 MUS Camp



MUCS

Having regained our members from Sydney IV largely unharmed, save for a somewhat annoying propensity to start squealing about water bears at the slightest provocation, MUCS set about having a very successful year. As per usual, O-Week yielded much new fresh blood, which the more established members set about corrupting almost immediately. Unfortunately we were only able to get one of them onto Committee (Yay, Nessie!).

With our new-found members in tow, MUCS set about making music. First up, we continued the tradition (now in its second year) of kicking off the year with a Haydn oratorio, with *The Creation*. From this we learned that Haydn really should have got someone else to translate his German. The choir would frequently collapse into giggles over such lines as 'Spread wide, spread wide' and 'The flexible tiger awakes'.

Sometime around this point it was decided that our after-rehearsal pub was dark, smoky and frankly scary. Additionally, the barmaid was making derogatory comments about us. We know this because she made them to one of our choristers. So we changed, and MUCS



Top: MUS's May Camp. Centre: MUCS's May Jasper at the Sydney IV 2002 Academic Dinner. Left: the victorious MUCS mixed fours sculling team from Sydney IV 2002.

Continued over

Continued from previous page

seems much happier, especially because the new place feeds us.

Also about tis time, we had our AGM, and a new, vibrant and exciting committee was elected; apart from that the event was pretty boring really.

Given that there was a long break between the May concert and the next one that we were going to do, it was decided that another small concert was needed. Enter *Around the World in Eighty Minutes*, a rollicking journey through as many countries's music as we could. Seeing as it was a small concert, the usual rehearsal camp was scaled down to a rehearsal day, with one of the cutest accompanists you have ever seen. The altos were constantly behind the beat, because they weren't watching Foetus, their attention was solely fixed on the man driving the piano. ATWIEM proved to be a successful concert, nicely filling the gap before our next engagement...

Carmina Burana. What more needs be said? The choir doubled in size for this event, and when we joined with the Royal Melbourne Philharmonic Choir and various other groups there were over 400 choristers on stage. A big MUCS requires a big rehearsal camp, and we were not disappointed. *Carmina* Camp was one of

until you see it skilfully performed as a puppet show. The two performances themselves were massive. Our appearance in Geelong was somewhat disappointing, audience-wise, but when we played the Melbourne Town Hall, many people had

other great events being planned. If ever you find yourself in Melbourne on a Wednesday evening, drop in; we always like meeting new people.

Rohan Wilksch,
MUCS President



to be turned away at the door. The concert received critical acclaim from critics known to hate *Carmina*, so we can't have done too much wrong.

We look to finish the year with Britten's *A Ceremony of Carols* and Charpentier's *Messe di Minuit* in December, in what should be another good concert to round out the year.

MUCS Committee 2002–03

President: Rohan Wilksch
Secretary: Sarah Hobday-North
Treasurer: Steve Kambouris
Librarian: Kim Asher (surprise, surprise)
Concert Manager: Sarah Chan
Social Sex: May Jasper, Vanessa B Baylen
Camp Officers: Kirsten Taylor, Hamish Cambell
Publicity Officer: Esther Chan
Fundraising Officer: Catherine Burke
General Assistants: Aline Ng, Esther Chan
IPP: Andrew Finegan
Morals Officer: Jenny Newton
SCUM Editors: May Jasper, Gus Lipman

MonUCS

2002 has been a special year for MonUCS, in that we have been celebrating our 40th birthday. Along with the well-attended and highly successful Cherubfest birthday bash, MonUCS has also been kept busy with its regular timetable of concert events and social functions.

In line with our 40th year, the committee decided that we wanted the May concert to be a BIG orchestral number with

Top: MonUCS at Sydney IV 2002. Left: MUCS at Sydney IV 2002. Opposite: Wilbur the ROCS Croc* takes on the formidable Audrey the AUC, hoing his inner core of sphagnum will outlast Audrey's considerable volume and speed of air/water exchange.

*Name changed to protect the ignorant editor.



the greatest ever with great food, a scavenger hunt, and a revue that totally rocked. You have not experienced *Carmina*

2003 promises to be another good year, with MUCS already booked to sing Mozart's *Requiem* in August and many

Continued over

Continued from previous page

popular membership-inspiring works – the result was CORO, a selection of well-known opera choruses performed at the Robert Blackwood Hall. I must say that, since I first joined in 1998, CORO would have to be the best I have ever heard MonUCS sing. Trevor made the sopranos blend, the tenors stop complaining, the basses sing the high notes and the altos sound like women!

Although I like to pride myself in maintaining a good democracy within the MonUCS ranks, I am afraid that I could not allow popular opinion to change the title of the September concert from 'A Hymn to the Virgin' to 'Something about Mary'. In choosing this concert repertoire after May's, Trevor had a task in switching the choir's mindset from 'large vivacious opera chorus mode' to intimate aquapella (that's how Tim Long told me how to spell it!) works along with two pieces with organ – it was a challenge well met. As well as featuring Britten's 'Hymn to the Virgin' and works by Pergolesi and Brahms – the inclusion of Colin Brumby's *Stabat Mater* represented a 20th century Australian revel in the possibilities of functional tonal harmony. Within the beauty of the accapella (O.K. that's a music graduate's attempt at spelling it) [Just think Acapulco. Ed.], Trevor discovered moments of quite a different tone and tenderness that were possible from the choir.

Continuing from the unaccompanied work undertaken in September, December's concert is going to feature some Renaissance sacred works as well as a recital of some of the less well-known carols (Rutter arrangements being sampled at strict minimum). Rehearsals have had a promising start and we are all looking forward to the 7th of December concert.

With a fantastic choir, committee, conductor and accompanist – MonUCS has a wonderful atmosphere conducive to having good times and making great music.

Clare Hughes,
MonUCS President

MuscUTS

No report was received from MuscUTS

PUCS

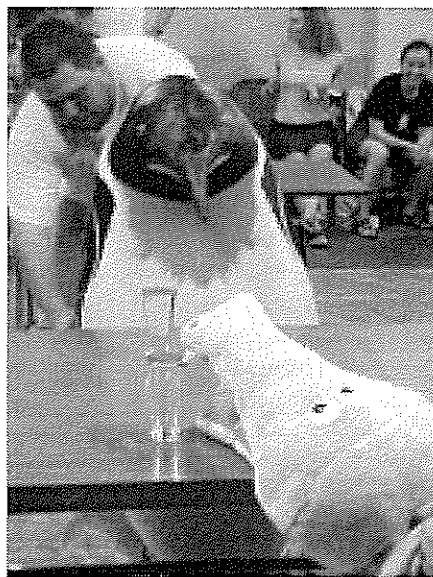
No report was received from PUCS

QUMS

Very briefly, QUMS are currently rehearsing for our upcoming Christmas concert with the Liederkrantz choir at the German Club (concert's on Dec 7). The concert will be followed by some rampant beer and schnapps consumption at the club and drunken renditions of German and other various drinking songs.

Sorelle Doherty,
QUMS Secretary

QUMS Committee 2002–03



President: Cameron Meiklejohn
president@qums.aicsa.org.au
Secretary: Sorelle Doherty
secretary@qums.aicsa.org.au
Treasurer: Hannes Warkki
treasurer@qums.aicsa.org.au
Vice-President: Maggie Mærsk Moller
vp@qums.aicsa.org.au
Concert Manager: Maggie's Evil Twin
conman@qums.aicsa.org.au
Publicity Officer: Horst Joachim Schirra
publicity@qums.aicsa.org.au
Assistant Publicity Officer: Tyrone Burke
publicity@qums.aicsa.org.au
Librarian: Susan Jane Harris
librarian@qums.aicsa.org.au
Fundraising Officer: Sarah Cole
fundraising@qums.aicsa.org.au
Immediate Past President: Mikel Duke
ipp@qums.aicsa.org.au
Banana Profana editor: Jennifer Watson
editor@qums.aicsa.org.au
Webmangler: Rob Kearey, assisted by
Horst webmangler@qums.aicsa.org.au
Social Secretary: Colleen Kotkamaa
socsec@qums.aicsa.org.au
New Member Representatives: Erinn
Rodgers, Rachel Hannam
nmr@qums.aicsa.org.au

Accompanist: Juanita Simmonds
accompanist@qums.aicsa.org.au
Camp officer: Paul Kennedy's Camp
Twin camp@qums.aicsa.org.au
General Assistant: Sally Lee
assistant@qums.aicsa.org.au
Musical Director and Conductor: Brett
Holland conductor@qums.aicsa.org.au

ROCS

Singing ROCS Your Evenings

ROCS needs singers

Hi everyone! Time to bolster ROCS's numbers for their end of year concert. Believe it or not, we mainly need sops and altos! All parts welcome.

RMIT Occasional Choral Society (ROCS) is looking for more singers to take part in their end of year concert in mid-November. Participation is open to all members of the community.

The repertoire includes Schubert's Mass in G, and Purcell's Ode to St. Cecilia.

Rehearsals are held on Thursdays from 5:30pm to 7:30pm at RMIT City campus in building 10 level 13 room 16.

If you're interested, just turn up to the next rehearsal, or find out more by contacting Glenn Ross on 0408 179 614 or rocs@rmit.edu.au.

ROCS Committee 2002–03

President: Glenn Ross
Glenn_Ross@mail.bigpond.com
Vice President: Peter Liakatos
pete_the_greek666@hotmail.com
Treasurer/Fundraiser: Anthony Crowley
(Stretch) tones72@yahoo.com.sg
Secretary: unfilled, but Stretch to take responsibility for
Graphic artist: Linda Prelec
Webmaster: Geoff Best
geoff.best@rmit.edu.au
Immediate Past President: Sandra
Uitdenbogerd (as Glenn is still Pres)
alu@cs.rmit.edu.au
Conductor: Sarah Chan
Rehearsal Accompanist: Theresa Wallner
tawallner@hotmail.com
Publicity: Sandra and Theresa
Librarian: Sandra (storage, ordering
AICSA scores), Michael Manh (photo-
copying?), Stretch (returning scores)
Sound recordings: Sandra
Official contact: Glenn

[Ed's comment: I love the fact that ROCS has an official graphic artist, and

Continued from previous page

look forward to the first brave choir committee that appoints an interpretive dancer. I won't ask how 'Stretch' acquired his name... Overall a spookily overqualified committee; they could start their own record company.]

SCUNA

No report was received from SCUNA

SUMS

Annual President's Report for the Sydney University Musical Society, 2002

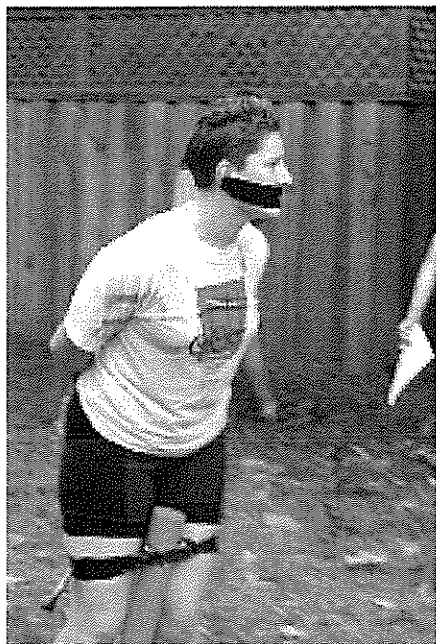
This time last year, I said that what I wanted for SUMS was to expand its horizons, do some things we wouldn't normally do, work in new venues with new people. This year, we achieved most of what we wanted to achieve, did more than we bargained for, and learned some things we weren't expecting to learn.

Concerts

May: Four concerts, four weeks, three venues, three composers.

1. Superdome Spectacular (Tchaikovsky and Verdi) in the Sydney Superdome, Olympic Park, at the invitation of Sydney Philharmonia Choirs, with the Sydney Symphony Orchestra, Friday 10 May, Sunday 12 May.

2. 'Glorious Sounds'; Puccini's *Messa di Gloria* in the Sydney Town Hall with the SBS Youth Orchestra, Saturday 18 May.



3. Italian Festival (Verdi) in the Sydney Opera House with the SBS Youth Orchestra, Sunday 2 June.

September: New venue, new performers.

'Opulence and Austerity' Vaughan Williams' *Mass in G Minor*, with Monteverdi and Gabrieli, in St Andrews's Cathedral, with Sydney Brass, Saturday 28 September.

Camp

Of note, the spit roast dinner at Cataract was trialed successfully this year. The kitchens at the Cataract Scout Park campsites are too small to easily cater for Saturday night dinner at SUMS camp, and this has been a problem in previous years. The successful use of the spit roast has proved that we can successfully and tastily provide dinner at Cataract. Changing regulations at Cataract mean that SUMS can no longer borrow cooking equipment from them. As a result, SUMS now owns a 32-litre stock pot, several large chopping boards, and a diverse assortment of other cooking implements, which will be needed every time SUMS camp is held at Cataract, and future committees are charged with the duty of looking after this new equipment.

Archives

The SUMS archives have not been properly sorted and catalogued for a long time. The last 30 years worth of material has now been sorted and catalogued – a massive, and massively over-due, undertaking. Thanks to Loen.

Patrons

Long-standing Patrons Dame Leonie Kramer and Professor Anne Boyd, as per the minutes of the AGM, were offered Life Membership in recognition of their patronage of SUMS. Their terms as Patron had to be brought to a close due to their resignation from the positions of Chancellor of Sydney University and Head of the Department of Music, respectively. Dame Leonie Kramer thanked SUMS for the gesture, and graciously accepted the proposal. The current Chancellor, Justice Kim Santow, had been approached to accept the position of SUMS Patron. This matter is still unresolved. Professor Anne Boyd informed us that, contrary to all indication, she had not actually resigned and was still the Head of the Music Department despite recent restructuring. She therefore rejected the proposal. This matter is still unresolved.

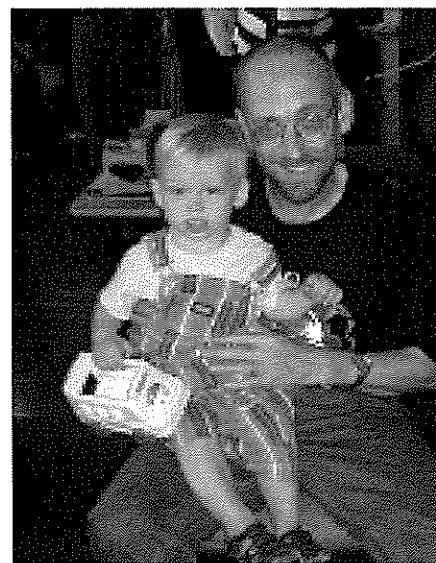
Optus Carolfest

Since 1992, SUMS has been hired by Optus to put on a slightly abbreviated version of our own Carolfest concert for

Optus and their corporate customers. This Optus Carolfest concert was a major revenue provider for SUMS. We have known for years that the arrangement could cease, and on Tuesday 22 October, Jann Kohlman sent me this email: (attached, below)

Carolfest

44th annual Carolfest this year. Of



importance to note, is that amongst the changing environment of the Carolfest concert series is the increase in cost of hiring the Great Hall. This has been rising in increasing increments every year. With reference to the non-continuance of the Optus Carolfest, this cost can now no longer be automatically budgeted for. The current committee is approaching the chancellor to investigate options, but the onus is back on fundraising – what did SUMS do for money before Optus Carolfest began in 1992?

Fundraising

Speaking of fundraising, there are several ideas in the pipeline to do with the fact that next year is SUMS's 125th anniversary. Firstly, commemorative silver jewelry; cuff links and lapel pins. We are currently sourcing a producer. Thanks be to Loen for the concept and her work on this so far. There is also the possibility of bottling our own commemorative SUMS wine! This has been done before, many times during SUMS's long history, but not recently.

Above left: SUMS President Pip Simpson as she really is at the Sydney IV PPJs. Above: Ben Macpherson OAM with child, also at SIV 2002. Opposite: TUMS's Penny Stolp looking very 'come hither' at Sydney IV again.

Continued over

Continued from previous page

2003

Next year is the 125th year of the choir and, incidentally, Ben's 20th year with the choir, and Kathy Gibney's 21st. (We are truly a choir of traditionalists.) At the moment, there are no fledgling plans for an official AICSA-wide celebration. The major limitation is that in July, there is the Canberra Intervarsity Choral Festival (CIV), to which we should all be going, and the IV after that is in Perth. The AICSA resolution is that no minifests can be held before either Hobart or Perth IV, so if a 'festival' is to happen, i.e., an event with a concert involved (such as was held at Easter last year), it would have to occur in the first half of the year.

The easy option is to throw a massive SUMS Ball on the October long weekend and invite the whole country. But as I said, there are no fledgling plans as yet.

Also next year, there are plans afoot to do with the possibility of working with a new choir, one we haven't worked with yet, in a new style of concert that SUMS hasn't done in many years. Currently, Ben and myself are liaising with Jonathon Welch, musical director of Sydney Gay and Lesbian Choir, and Mel Smith as a member of SGLC, regarding doing a Prom Concert between the two choirs. SGLC is only 10 years old, but has been on tour more times than SUMS has in 125 years, has produced 5 CDs compared to our 3, and has worked with the likes of the Sydney Dance Company. The two choirs have been threatening to get together for the last two years, and hopefully next year we will finally co-produce a concert.

Forthcoming SUMS events

2002 Carolfest

8pm, Thursday 5th December

Great Hall, University of Sydney

\$20/\$15 (Through Jon Hogan-Doran before 20/11/01)

TUMS

A small but dedicated group of musicians contributed greatly to TUMS over the second semester. We presented a challenging concert of sacred music by De Mauchaut and Stravinsky in July, complete with a small wind ensemble, courtesy of members of the Hobart City Band. It would not be entirely untrue to say that we sung up a storm, since we had managed to choose the windiest, rainiest night of Hobart's winter. Unfortunately this was

not conducive to a large audience.

In order to lift our spirits a little, and hopefully to attract a few more punters, we decided to present a madrigals concert during second semester. We actually went



beyond madrigals, spanning almost eight hundred years of a cappella choral music in the space of about sixty minutes (That isn't because we were singing quickly). Most notably, we gave the premiere of Hymnus ante somnus, composed by our conductor, Simon Reade. This piece, dedicated to the Tasmanian composer Don Kay, was very well received. Our first madrigal concert in Richmond (near Hobart) was appreciated by a very small audience. We repeated the concert a fortnight later in St George's Church in Battery Point to many more appreciative ears. This concert was a great success. I would like to thank especially Fiona Radford, our repetiteur, for performing some Debussy and Brahms at the concert (as I said our pieces weren't all, strictly speaking, madrigals).

Having tired of *El Grillo* for the moment, we are preparing 'The Christmas Story' by Schutz, to be performed on December 14 this year. At the time of writing, trivialities like time and place of the concert are unknown, but I am sure our webmaster will update our website as soon as it is decided: http://www.nuu.com.au/club_homepage.asp?clubid=4309; interested visitors from interstate (and Tasmania) are welcome to come along. Also, if and when you do come along to Tasmania, every second Saturday morning at Salamanca Market we do some busking as a fund-raising exercise. If you see us or hear us, please come and say hi.

Finally, perhaps as a result of combining our Annual General Meeting with our Annual General Dinner, we have a new committee. I'd like especially to thank our outgoing, outgoing president, Penny

Stolp, for her time and dedication to TUMS, especially while being simultaneously faced with litigation exams.

Paul Hubbard,
TUMS President

TUMS Committee 2002-03

President: Paul Hubbard

Secretary: Renée Babcock

Treasurer: Michael Gregor

Vice-President: Bob Kunz

Concert Manager: Jeremy O'Reilly

Publicity Officer: Penelope Stolp

Librarian: Jeremy O'Reilly

Social Secretary: Rebekah Jacobson

Webmeister: Howard Oettle

ANUCS

ANUCS has had a fabulously successful year. With the induction of a new member, The Female ANUC, our members have risen 25%, and all of our old stall warts remain active. ANUCS is soon to present its brand new show, 'Penis of the Puppetry', at the 2003 Melbourne Minge Festival. Featuring such crowd pleasers as 'Who's Your Froggy?' and 'Oscar's Bin's Laden', this was the smash-hit of the 2002 Gdansk Noh Festival.

Brcan Thrstnsky,
ANUCS President

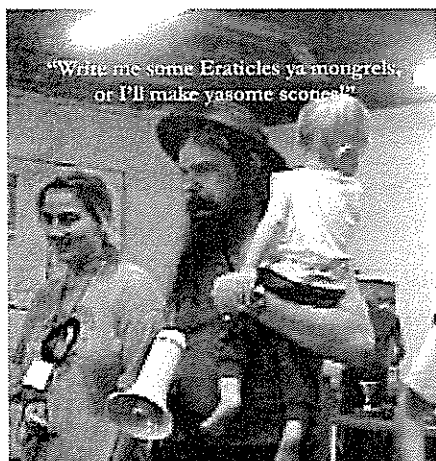
Erato 88

Suitable material

Society reports (check *Erato 87*) including committee lists; festival reports, especially from the Executive; plans or reports for any (un)official IV-related events. Would societies please include up-to-date committee lists. 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 88 is scheduled for February 1 2002, in time for distribution to Freshers. The deadline for submissions is January 15. Material received after that point will be retained for the following issue.



Top: What sort of sicko takes a picture like this? They fiddle while Sydney burns. Anyone for a World Trade Center bombing T-shirt?



AICSA Contacts

Erato

Phone: (03) 9817 3797 (AH)
Mobile: 0409 015 143
Fax: (03) 9817 3259
Email: erato@aicsa.org.au
34 Kent Street, Kew, Melbourne Victoria 3101

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 Uirdenbogerd)
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
Sandy Bay 7006

ANUCS
69 Proctor's Way
Gympie QLD 4570