

Autumn 2003 **Erato** 88

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The irregular newsletter of the Australian Intersociety Choral Societies Association

News

MIV 2005 Committee Elections

There will be an election for the MIV 2005 Committee on Sunday May 4, the day after the MonUCS 'Music for Kings' concert. Venue and time will be announced closer to the day. Nomination forms will be distributed to MUCS, MonUCS and ROCS, and available on the society web sites shortly; nominations will be accepted up until the 4th of May.

Philip Legge

Canberra fires threaten SCUNA conductor

For anyone who may be worried (i.e., all of us) about the fact that the SCUNA conductor, Dr Jonathan Powles, lives in Duffy, a suburb of Canberra that's not as unsinged as it was three days ago. The report this morning is that houses to the left, right and behind Jonathan's house were destroyed, but he, his family and his house are fine.

We've heard no bad news so far about other SCUNAE. Jon Price apparently heard an electricity base station go up near his house, Jay has been tending to her horses, and Shelby and Conrad have had sleepless nights with hoses at the ready, but so far none of us are included in the dead, injured and homeless of Canberra. It helps that the majority of SCUNAE live near the ANU, which is in the inner north, away from the fires in the southwest.

But it's not over yet. The weather may yet turn. It's time to pray for rain; does anyone know any good religions?

[Eric the] : Fruitbat :

Kirsten's new baby

The lovely Kirsten, wife of the inimitable Mister Crispin Harris, yesterday morning gave birth to a shiny new son. Eight points eight ounces. Dark hair. Makes noise :-).

He was born at just on 8.16a.m., 29th January, in the living room of their house in (I think) White Gum Valley. Very near Fremantle. Labour started about 3a.m. Mother and child are fine, no complications, everything apparently went well.

Kirsten is understandably tired but otherwise fine. She's probably doing better than Crispin :) who is exhausted and suffering from a nasty migraine, but is otherwise still functioning. *wry grin*

Congratulations and any other miscellaneous Happy Messages(tm) can be sent to Crispin via email at crispin@internode.on.net. He did ask me to ask people to please not call in the next day or so (they're probably going to disable the phone temporarily while they recover :-), but email is absolutely fine.

[sorry to those who already read this on 'chat, I didn't even think to post it to 'announce initially *wry grin*]

From Peter Wright

P.S. No, they haven't decided on a name yet.

P.P.S. Oh, and apparently Sebby is absolutely delighted with his new baby brother :-).

From Kirsten:

...who has finally settled on the appellation of Alexius Lucian Harris.

Alexius = from Greek alexien: to help/to defend; Lician = Anglicised form of Roman pronomen Lucius: derived from latin Lux, 'light'

He's growing fast and sleeping with his eyes shut, when he's not making like a

good baby mammal and saving his mum from mastitis...

Seb is enjoying being a very helpful and understanding big brother.

Thank you to all those who have sent their best wishes etc. - we will get around to replying individually soon - we promise.

Love K, C, S & A

Online Songbook

The first (beta) version of the Online Songbook Project is now available at <http://www.winikoff.net/cgi-bin/mup.cgi> (which is a shortcut for <http://www.cs.rmit.edu.au/~winikoff/cgi-bin/mup.cgi>).

"What is it?", I hear you ask. The short answer is that it's a way of producing customised editions of songs that can be printed or played without needing to do the typesetting and without needing any music software on your machine. For more details see below, or go to the web site.

Some of the things you can change include:

- Fonts for titles and for lyrics, font size and style (bold, italic, etc.)
- You can transpose
- You can select one or two panels per page and select different paper sizes and orientations
- Margins can be changed
- You can scale the overall size of the music
- You can select bar numbering and starting page number
- For MIDI files you can specify instrumentation and tempo.

The script can generate PDF (for printing), MIDI (for listening), Postscript (also for printing - for geeks and UNIX

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Editorial



Greetings choristers, and welcome to a rather attenuated *Erato* 88.

Although a very slender edition of the Australian Intersociety Choral Societies Association magazine, there is some vital material included. Principally, this concerns the 54th Australian Intersociety Choral Festival (IV), to be held in Canberra this year from July 4 to 20. If you haven't been to an IV festival before, I urge you to seriously consider this event. Choral IVs are about the only place you find non-competitive gatherings in the inter-university sphere. They're amazing social and cultural events that squeeze vast amounts of music and play into a very intense two weeks, culminating in some thrilling concerts and parties. Judging by the programming of this festival, the musical component will be all pleasure, too. The social aspects as always will be highlights, and the CIV crew have gone to great lengths to ensure everyone has a ball. The friendships and memories from IV can last a lifetime. Ask some of the IV-experienced members of your society about these festivals: you'll receive only positive feedback.

A couple of corrections need to be made to previous *Eratos*. First, in *Erato* 86, Ben Macpherson's nomination for the Medal of the Order of Australia was researched and prepared by Michelle Imison; and a fine effort it was. Second, in edition 87, the many excellent photos from Sydney IV 2002 were attributed largely to one source. It has come to my attention that around half of those published were from the camera of Chris Loader. So, sorry Chris and Michelle, and thanks again for letting us use your excellent material (however much in retrospect) in recent *Eratos*.

At *Erato*, we always love hearing from you, no matter who you are or how long you have been involved in the movement. To get an idea of what *Erato* is all about, see your society President or Secretary for spare recent editions, and check out the back of this issue for suitable material. Almost anything is suitable and welcomed. We want to hear from as many of you as possible.

Regards,

Winston Todd
Erato editor

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users). It can also display the Mup declarations used which makes it a useful tool for Mup users.

The current web site has some of the songs that Karl Billeter and myself have typeset; once I put a password on the page I'll put the rest of the songs up.

I'm really interested in feedback and comments so please feel free to email me.

Cheers,

Michael Winikoff
winikoff@cs.rmit.edu.au

Why am I doing this?

As discussed in both my 1999 *Eraticle* [30] and in Eric's PIMS page [31], it is desirable to collect standard typeset versions of the common AICSA songs. One issue that arises is the lack of standard software for typesetting music: some people use Noteworthy [32], some use Mup [33], some use Finale [34], some use Sibelius [35], etc [36].

The aim of this project is to solve the software problem by eliminating it.

The idea is quite simple: provide a web page where librarians (and others) can select a song, set parameters and have a printable version generated without having to have any software on their machine (apart from easily and freely available software to deal with standard formats such as PDF and MIDI).

An added bonus is that the page allows for MIDI to be generated with a range of instruments, so if you were wondering what 'Pastime' would sound like with the top two parts on alto saxophones, and the bass part on a banjo [37], here's

your chance to find out! Seriously, I hope that the MIDI generation might be useful for notebashing.

Please feel free to email me [38] with feedback: things that worked, things that didn't, and suggestions for what features you would need to make this a more useful resource.

References

30. <http://www.cs.rmit.edu.au/~winikoff/Misc/eraticle99.html>
31. <http://bat.dotat.org/pims>
32. <http://www.noteworthysoftware.com/>
33. <http://www.arkkra.com/>
34. <http://www.codamusic.com/coda/>
35. <http://www.sibelius.com/>
36. <http://ace.acadiau.ca/score/others.htm>
37. <http://www.cs.rmit.edu.au/~winikoff/Misc/pastime.mid>
38. <mailto:winikoff@cs.rmit.edu.au>

SIV 2002 Merchandise

Dear Choristers,

As you may be aware, the current SIV 2002 agreed approximately three years ago at its inception, to bring the 1995 IV recording to fruition, and produce it for a nominal amount. SIV 2002 is not associated with SIV 1995, but felt it should honour a commitment that SIV 1995 had not been able to.

Subsequently SIV 2002 made an undertaking to the AIVCC in 2000, that it would be able to provide free-of-charge CDs for all those whose names were listed on the 'SIV 1995 CD orders list'. This list was circulated and then corrected by SUMS on choral-net in 1998 post the final windup of 1995 IV, and was recirculated by myself two weeks ago on choral-announce.

Since then we have included these people in the 'upgrade' to the full festival double CD.

If you are on that list, SIV 2002 will provide a free double CD.

If you are not on that list, you have two options:

Purchase the *Sea Symphony* CD at the discounted price of \$10; or purchase the Double-CD for \$25 (Rachmaninoff 'Vespers' / *Sea Symphony*). Either can be ordered by using the form available at www.siv.aicisa.org.au.

SIV 2002 cannot establish who did or

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didn't order and pay for a *Sea Symphony* tape other than the list provided by SIV 1995 to SUMS in 1998. We are happy to honour any receipt, but we unfortunately unable to provide everyone with a free CD. We have provided the *Sea Symphony* at a reduced price, which does not cover the costs of its production.

Yours sincerely,

Jon Hogan-Doran

Convenor, SIV 2002
convenor@siv.aicsa.org.au

P.S.: SIV 2002 orders are all computerised, and we have not lost that list, despite the rumours! :-)

MUFS News

As prescribed by tradition, below is a transcript of the lyrics of the MUFS item, performed at the recent MonUCS and MUCS camps.

Author's notes

This was written at MonUCS camp in the half-hour between dinner and the revue. I was also asked to 'tone down' the content due to the presence of JJ's Junior Fire Brigade members, so I had the extra task of not resorting to profanity or smut.

'A heathen most gentle.' (to the tune of 'A maiden most gentle'.)

A heathen most gentle and hairy we sing,
Of al-Qaeda and the jyhah they bring.

Ave, Ave, Ave Osama!
Ave, Ave, Ave Osama!

How blessed is the birth of this heavenly child
Who came to redeem us with explosives so mild.

Ave, Ave, Ave Osama!
Ave, Ave, Ave Osama!

The President Dubya foretold by his call,
Osama's intentions to blow up us all.

Ave, Ave, Ave Osama!
Ave, Ave, Ave Osama!

His men went to visit tourists in Bali,
And blew them all up whilst dancing to Kylie!

Ave, Ave, Ave Osama!
Ave, Ave, Ave Osama!

Rejoice and be glad on this Xmas we pray,
'Cos for all that we know, we'll get blown up today!

Ave, Ave, Ave Osama!
Ave, Ave, Ave Osama!

Reports

MonUCS Camp: This was something of a solo effort, but was performed to what was possibly MUFS' youngest audience. The act was performed in spite of this, and managed to last until its completion, with no removal attempts at all.

MUCS Camp: This act was repeated for MUCS camp due to the fact that we couldn't be arsed writing anything new, and it was all still fairly topical. It was also an opportunity to perform it in two-part harmony with accompaniment. Again, the piece managed to last until its completion, where there was a barely-adequate attempt to remove the performers.

Conclusions

Audiences seem to be either enjoying the acts, or are simply not offended enough to bother dragging us off stage. We should have gone with the original plan of 'Murder on the sixth floor' (to 'Murder on the dance floor') for the monash students. We are now devising something that will make "Fine f*cks for Freshers" sound like a nice love song, to be unleashed at Fresher Camp next year.

Online music publishing: an opportunity

Twenty-two (22) choral publications are now available for download from the JaymarDotCom Web Site at: <http://www.jaymar.com>. View/Download/Print the complete publication. Enjoy!

All publications have been copyright protected.

JaymarDotCom is currently looking for new choral music to publish. If you know of any choral manuscripts that have been prepared using the 'Finale', 'Score' or 'Sibelius' programs please write to me at: music@jaymar.com so that we might consider them for publication.

Included this month are:

Folk Songs

Seventeen Folk Songs are presented. Arrangements by Deirdre Bowers, Stephen Chatman, Larry Nickel, Stephen Smith and Jon Washburn are featured.

Sacred

Featured are six works written by Larry Nickel. All have been recorded by the West Coast Mennonite Chamber Choir. Information about the recordings can be found at their Web Site <http://www.mccscs.com/West%20Coast%20Mennonite%20Chamber%20Choir.htm>

Please forward this e-mail to any friends and associates who might be interested in this offer.

Thanks for visiting our Web Site: <http://www.jaymar.com>.

Peter Martin

By Bradley Dean

AICSA Secretary's Report

(Or: How I learned to stop worrying and love the *Erato*.)

Eratic time again, and I find myself revising an article intended for *Erato* 87 which unfortunately failed to make it to final print. Looking back over my discussion points I feel that the points in the article remain relevant, whilst the reasons for the slow improvements in the current AICSA web site (that being a certain lack of time) is happily compounding making the idea of sub-editors rather appealing.

So without further ado (other than to say "See you in Canberra!") I shall launch into the article...

Once again, *Erato* has become a hot discussion topic around the AICSA societies, including (amongst others) the regular discussions about the reliability of publication dates, how and where the publication should actually be printed and distributed, about what the role of *Erato* is exactly, and what it can (and should) be used and relied on for in terms of information dissemination.

There are those who feel that *Erato* should be stripped down to a single page newsletter (if need be) and published every month (or even more frequently).

Justifications for this model tend to revolve around getting current information out to the choristers on time when it is still relevant without waiting around for more articles and the delays that a highly detailed editorial and layout process introduces.

On the other hand, there are those who feel that *Erato* publications should be quarterly – as the AICSA constitution suggests. This style of *Erato* tends to be seen more as an official historical record of major events by and/or effecting AICSA and its societies. This sort of *Erato* does not need to be published frequently as articles will tend to either be about past events or large events in the reasonably distant future.

And there are those who feel that *Erato* should be both of these things at once – an all-encompassing document carrying

the official history of the AICSA movement whilst also bringing current information to the societies.

Essentially what AICSA is being asked to produce is not one document, but two (perhaps three) different-style publications – and to this end I would suggest that AICSA might introduce three such documents (two of which are already in production).

The three publications – and their purpose/contents, are as follows:

1. *Erato*. An official historical record of major events, financial reports for AICSA and IVCs, articles by choristers sharing experiences etc. (i.e., the *Erato* we have grown to know and love (both love to love, and love to hate!))

2. AICSA News! Up and coming events notifications, concert reviews, any articles designed for immediate publication. AICSA News! is a part of the AICSA web site and was created in 2002 in response to the demand for an AICSA publication whereby information could be published direct to choristers quickly and reliably (particularly without having to rely on those choristers being subscribed to various mailing lists). To see AICSA News! visit <http://www.aicsa.org.au/news/>.

3. *Erato* Online. The mid-point/cross roads/compromise... :) *Erato* Online is a concept currently being considered and discussed by several AICSA choristers – the idea being that by providing both an online submission point for articles to the *Erato* editor, and a sufficiently straightforward process, it should be easy (and possible!) for the *Erato* editor to produce several mini-*Eratos* during the lead-up to a full *Erato* publication. Articles submitted to *Erato* Online may end up in the main printed *Erato* (as do current articles submitted to the editor), or they may just appear in the smaller *Eratos* if they are not quite relevant in the 'historical' document whilst still being useful/interesting in the short-term.

In fact, *Erato* Online is just part of larger concept whereby the entire AICSA web site can start to include more dynamic content. The purpose of the AICSA web site is to be a useful resources for choristers and choirs looking for information, and also to advertise AICSA and its members to the rest of the world.

Up until this point, the AICSA web site has been primarily static – manually maintained by one person – and because of this it has not always been possible to keep the content as up-to-date and detailed as might be wished (as the available time of the maintainer is generally far from sufficient to the task!)

By changing the site to allow more people to add specific types of content it is conceivable that online repositories of up-coming concerts, events, concert-notes, society experiences and such-like may soon be able to be easily updated and maintained by AICSA Online Society Sub-Editors – making the site a more up-to-date and generally useful resource.

And so I would urge choristers to:

Send in your Eraticles (*Erato* articles) to the *Erato* editor (erato@aicsa.org.au) whenever you can – we can only produce relevant and interesting *Eratos* if you do!

If you have news that you'd like to publish immediately to the membership, send me an article to publish to AICSA News! If the article is largish, or includes images (or other non-text content) you can then send shorter announcement emails out to mailing lists and members pointing them to the AICSA web site (AICSA News! can be found at <http://www.aicsa.org.au/news/>)

If you are interested in working on, having an input into, testing or reviewing the Dynamic AICSA Online and *Erato* Online project, you should contact me at secretary@aicsa.org.au (or you can ring me on 0413 014 395).

Bradley Dean,
AICSA Secretary

Gurrelieder

IV choristers from around the country made a large contribution to the staging of Schoenberg's spectacular *Gurrelieder*, performed in Perth in late January, 2003. Here are two reviews of the concert.

West Australian, Tuesday 28 January 2003, 'Today' section p. 6

Masson and Troops Master a Monster

Cantatas do not come much bigger than Schoenberg's 'Gurrelieder'. It calls for a huge orchestra that includes four harps, seven each of clarinets and trombones as well as eight flutes and ten French Horns.

An immense choir is needed too. And a line-up of seven vocal soloists. *Gurrelieder* can prove so expensive and logistically daunting to mount that it rarely features in concert programs.

It is no pushover; it makes very considerable demands; both physically and emotionally. And in less than disciplined hands, this musical colossus can too easily and embarrassingly collapse under its own weight.

Happily, this was not the case on Sunday with Diego Masson, clearly the man for the job, marshalling his army of players like a confident army general. His tempi were invariably workable and sensible, allowing a wealth of detail to come through while successfully avoiding the trap of being carried away by the emotional force of the music. It was a balancing act of rare skill.

The plotline is very briefly, this; King Waldemar of Denmark falls in love with Tove. Not surprisingly, his wife, The Queen, is jealous. She has Tove murdered. Waldemar is devastated, renounces God, and is doomed to roam the earth forever with his phantom army.

Horst Hoffman was entirely convincing as Waldemar. He brought his performance the stamina and musicianship needed to fulfil the role. He settled so persuasively in the part that it seemed as if it had been written for him. Seemingly incapable of edginess, he was fearless in attack.

Nicole Youl as Tove, was, for much of the time, persuasive, although - listening from a seat in the 19th row - tending to be overshadowed by the

orchestra while singing mid-range. Despite this the extended love of Duet Waldemar and Tove had the stamp of emotional truth, its tenderness and sensuality all one could have wished for.

Majestic in bearing and in magnificent voice, Bernadette Cullen gave an unforgettable performance as the bird which describes the murder of Tove. Even the tritest phrase was imbedded with baleful meaning. This was artistry of the rarest sort, rich with in total nuance, a voice, I would gladly listen to all night. In a presentation that was stellar overall, Cullen's star shone brightest of all.

In smaller roles, tenor Barry Ryan did well as the jester, with Garry Rowley needing more tonal power as the peasant. And Gerald English, that veteran of innumerable stage appearances, embraced the role of Speaker with relish and flawless diction.

Laurels to the Australian Youth Orchestra which tackled a lavish, formidably demanding score with splendid attack and follow-through, notably in the demanding musical interludes, the white hot brazen climaxes which set the pulse racing. And a very big chorus was seldom less than satisfactory.

Yippee AYO for Schoenberg

'The Australian', Friday 31 January 2003, ARTS p. 13

By Richard John

Perth's Australia Day Celebrations are usually marked by taking advantage of nature's gifts in the lead-up to the annual sky show, a fireworks spectacular over the Swan River. However, 2003 will live in the memories of a substantial number of festival patrons as the year an Irishman offered beauties rich and rare through the music of Arnold Schoenberg. Festival director Sean Doran had long entertained the idea, and despite the forbidding reputation of Schoenberg's music, each of the events - from exquisite chamber music performances to and exultant staging of *Gurrelieder* - was a sell out success.

The 1913 world premiere of *Gurrelieder* was a triumph for Schoenberg, but the work is of such magnitude that Perth had waited 90 years for its premiere. For this event Doran assembled an impressive line up of musical forces, including the Australian Youth Orchestra, the combined choral voices of the *Gurrelieder* Festival Chorus, and soloists Horst Hoffmann, Nicole Youl, Bernadette Cullen, Gary Rowley and Gerald English.

Esteemed French conductor Diego Masson presided over the evening, masterfully controlling the work's dramatic structure and capturing its ecstatic expressiveness. It was musical and intelligent leadership that made for a profound and unforgettable experience for the performers and audience alike. Although there were occasional issues of balance, the success of Sunday's performance was dependent upon the uniform excellence of all performers. Hoffmann and Youl were, in particular, able to relish the lyricism and drama of their roles, especially through their extended melodic phrases and rapturous outpourings.

Creating an honours list is a little unjust, but special mention has to be made of the AYO, which dominated the night with outstanding orchestral playing. Whether delivering transparency of colour, the ravishing beauty of atmospheric episodes or simply the sheer virtuosity of Schoenberg's orchestrations, the AYO consistently demonstrated why it should be considered a national treasure. And of the cast of fine soloists Cullen shone in the role of the Wood Dove, her magnificent vocal sound infused with the emotional intent of every word in the text.

When, nearly two hours after the work commenced, the assembled forces delivered the spectacular 'Hymn to the Sun' which concludes *Gurrelieder*, the concert hall audience were unable to contain the enthusiasm, rising to its feet for a tremendous extended ovation.

Canberra IV 2003 is almost upon us, and here is the final bullsheet and rego form insert for the festival. Check it out, and get along - whether it be your first IV or the latest of many. The music and fun surely won't disappoint.

54th Australian Intervarsity Choral Festival

Canberra 4-20 July 2003

Greetings all choristers! The 54th Australian Intervarsity Choral Festival Committee warmly invites you to attend the next chapter of the wonderful tradition that is IV festivals! You will be treated to an enjoyable and enriching musical and social experience, while enjoying the delights of the nation's capital.

The ANU Choral Society (SCUNA) is very proud to be hosting this event for the fifth time in its 40-year history. The members of SCUNA and the IV committee are excited about having YOU here for a wonderful two weeks in July.

For those new to the movement, what does an IV involve? People often associate an intervarsity festival with competition. This is NOT the case with the choral IVs. The members of the University choral societies around Australia (the 12 member choirs of the Australian Intervarsity Choral Societies Association) combine forces to rehearse and present two concerts in a two week period. The musical standards achieved are very high, even though we are a non-auditioned choir. Up to 150 warm and friendly choristers from all around Australia gives you a chance to meet new people and make life-long friendships.

Theme

To coincide with the release on June 21 of the next instalment of the Harry Potter series (*Harry Potter and the Order of the Phoenix*), we have made the theme of this festival **BACK TO SCHOOL AT HOGWARTS...** especially considering the fact that we are going to a boarding school for our rehearsal camp.

Camp: Sunday 6 July to Saturday 12 July

Our rehearsal camp will take place from

the Sunday to the Saturday of the first week at Trinity College, situated in the historic town of Goulburn. Camp will start at lunchtime on the Sunday, and continue until the morning of the Saturday the following week (the morning after our concert). We have decided to spread the joy of an IV choir to the country by having our first concert there in the beautiful historic Saint Saviour's Cathedral.

Lurgy Prevention

Because of the widespread illness at the last Canberra IV, we recommend all participants visit their GP at least a few weeks before the festival to receive their Fluvax injection. (Although most people in 1996 were afflicted with bad colds, not 'flu - Ed.)

Music

We have an exquisite program lined up for you. The festival will be divided up into two halves. The rehearsals for the first concert will take place from 5-11 July, and rehearsals for the second concert will take place from 12-19 July. You are able to attend either week of the festival (if you are only able to attend for one week), and sing in the concert for that week. If more than two rehearsals are missed, you are not allowed to sing in the concert.

First Concert: VICTORIA REQUIEM

The first two rehearsals for this concert will take place in Canberra and begin at 10a.m. on Saturday 5 July. The subsequent rehearsals will take place in Goulburn at Trinity College, starting at 2.30p.m. on the Sunday. SCUNA's own Jonathan Powles will be conducting this performance in Goulburn's beautiful gothic-style Anglican cathedral.

Laudate Nomen Domini: Tye

Crucifixus: Lotti

Magnificat: G. Gabrieli

Excerpts from the Vespers of 1610:

Monteverdi

O Magnum Mysterium: Victoria

O Vos Omnes: Victoria

Requiem: Victoria

Conductor: Jonathan Powles

Organist: Paul Paviour

St. Saviour's Cathedral, Goulburn

7.30p.m. Friday 11 July 2003

Tickets: \$15, \$10 concession

Second concert:

MONTEVERDI 'VESPERS'

Rehearsals for this concert will begin at 3p.m. on Saturday 12 July in Canberra. All rehearsals will be taking place in Canberra on campus. Thomas Burge (conductor of the Canberra Choral Society and Head of the Brass Department at the Canberra School of Music, ANU) will be conducting this performance.

Vespro Della Beata Virgine 1610:

Monteverdi

Conductor: Thomas Burge

St. Christopher's Cathedral, Manuka

8p.m. Saturday 19 July 2003

Tickets: \$20, \$15 concession

SOCIAL EVENTS AT IV

Bush Dance

The Black Magic bush dance will be taking place on the evening of Saturday July 5 at St. John's Church Hall in Reid. Brush off those black magic dancing shoes, and strut your stuff to traditional bush dance favourites.

Theme Night: 'Back to school at Hogwarts'

That's right!! To coincide with the release of the fabulous J.K. Rowling's fifth installment of the Harry Potter series,

Continued over



Registration – Interstate Choristers

Executive Summary

CIV2003 will run from Friday 4 July to Sunday 20 July. Camp is from Sunday 6 July to Saturday 12 July. Cost is \$80 for registration, \$50 for Academic Dinner tickets and \$210 or \$250 for camp (concession or worker). Academic Dinner tickets are not included in the registration fee.

You can attend either week and sing in the concert for that week, or attend both weeks and sing in both concerts, or skip all the rehearsals and be a social participant free of charge (but we may ask you to help with front-of-house or other helpful stuff).

General inquiries: Luke on convenor@civ.aicsa.org.au or 0412-390-850.

Transport and billeting inquiries: Eric on transport@civ.aicsa.org.au or 0407-468-244.

Financial inquiries, including fees: Cath on treasurer@civ.aicsa.org.au or 0421-902-694.

Academic Dinner inquiries, including diet: Jenny on socsec@civ.aicsa.org.au or 0403-516-554.

Registration forms must postmarked on or before Friday 6 June or a \$30 late fee will apply.

Personal Details

Legal Name

For use in official correspondence, eg Sir Reginald Dwight.

Common Name

For display on nametags and this website (but see below), eg Elton John.

Main AICSA Choir

- ☐ AUCS ☐ FUCS ☐ MUCS ☐ MUS ☐ MonUCS ☐ MuscUTS
☐ PUCS ☐ QUMS ☐ ROCS ☐ SCUNA ☐ SUMS ☐ TUMS
☐ None ☐ Other: _____

Usual Voice Part

- ☐ Soprano 1 ☐ Alto 1 ☐ Tenor 1 ☐ Bass 1 ☐ Counter-Tenor
☐ Soprano 2 ☐ Alto 2 ☐ Tenor 2 ☐ Bass 2 ☐ Bass 3
☐ None ☐ Other: _____

- ☐ I give permission for my name, choir and voice part to be listed on the CIV2003 website.
☐ I may be interested in singing a solo or in a semi-chorus in one of the concerts.
☐ I have a Responsible Service of Alcohol certificate.
☐ I have first aid or medical qualifications – level: _____

Contact

Email Address

Residential Address

State: _____ Post Code: _____ Country: _____

Postal Address

(or "As Above")

State: _____ Post Code: _____ Country: _____

Business Hours Phone

Between 10am and 4pm weekdays.

After Hours Phone

Between 7 and 9pm weekdays or midday to 5pm weekends.

Mobile Phone

Between 10am and 9pm weekdays or midday to 5pm weekends.

- ☐ I read my email at least once every two or three days.
☐ I prefer to receive CIV2003 correspondence by email, not by paper mail.
☐ Please subscribe me to an email announcement list for news about CIV2003.
☐ Please include my mobile number on the contact sheet given to all participants.

Name _____

Relationship To Me _____
Such as "Mother", "Next-door neighbour", "Flatmate", etc.

Residential Address _____
 (or "As Above")
 State: _____ Post Code: _____ Country: _____

Business Hours Phone _____
Between 10am and 4pm weekdays.

After Hours Phone _____
Between 7 and 9pm weekdays or midday to 5pm weekends.

Mobile Phone _____
Between 10am and 9pm weekdays or midday to 5pm weekends.

Attendance

Summary

- ☐ I will attend the camp in Goulburn between Sunday 6 July and Saturday 12 July.
☐ I will sing in the Requiem Concert in Goulburn on Friday 11 July.
☐ I will attend the Academic Dinner in Canberra on Tuesday 15 July.
☐ I will sing in the Vespers Concert in Canberra on Saturday 19 July.
☐ I wish to be kept informed about CIV2003 events, but I will not attend any rehearsals.

Calendar

I will be participating in CIV2003 on these days (circle the dates).

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20						

Camp days are shown in grey.

Filming

- ☐ I will bring a video camera.
☐ I will bring a digital camera.
☐ I would like to help with filming the IV.

Diet At Camp

- ☐ No meat
☐ No dairy
☐ No eggs
☐ No animal products (rennet, gelatin, etc)
☐ No particular limitations
☐ Other limitations: _____

To discuss camp or camp food, please talk to Eric on transport@civ.aicsa.org.au or 0407-468-244.

Helpful Information

This section is entirely optional! This information can help the future IV committees with planning and funding. None of this information will be used to identify you, but a summary will be made available on the CIV2003 website and during CIV2003.

Daily Life

- ☐ I am an ANU university student - student number: _____
☐ I work full-time
☐ I am a university student at another university: _____
☐ I am none of the above.

University History

- ☐ I am in my first year at university.
☐ I am not in my first year at university.

IV History

- ☐ CIV2003 will be my first IV Choral Festival.
☐ I have been to previous IV Choral Festivals: number: _____
☐ This will be my cycle (seven IVs in an unbroken row, from Perth 1997 to Canberra 2003)

Diet

- ☐ I am a vegetarian.
☐ I have food allergies.
☐ I am a vegan.
☐ I am none of the above.

Sex

- ☐ I am male
☐ I am female

I Am Arriving By

☐ Plane Airline: _____ Flight Number: _____
☐ Train _____
☐ Bus or Coach Company: _____ Number: _____
☐ Car _____
☐ Other How: _____

I Am Departing For Canberra

Time: _____ Date: _____ Place: _____

I Am Arriving In Canberra

Time: _____ Date: _____ Place: _____

I Will Be Travelling With

(Other CIV2003 participants: list their names)

☐ I would like to be met at the airport, train station or bus station.

Departure**I Am Leaving By**

☐ Plane Airline: _____ Flight Number: _____
☐ Train _____
☐ Bus or Coach Company: _____ Number: _____
☐ Car _____
☐ Other How: _____

I Will Be Leaving Canberra

Time: _____ Date: _____ Place: _____

☐ I would like help getting to the airport, train station or bus station when I leave.

Transport and Billetting**Car Spaces**

☐ I will have a car while I'm at CIV2003.
☐ I may be available to give lifts to other choristers during CIV2003 - spaces: _____
 For details on purchasing an ANU parking pass for the second week of CIV2003, see the Merchandise section.

I Will Need Billetting

I will need to be billeted on these nights (circle the dates).

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20						

No billeting in Canberra will be provided on dates shown in grey, except by arrangement.

I Have Made My Own Plans

(Name and address of where you'll be staying)

My Ideal Accommodation Is

<input type="checkbox"/> Students	<input type="checkbox"/> Workers	<input type="checkbox"/> Family	<input type="checkbox"/> Don't Care
<input type="checkbox"/> All Male	<input type="checkbox"/> All Female	<input type="checkbox"/> Mixed	<input type="checkbox"/> Don't Care
<input type="checkbox"/> Smoking	<input type="checkbox"/> Non-Smoking	<input type="checkbox"/> Anti-Smoking	<input type="checkbox"/> Don't Care
<input type="checkbox"/> No Cats	<input type="checkbox"/> No Dogs	<input type="checkbox"/> No Animals	<input type="checkbox"/> Don't Care
<input type="checkbox"/> Vegetarian	<input type="checkbox"/> Vegan	<input type="checkbox"/> Omnivore	<input type="checkbox"/> Don't Care
<input type="checkbox"/> Early Risers	<input type="checkbox"/> Late Sleepers	<input type="checkbox"/> Party All Night	<input type="checkbox"/> Don't Care

I Will Be Sleeping With

☐ My Spouse
 ☐ Someone Else
 ☐ No One But Me
 ☐ Don't Know

I Would Like To Stay With

Names of hosts or fellow guests; arrange to have them put your name down too!

Note:

- Billetting is generally with members of the host choir, SCUNA, some or all of whom may also be attending CIV2003.
- Billetting is accommodation only. Meals are your responsibility.
- It is normal to provide a small gift to your hosts before you leave.
- If you need to discuss billeting, please contact Eric, the Transport and Billetting Officer, on transport@civ.aicsa.org.au or 0407-468-244.

	Colour	Size	Quantity	Each	Total Price
Monteverdi scores			_____	\$35	\$ _____
Official CIV2003 photo			_____	\$20	\$ _____
Polar fleece vest, with logo	_____	_____	_____	\$45	\$ _____
Polar fleece top, with logo	_____	_____	_____	\$55	\$ _____
T-shirt, with logo	<input checked="" type="checkbox"/> Black	_____	_____	\$20	\$ _____
Academic Dinner Tickets					
For me			_____	\$50	\$ _____
For other people: names _____			_____	\$50	\$ _____
Total					\$ _____
ANU parking pass, 14-18 July			_____	TBA	
CIV2003 mugs	<input type="checkbox"/> Black <input type="checkbox"/> White		_____	TBA	Prices for these last items have not been confirmed. Please let us know here if you're interested. It's not binding on you, but it will help us make our plans.
CIV2003 water bottles	<input type="checkbox"/> Black <input type="checkbox"/> Red		_____	TBA	
Concert CD			_____	TBA	
Tickets to concert of Christ College Cambridge in Goulburn, Sunday 6 July			_____	TBA	

Payment

Remember: if you plan to attend the Academic Dinner, check that you said so in the Merchandise section!

If your registration is not received with your registration fee before 6 June, you will be liable for a \$30 late fee. **The deadline for full payment is your first day at CIV2003.** If you anticipate problems with paying, talk to our Treasurer, Cath, on treasurer@civ.aicsa.org.au or 0421-902-694.

Note: credit card payments attract a 5% surcharge, which we ask you to add to your payment. Charges will appear on your bill as Watersprite.

Make cheques or money orders payable to 54th AIVCF Inc. Our direct transfer details are: 54th AIVCF Inc, BSB 801-009, account 3064154. Put your name in the "Description" section, and note your receipt number here. Include a printout or copy of the transfer receipt with this form if you can.

Registration Fee	\$80 all participants	\$ <u>80.00</u>
Late Fee	\$30 if postmarked after 6 June	\$ _____
Camp Fee	\$210 concession, \$250 worker	\$ _____
Dinner And Merchandise	Total from previous section, excluding unconfirmed items	\$ _____
Total	All of the above	\$ _____
Credit Card Fee	5% of total if paying by credit card; ignore if paying by other means	\$ _____
Total Payment	Including credit card fee if applicable	\$ _____

Method of Payment

☐ Cheque ☐ Money Order ☐ Direct Transfer

Direct Transfer Receipt: _____

☐ MasterCard ☐ Bankcard ☐ Visa

Card Number: _____ Expiry: _____

Cardholder Signature: _____ Date: _____

Cardholder Name: _____

Block letters, all capitals

Please send this form with payment (no stamp required) to:

Registration
54th AIVCF
Reply Paid 1689
Canberra ACT 2601

Continued from previous page

and the fact that we are going to be at a boarding school for the week of camp, we thought this theme entirely appropriate for a party on the first night of camp.

Boat Races

When I as a fresher saw this on the schedule, I thought 'why on earth are we going onto a lake to row boats?' However, I was enlightened by this wonderful tradition that has been central to the festival for decades. This is the first time during the festival that choral societies become competitive, and show their sculling prowess. Practice at home with fizzy drinks (ensure you use appropriate caution!). There are also events for the 'vegetarians' (ginger beer), as well as novelty events. The following day, rehearsals have been scheduled to start later than usual.

Presidents Pyjamas

This is a time-honoured tradition where all Presidents within the AICSA movement have praise and honour heaped upon them by stylishly showing off their pyjamas (unique to each choral society). We encourage all Presidents to ensure they attend and participate in this event in recognition of the sacrifice and exceptional contribution they make towards their choir.

Sogball

This very unique and enjoyable game is an adaptation of soccer with the use of a 2.5m blue, yellow and white beach ball (which has been in the movement since 1980). The main anomaly with traditional soccer is the fact that the goals are moveable!!!

Revue

The last festival in Sydney flaunted the amazing talent that exists (often dormant) within the IV movement. Dust off your frock, opera voice, or your comedic skills and strut your stuff!! You now have several weeks warning to prepare and act. We expect it to be entertaining!! This will be taking place on the Wednesday night of camp.

Academic Dinner

The Rydges Hotel, Civic, will be the site of the academic dinner, to take place on the Tuesday in the second week. This will feature the choristers at their most elegant (as well as a chance to shake some booty on the dance floor). A party will be sure to go well into the night at

the venue, and following on at the Cahoot's piano bar (a lovely bar with a distinctive political taste to it).

Film Night

What did the convenor look like as a fresher at the last Canberra festival in 1996?? Has Bazza been here for THAT long!!!!?? Reminisce about the old times, and appreciate the extraordinary and unique tradition that is IV at our film night, where we show footage from previous festivals. This will take place during the second week.

Coffee

One of my favourite exchanges ever in TV

"Would you like to go to my place for coffee?"

"I don't drink coffee."

"I don't have any coffee." *evil, devious grin*

As we all know, coffee is not the principle beverage consumed. Regardless, it is still an enjoyable social event. There will be coffees that will be taking place during the week, as well as visits to some of our favourite pubs.

Sights of Canberra

Canberra is a stunning city of 300,000 people, three hours from Sydney and seven hours from Melbourne (in the car!). During the time based in Canberra, we anticipate visiting the numerous tourist attractions including the Science Museum, the War Memorial, the National Gallery, Parliament House, and the numerous local shops and restaurants. For more information, visit the website: www.canberratourism.com.au

Climatic data

Please note that Canberra and Goulburn in July are COLD!! The average maximum temperature at this time of year is 11°, and the average minimum is 0°. Bring warm clothes, and please note that it is perfect cuddling-up weather.

Cost

The cost of the festival is \$80 registration fee (including \$10 AICSA levy) and \$50 for the academic dinner (for those present at the second week). The camp costs \$210 for students and \$250 for workers. Please note that the \$80 registration fee does not include the academic dinner ticket.

PLEASE NOTE: Details of the 54th AIVCF Inc. are subject to change. Members of AICSA will be informed of

any significant change as soon as they come to light.

Committee

Convenor: Luke Murtagh
Secretary: Jessica Edquist
Treasurer: Cath Lawrence
Fundraising Officer: Lisa Ruskin
Librarian: Jon Price
Social Secretary: Jenny Sawyer
Transport and Billeting: Eric TF Bat
General Assistant: Gerrie Titulaer
SCUNA Liaison: Caroline Woolias

Contact Us

For further queries, contact the following people:

General Enquiries: Luke Murtagh (Convenor)
Mobile: 0412 390 850
Email: convenor@civ.aicsa.org.au

Payments: Cath Lawrence (Treasurer)
Mobile: 0421 902 694
Email: treasurer@civ.aicsa.org.au

Transport and Billeting: Eric TF Bat (Transport and Billeting Officer)
Mobile: 0407 468 244
Email: transport@civ.aicsa.org.au

Website
www.civ.aicsa.org.au

Registration

Please register by filling out the attached form, or downloading it from the website above, and posting it to (no postage stamp required):

54th AIVCF Inc.
Reply Paid 1689
CANBERRA ACT 2601

Herewith an alternately bizarre, hilarious and scary account of a concert in the life of MUS.

Memories of the Best of British

by the Conman

An excerpt from *MUS E-News*, 12/12/02

Macquarie and Willoughby choirs combined were 189 people. The biggest we have done. Lionel King negotiated with AusPops to let us use Platform Box Z for 29 of the first sopranos. This was preferable to the organ gallery, which would have left some of the choir too far from the conductor. Barry Knight apparently also thought that was preferable as he had the final say. On the Friday night rehearsal we had an issue about lighting that box so the sops there could see their music – until eventually the correct switch was found. I think they sounded much better up there. They had presence and musical leverage that they often lack when in with the bulk of the choir. I did a seating plan for the first time. A much bigger task than I thought it was going to be. However, I think it was worth every bit of the effort. It is a shame that so many cling to their favourite seats or their friends. I was also amazed at how few people knew anything at all about the people they spend three hours with every Monday night. Most don't even know the names of the people next to them – which I found disappointing. I got shouted at by a few Willoughby women. It all came out well and I got a big hug at the end of the Saturday night performance from the lady who did most shouting. Hugs are good.

We had 16 pieces to sing including three in which we had major part. Plus a lot of singalong stuff that can (and did) get fairly frenetic on the night. Margot McLaughlin did a fantastic job at pacing us through it. Setting homework and mixing easy with more difficult. Doing da-ba-da-ba to the runs in 'Zadox' [As in "Welease Zadox!?" Ed] may have annoyed many of the longer-standing members of the choir; however, it made it much easier to learn for this little black duck. (However...overheard on the last night. One sop to another "You know those runs we do in 'Zadox', they change. There are different patterns at the end".) I continue to be amazed at Joy's sight-

reading. Put anything in front of her and she will play it.

The back row. Along the back row of Bass 2 we had Steve Gambling, Jeff Ho, Nathan Apps (who thinks the 'Zadox' song is about him), Peter Hume, Grant Davidson, James Barkell, Phil Couchman, Peter Honey. Good strong, confident, accurate singers. I wedged myself between Peter and Grant and hoped I could keep up with their standard. We had a riot. During one of the Pomp & Circ items, Grant was holding up his beach towel with the Union Jack, Steve and Nathan had a red and white flag of something; Phil Couchman and I were roaming up and down on the catwalk behind the choir with the Welsh flag. Streamers were flying. I remember trying to sing along with the second Sops until they zoomed up too high. More streamers. The basses were ignoring my warning about trying to hit the tuba. Peter Hume had a pocket full of streamers and was trying to get one through the microphone cables above our heads. He didn't do it in 10 tries. A bass 1 to our right (possibly Geoff Hicks) got one through. Someone got one in the piano. The orchestra appeared to be fixated on hitting Barry Knight's head with a streamer. Streamers were zipping past his head. I went back to hold onto the other end of Grant's Union Jack towel. He, Peter and I were singing at full voice – no music – trying to make up harmonies with what we could hear around us. At one point, Grant and I were singing a rising scale when we suddenly realised we had three notes to go and we had just sung our top note. A quick grin at each other and we bailed out. Magic. While all this chaos and mayhem was going on, I looked down and there were most of the basses and almost all the altos with their heads in their music, streamers all over them still doggedly reading note by note. There is more fun in the back row.

PPPPPP. Prior Preparation Prevents Piss-Poor Performance. An old Bell philosophy. Send in the names to the security people. Do the seating plan.

Have Geoff Nadin do the stands and sits. We certainly do much better when we are not worrying about whether we should be standing now or how long it is to our cue. Try to work out what can go wrong and get there first. Arrive at least an hour before the performance. Do the practice. At least once through each piece each day for three weeks. Do something each day that scares you. Keep an eye and ear out for all concerns, worries and trouble brewing. Smooth it over. Sing without the music. Stand on it. That way you can pick it up. It makes you think musically. It makes you tune in to the people around you. It makes you anticipate intervals and where the music is going. It is wonderful, if you can stand it.

This was my seventh AusPops concert and fourth as conman. I have done all except the first without the music. (In this one, I needed music only for the Old 100 as I had difficulty with the harmonies in that one.) This was the first when I did not hurt my throat by over-singing or shouting. The lessons must be helping

Green Room lock up. I always find the experience of the three performances to be very unreal. We all come from often very busy jobs to rush to the Green Room for our first calls on Friday. Spend an hour or so with Barry and the orchestra while we work out how we will work together. (The opera house sound and lighting staff are similarly trying to work out how to put together the performance from the meager information provided.) We then do the performance, which is often like a major dress rehearsal, as everyone works out cues on the fly. Wave flags and throw streamers. We get changed and go home. Get a poor night's sleep. Wander around in a daze in the morning. Get changed into togs again. Dash in to the SOH again. Do a warm-up again. Go on again. ("Weren't those people here last night?") Wave flags and throw streamers. Go off. Go to the Sketches. Have a pasta and a beer. Talk. Have a good time. Go back to the Green Room. Do a warm-up again.

Continued over

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Go on again. ("Weren't those people here this afternoon?") Wave flags and throw streamers. Have a good time. Go off. Form a scrum around the music. Go home. Wake up seedy on Sunday wondering what happened to Friday night and Saturday and why the same people were always in the opera house.

Health & Safety. I strongly believe that every employee should be sent home from work in better condition than when they arrived. The same goes for volunteers in a choir. To this end I worked very hard to make the concert enjoyable for everyone. Many people said that I have huge patience to put up with the shouting women. Not really so. If people are upset enough (or frightened enough) to shout, they are not having a good time. I want people to have a good time. So I work hard to make it happen. However, in my view I failed – and badly. At this concert, we had one person hospitalised with asthma (from a reaction to nail polish); and another with Anaphylactic shock (from a reaction to perfume: she was so certain her life was in danger that she hit herself with her adrenaline charge and collapsed). One collapsed from heat stress, and another ended up in the infirmary, also with heat stress. Any one of those would have been a failure – but four! Those four certainly did not have a good time, nor did their friends, nor our two doctors (Bob & Dennis). Bob McKillop missed the second half of the Friday night performance while he was dealing with the aftermath of the Anaphylactic shock. The heat I might be able to do something about. We tend to forget that we are each the equivalent of a one-bar heater. 189 one-bar heaters in a room tends to heat it up a bit. We might need less time polishing the last couple of notes that two altos or three basses are missing, and look after the wellbeing of the choir members. But what about the perfume and nail polish? This time we had near misses – lost time accidents. And we came close to deaths. Just because people want to wear perfume and nail polish. Let's have no more perfume, hair spray, deodorant, after shave.

I think the BoB concerts are magic. Now, I just need to get everybody through in one piece.

Reports

FUCS

Well, the new year has dawned and with it the committee for 2003 have taken up their duties. There are some new faces in this energetic committee, and some old hands have taken new jobs. The full listing of the people and the positions can be seen in *Erato 87* with the correction that Tanya Ashworth Keppel is Morals officer, not Maria McBride (yes, Tanya got married :)). We have planned three concerts for '03, the first theme being 'Gospel', followed by 'Cabaret' and finishing the year with 'Beethoven Mass'. Dates to be confirmed. We are all looking forward to the concerts and to Canberra IV in July :)

Important FUCS dates

16 March 9.30a.m. to 12p.m.: Malvern Uniting Church, Singing in Service (black and whites)
28 to 30 March: FUCS camp. Glenbarr Campsite
1 April: Deadline for *Chorus Interruptus* articles
11 April TBA Concert 1 Dress Rehearsal
12 April 8p.m. TBA Concert 1: 'Gospel'
9–11 May: TBA FUCS camp
20 June TBA
TBA Concert 2 Dress Rehearsal
21 June 8pm TBA Concert 2: 'Cabaret'
2003 Concerts: details still being finalised

Concert 1: Saturday 12/04/03 'Gospel'
Concert 2: Saturday 21/06/03 'Cabaret'
Concert 3: 'Beethoven Mass'

A note to anyone who wishes to audition for Beethoven Mass solos: we will be auditioning early in the year. Please approach Tom or Cecilia for the music ASAP so you can learn the part you wish to audition for. All are welcome to try for parts. Tom will be auditioning on voice quality and type earlier in the year and will later audition based on how well rehearsed everyone is. No point sounding good if you don't know how it goes! If you are not a very good sight-reader but you still want to audition please consider buying a CD and reading your part along with it. Anything goes as long as you can sing it on the day :)

FUCS rehearses once a week from 7p.m. to 9.15p.m. on Tuesdays in the meeting room of the Religious Centre (number 17 on the map) of Flinders University.

Linda Castle,
FUCS Secretary

FUCS Committee 2002-03

President: Craig Turner
Secretary: Sarah Preston
Treasurer: Damian Pulgies
Vice President: Jenny Larter
Concert Manager: Timothy Dunstone
Publicity: Melinda Drinkwater, Fiona O'Connor
Librarian: Cecilia Tundo
Fundraising: Peter Leech, Greg Read
Immediate Past President: Craig Turner
'Chorus' editor: Fiona O'Connor, Jo Clarke
Webmaster: Angela Randall, Craig Turner
Social Secretary: Angela Randall, Melinda Drinkwater
Morals Officer: Tanya Keppel
Clubs & Societies delegate: Brett Cranswick
Fresher Representative: Linda Castle (until first camp when we elect one for 2003)
Conductor: Tom Farnan

MUS

Forthcoming events

Handel's *Messiah*

April 12th 2003. This will be MUS's main annual on-campus concert.

Graduations

There is a possibility that MUS will be performing at graduations on Wednesday April 16th (2p.m.) and Thursday April 24th (9.30a.m.). More details to come.

Main rehearsal camp

Grace Lodge, March 22–23

MUS Committee 2003

President: Lionel King
Secretary: Catherine O'Keeffe
Treasurer: Lee Owens

MUCS

Wednesday 7th May 2003

In association with the Victorian College of the Arts Symphony Orchestra
Mahler's Symphony No. 2 'Resurrection'
Brahms' *Schicksalslied* ('Song of Destiny'), Op.54

(In an exciting development, this concert is to be filmed!)

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August 2003

In association with the Anti-Cancer Council of Victoria
Daffodil Day Concert
MOZART *Requiem*
(Further details to be announced shortly)

December 2003

Handel's *Messiah*, using the Mozart scoring

(Note: This concert is yet to be confirmed)

Rehearsals

Rehearsals take place every Wednesday evening from 6.45p.m. to 9.30p.m. in the West Hall of St. Mary's College, University of Melbourne.

MUCS Committee 2003

President: Rohan Wilksch
Secretary: Sarah Hobday-North
Treasurer: Steve Kambouris
Concert Manager: Sarah Chan
Librarian: Kim Asher
Camp Officers: Hamish Taylor & Kirsten Campbell
Fundraising Officer: Catherine Burke
Publicity Officers: Andrew Finegan & Esther Chan
Social Secretaries: May Jasper & Vanessa B. Baylen
General Assistants: Esther Chan, Aline Ng, Grace Huang
Sum Editors: Gus Lipman & May Jasper
Immediate Past President: Andrew Finegan
Jenny Newton: Morals Officer

MonUCS

The first MonUCS committee for the year has just come to an end a few hours ago, so it seems like the perfect time for writing a report considering activities and plans for 2003.

Can you believe it's nearly O-Week again? The MonUCS committee is anticipating a busy time manning our tent, handing out melody pops, putting together an afternoon workshop followed by a cocktail party. . . All in the hopes of recruiting lots of new members, welcoming back the oldies and having a great kick-off for the year.

In very 'Monarchal' fashion, our May concert (scheduled for the 3rd of the month) will be an orchestral accompanied performance of Handel's *Coronation Anthems* and Mozart's 'Coronation Mass'. In deciding how to best market this concert, it was suggested that we should,

perhaps, consider the title 'Kings and Queens' and have the back row of gentlemen and first violins in drag. However, we thought such a concept would scare the Monash Philharmonic Orchestra away and – as we were really keen for a project that would include a fellow Monash musical society – we've settled for the title 'Music for Kings' and are looking forward to a collaboration with the Monash Phil.

September concert (tentatively dated for the 5th or 6th of the month) is shaping up to be quite a fantastically fabulous fantasia-style concert. Selecting excerpts of several well-known classic choral works, our concert manager has been making enquires to various animation schools for expressions of interest to participate in a concert that will combine music with animation. We hope such an exciting project will entice new members and introduce our choir to a broader range of potential concert attendees.

December concert we're going Gospel!

This year is sounding out to be an ambitious time for the choir and the committee and I am much looking forward to 2003.

Clare Hughes,
MonUCS President

MuscUTS

Rehearsals

Time: Mondays 6.30p.m. to 9.00p.m.
Venue: The Board Room, Level 3 (down the corridor opposite the Students' Association Office), Tower Building, Broadway, City Campus.

Rehearsals for the June 1st concert begin on Monday 3rd March.

Music

The theme of the June concert will be *Kings and Queens*, with the major work of the program being Henry Purcell's *King Arthur*. A few short items on this theme will also form part of the choir's repertoire for the concert.

MuscUTS Committee 2003

President: Lisa Kyiet
Secretary: Matthew Dalton
Treasurer: Frances Barry
Vice President: Louise Izzard

PUCS

Gurrelieder

Many PUCSters took part in *Gurrelieder*, by Arnold Schoenberg. Rarely performed, this huge work (for three male

choirs, mixed choir, 135 piece orchestra, soloists and speaker) has to be heard to be believed. Undertaken as part of the Perth International Arts Festival, the PUCSters were joined by a number of other choirs from Perth and around Australia. *Gurrelieder* is comparable with *Carmina Burana* in terms of sheer size and force, but is even more exciting in terms of a fantastic storyline and evocative writing. The performance was very well regarded (by both the audience and critics) and we are looking forward to taking part in future performances of such amazing works. (See reviews elsewhere in this edition. Ed.)

Mozart Loves...

The Perth Undergraduate Choral Society cordially invites you to celebrate the wedding of Wolfgang Amadeus Mozart and Constanze Weber, Saturday October 7th at 7:30p.m. in Winthrop Hall at the University of Western Australia.

Mozart wrote his C minor mass as a joyous celebration of his marriage and it is in this spirit that it is to be performed. Highlighting Mozart's skill as a composer of opera, symphony and concerto, this work is both demanding of its performers and infused with passion sure to inspire romance. While Mozart had a quiet wedding this performance will be artfully staged – the wedding Mozart would have liked to have. Lest passions run too high, the Perth Undergraduate Choral Society will also touch the wedding guests with its tender interpretation of Mozart's *Ave Verum Corpus*.

The wedding party will feature soloists Zoe Kikiros, Cathryn Burgess, Chris Atkins and Mark Alderson performing the mass and a selection of operatic solos. All the soloists are members of the Western Australian Opera Company while Cathryn and Mark are participants in the WA Opera Company Young Artists Program and have recently returned from further vocal studies in London and Wales. The evening's celebration will be conducted by Prue Ashurst.

Rehearsals

PUCS rehearse Tuesday evenings from 7p.m. to 9p.m. on the UWA campus. Rehearsals are held in either room G5 of the UWA School of Music (ground floor) or in Winthrop Hall. Check the latest rehearsal schedule for details of the

Continued over

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location of the next PUCS rehearsal.

QUMS

Rehearsals

We're back to our old rehearsal venue! From next Wednesday, 12/03/03 on, we're back in our old rehearsal venue! You will find us every Wednesday night from 7p.m. to 9.30p.m. in room 139 in the Goddard Building (Building 8). If you're new to QUMS and don't know where that is, it is exactly where all the handy maps on the flyers and Welcome Kits tell you that we are rehearsing. The Goddard Building is in the Great Court on the side that is closest to the bus stops.

ROCS

The repertoire of ROCS is very diverse, although biased towards the performance of new works by young local composers. Concerts have included *Missa Prima* by S. Uitdenbogerd, *Alleluia* by M. Winikoff, *Mass for 4 Voices* by William Byrd, Britten's *A Ceremony of Carols* and a specially-written piece by S. Uitdenbogerd performed as part of RMIT Union Arts' *Plummet*, a part of the 2000 Melbourne Fringe Festival. In 2001, we performed a concert with the RMIT Stage Band, with the theme *Out of Africa*, a jazz concert in a local pub, a concert of music by Antonio Vivaldi, W.A. Mozart and Franz Schubert, as well as providing the music for Carols at Bundoora.

Rehearsals

ROCS rehearses on Thursday evenings, 5.30p.m. 'til 7.30p.m., in Building 10, Level 13, Room 16 See you there sometime soon? If you have any singing ability (in the shower, back in your schooldays, etc.) come and try out ROCS. There are no auditions, and while some knowledge of reading music is useful, it is not a requirement – those of us who can read music are always ready to help you find your way through the new pieces.

Program

RMIT Occasional Choral Society (ROCS) presents Schubert's 'Mass in G' and Purcell's *Ode on St. Cecilia's Day*. Songs by Purcell: Sandra Uitdenbogerd, Soprano; Ade Ishs, piano. Purcell: *Ode on St. Cecilia's Day* ('Welcome to all the pleasures'): choir and soloists (Alexandra Oke, Kim Asher, Sandra

Uitdenbogerd, Andrew Finegan, Darren Parer)

Meyerbeer: 'Coronation March' (*Le Prophète*): Travis Baker, organ

Songs by Schubert: Sandra Uitdenbogerd, Soprano; Ade Ishs, piano. Schubert: 'Mass in G': Choir and soloists (Alexandra Oke, Andrew Finegan, Darren Parer)

Conductor: Sarah Chan

Friday 29th November, 7.30p.m.

Trinity College Chapel, Royal Parade, Parkville.

SCUNA

Important dates for 2003

First concert: 17th May 2003 (Saturday)

Venue: St Andrews in Forrest

German music: à cappella or piano accompaniment. There are URL's available on the 'Links' page to download some of the music from the Choral Public Domain Library. For those able to do so, please use these links to print out your own copies of the music to bring along to the first rehearsal.

Brahms: *Liebeslieder waltzes*

Reger: *Nachtlid*

Schubert: *An die Sonne und Lebenslust*

Other dates for 2003

Of course the two big events of 2003 will be SCUNA's 40th birthday celebrations and CIV (if you don't know what this is, keep reading below and follow the link to the CIV web site) but there'll be plenty of other exciting things to keep us all entertained for the rest of the year.

Proposed concert 1: Saturday 17 May. Program TBA.

Proposed concert 2: Saturday 20 September. Programme TBA.

Proposed concert 3: Early to mid-December. A huge 40th birthday bash!

Canberra to host Australian Intervarsity Choral Festival (AIVCF)

From 4th to 20th July 2003 Canberra will host the 54th Australian Intervarsity Choral Festival. (Yes, that is winter, so bring your woolies.) Two weeks, two concerts, two venues, two hundred choristers (-ish. I needed the 'two') and far too much fun to miss out on! Planning is well under way and further details will be made available soon. For further details contact Luke or Jenny at socsec@civ.aicsa.org.au or check out the CIV web site at www.civ.aicsa.org.au.

Rehearsals

Each Wednesday 7p.m. to 9.30p.m. Manning Clark Lecture Theatre 2, ANU. (Campus map building 26a.)

New members welcome any time! Just come along to rehearsal. To organise membership, see our friendly treasurer, Alex. Members can collect music from Ingrid, our librarian. If you're new and you're lost or unsure about anything, ask someone wearing a SCUNA T-shirt or jumper. Don't worry if you are 'transportationally challenged': lifts to pretty much anywhere are arranged during the half-time break (although I'm yet to find someone to take me to Tahiti...).

Rehearsals are generally followed by Coffee, a traditional post-rehearsal gathering held at a choir member's home or occasionally a pub or cafe close to ANU. There is often an abundance of junk food, many sugary drinks and sometimes alcohol, but rarely any actual coffee. The social secretary is always looking for volunteers to host coffee so if you're interested talk to Kristy (alto section) or speak to someone on committee. (There are usually only a dozen or so people so don't worry if you haven't much space.)

The ANU Choral Society (SCUNA) end of year concert is coming up soon. This one is going to be really fabulous: a full-on big orchestra and choir. Huge dramatic works, including one by Kurt Weill of Berlin cabaret fame, and a new piece for women's voices by SCUNA's own conductor, Jonathan Powles.

The official blurb

The ANU Choral Society's upcoming concert combines protest and prayer, including the premiere of a new work composed especially for SCUNA by the choir's musical director, Jonathan Powles. Inspired by the story of 'Peggy' from the *Bringing Them Home* report on the stolen generation, *Prayer* combines a soaring soprano solo over the haunting voices of an all-female choir. Described by Dr Powles as "a tribute and an apology", *Prayer* will be performed with Kurt Weill's *Das Berliner Requiem*. A setting of poems by Bertold Brecht and composed to mark the tenth anniversary of the end of the First World War, its message of the futility of war is as powerful now as it

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has ever been. The choir will also perform Igor Stravinsky's 'Symphony of Psalms' and Anton Bruckner's 'Mass in E minor'. Conducted by Jonathan Powles and Matthew Stuckings.

The program
Stravinsky 'Symphony of Psalms'
Weill *Berliner Requiem*
Powles *Prayer*
Bruckner 'Mass in E minor'

When: Saturday 30th November 2003,
8p.m.
Where: Llewellyn Hall at the Canberra
School of Music

SCUNA Committee

President: Caroline Woolias
Secretary: Liz Williamson
Treasurer: Alex Stock
Concert Manager: Conrad Canterford
Publicity Officer: Cyndy Kelchner
Librarian: Ingrid Bean
Fundraising Officer: vacant
Camp Officer: Eric TF Bat
Immediate Past President: Gerrie
Titulaer
OYEZ Editor: Shelby Canterford
Webmaster: Vanessa Caig Social Secre-
tary: Kristy Ferrari

New Member Representative: vacant
Other Committee Members (OCMs):
Dylan Muir, Emina Subasic, Dominic
McKenna, Charis
OCM for SCUNA's 40th Birthday: Jay
Lautenbach
Canberra Intervarsity (CIV) Convenor
and CIV-SCUNA Liaison: Luke Murtagh

SUMS

The SUMS year finished as usual with Carolfest, which was a great success, featuring a wonderful program chosen by Michelle Imison. The PCP was again held at a pub, but was nevertheless almost all that a PCP should be.

Our fresher intake for 2002 was considerable, and several of them are now on this year's committee. The major social event of second semester 2002 was of course the SUMS Ball, with the theme for this year being 'Bachelors and Spinsters'. The members responsible for this theme shall be nameless, but everyone remained disappointingly single throughout the night. However a good time was had by all.

2003 is shaping up nicely for both choral and social events. We're starting the year off with the Berlioz *Te Deum*, news which has been greeted with enthusiasm by the

masses, even those who did it two years ago. The work will be performed in the Town Hall on the 11th of May with the SBS Youth Orchestra. It does still remind some choristers of an inconveniently placed Olympic flame and an invisible conductor, but hey, we should get over that soon enough. Plans for second semester are still at the negotiation stage, but we'll let you know...

A full social schedule is planned, kicking off with the fresher party on the 21st of March. Only non-scary choristers are invited, as we want to break the freshers in... gently. Another major social event planned for first semester is a cocktail party at the Sir Hermann Black Gallery on the 16th of May displaying some of SUMS' archive material.

The major social event for 2003 is the SUMS 125th Birthday weekend, tripling as Post CIV party & Pre-PIV party. This will be held from Friday 3rd to Monday 6th October, the long weekend. The festivities include a trivia night, picnics, BBQ, instant concert and ball. The cost is expected to be around \$130 including ball ticket. SUMS members will of course billet interstaters for the weekend; hope to see a lot of you there. Watch this space for more details.

After an exhausting pub trial season headed by PISS (the Pub Inspection SUMS' Sub-committee), we have finally settled on the Roxbury as the new SUMS pub. You may remember this from SIV, so please drop in some Wednesday night. They have meal deals, decent beer prices and us...

SUMS Committee 2003

President: Andrew Corkill
Secretary: Mathew Cramsie
Treasurer: Daniel McDonald
Concert Manager: Nadine McDonald
Publicity Officer: Rachel Wilson
Librarian: vacant
Fundraising Officer: Georgina Nolan
Camp Officer: Dave Hiddon
O/Ys Editors: Lauren Hyman & Anna Disney
Social Secretary: Kylie Thomas
Archivist: Monica Attalah
General Assistant: vacant
Immediate Past President: Pip Simpson
IT Officer: Robert Jongbloed
Morals Officer: Position Vacant

TUMS Rehearsals

Monday evenings, from 7.30 to 9.30p.m. (with supper provided afterwards) in the Arts Lecture Theatre on the Sandy Bay Uni campus.

Erato 89

Deadline

The deadline for submissions to *Erato 89* is June 30 2003, in time for distribution at CIV. Material received after that point will be retained for the following issue.

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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.aicisa.org.au

Societies

Adelaide University Choral Society (AUCS)
c/o Tim Dunstone
41 Dutton Tce
Medindie SA 5081

ANU Choral Society (SCUNA)
GPO Box 2593
City Centre
Canberra ACT 2601

Flinders University Choral Society (FUCS)
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 Uitenbogerd)
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