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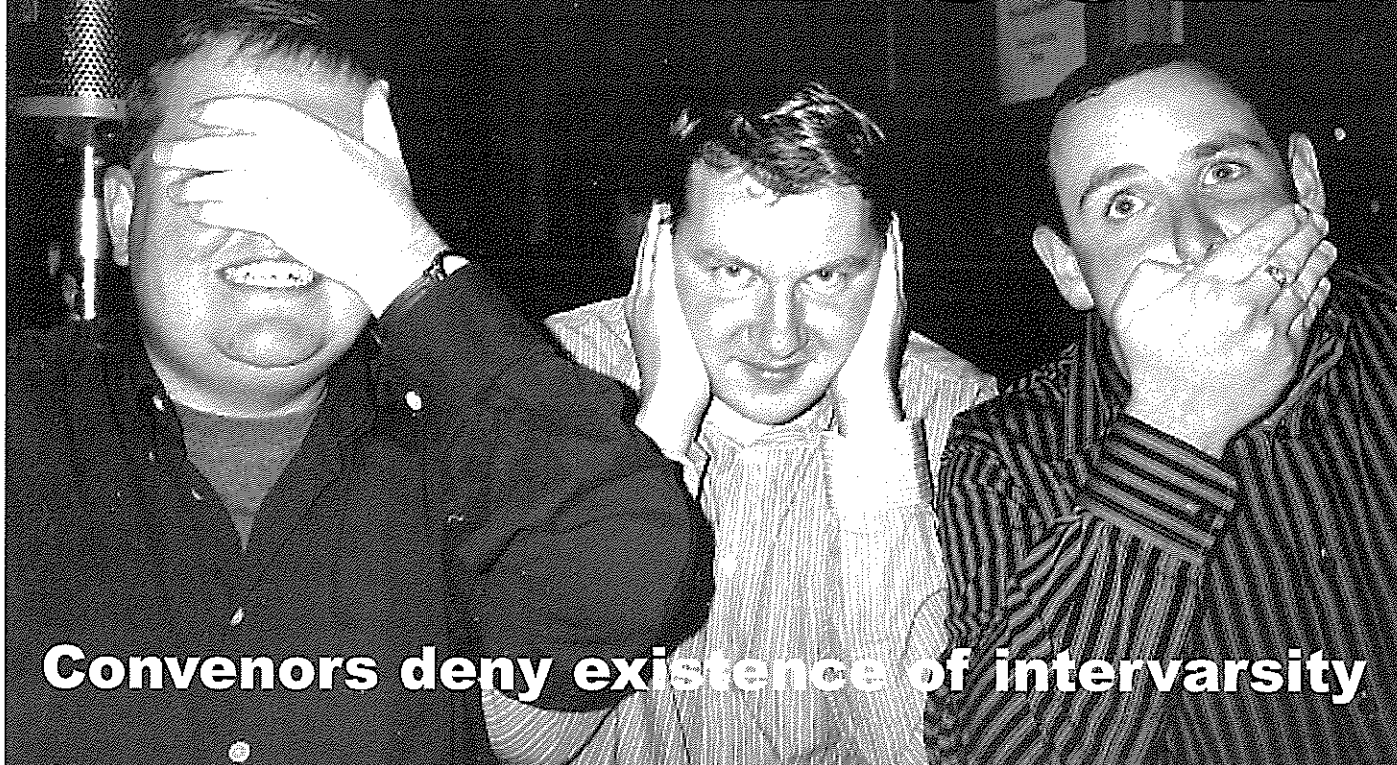
Newsletter of the Australian Intersivity Choral Societies' Association

Issue 89

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BIZARRE CULT



Convenors deny existence of intersivity



Canberra IV successful nonetheless (full story p17)

editorial

Editorial

Greetings from Erato-land.

What you're holding in your hot little hand is the newsletter of the Australian Intervarsity Choral Societies' Association. Presumably you have been encumbered with it because you are a member of, or are associated with, one of AICSA's many member choirs. It is, therefore, your newsletter. If you don't like what you see, you can do something about it - let us know! Erato will only be what the AICSA community makes of it, so please feel free to contribute and comment in any way you see fit.

Tim and I have, however, done our utmost to produce something that is of interest to everyone - and we hope you like it. We see the AICSA movement as very valuable, and feel honoured to have been elected as Editors. I believe that a healthy magazine is indicative of a healthy organisation, and this particular Erato is nothing if not plump and exceedingly well-nourished!

I would like to thank Winston Todd for all his work as Editor over the last few years. I think that neither Tim nor I realised quite what a mind-spinningly gargantuan task this was until it was underway, and Winston set a very high standard with the previous editions. Thanks also to the contributors, and especially to my darling editorial other-half, Timmy sweetie (just to start some rumours), who has worked hard soliciting material from all around the country and speaking sweetly to printing companies

on the telephone. Proofreaders, photographers, the AICSA Executive, quotenoters, people-I-emailed-at-3am, Mum, Dad, God, the Academy... Thank you all.

Yours in faith, solidarity, glorious choral unison and soaring blood-caffeine levels,

Jonathan Webb

Erato is either the newsletter of AICSA or the Greek Muse of erotic poetry. This Greek Muse is what our illustrious national newsletter was named after, when it was first produced by Jane Philcox (MUCS) on July 24th 1970. That makes Erato just over thirty three years old this year with the production of the 89th edition.

Since its inception, Erato has been edited by many people, but most notably Robert Kay (1972-75 and 1984-85, 23 editions) and Barry Gration (1978-79 and 1993-96, 11 editions). We can now add to that list our predecessor, Winston Todd, who is the third longest-serving editor in the 33 year history of Erato. He served from 1999-2003 and was responsible for 6 editions. I would like to acknowledge Winston's long term of service to AICSA and the high quality of the editions that he produced.

Erato exists to circulate news of member Societies, reports from AICSA office bearers and other articles of interest to its readers. Thus, it is open to submissions from all its readers on any

matter, as long as it relates to university choral life. I would highly encourage you to submit articles (fondly called "erarticles") to us. See the back cover for more details.

I am delighted that this edition contains reports and information about all twelve of our member Societies. It also contains a report from the convenor of CIV2003, plus information about the forthcoming festivals PIV2004 and MIV2005. Also included is some information about SUMS 125th Anniversary Weekend. There is something from all around the country for you to read about. We were happily overwhelmed with erarticles. In fact, if you can't spot your submission, don't lynch us yet - it may resurface in November.

Producing an Erato is a massive job. I am glad and honoured to be sharing this task with my friend and co-editor, Jonny. I admire his skills in formatting, and the amount of time he dedicates to it is impressive. His devotion to making Erato look great is inspiration to me to do my part collecting content, printing and postage. I look forward to working with him on our next edition in October.

A special thank you to all those who have contributed to this edition, especially the Society presidents, festival committee members and the AICSA Executive. Thank you AICSA for funding the production of Erato!

Regards,
Tim Dunstone

Introducing the New Team



Photo: Jim Partington

The Editors in Perth in January... "Hey, if we start swimming now, do you think we can make it safely to Rottnest Island by August?"

Timmy ventured into AUCS in 1999 as a pretty young fresher. Since then he's been a pretty (but less young) Social Sec, Treasurer, Vice President, Con Man and Archivist for AUCS, Treasurer for Adelaide IV 2001, and has attended all five IV's since 1999. Last year Tim became a FAUC and is now also Con Man for FUCS (slut). In the real world, he's studying Physiotherapy, and

would one day like to conquer the world. I mean, manage a practice somewhere. Jonny got an older sibling-led headstart to his AUCS career and dragged his friend Timmy along in 1999. He was Fresher Rep that year, then went on to Vice President, President, Skwauc Editor for two years, went to four IV's and was Dogsboddy for AIV 2001. He has a Bachelor of Arts, will soon finish a Bachelor of Science, and is considering taking up a Bachelor of Not Being Very Decisive, with Honours.

reports

President's Report

by Andrew Wailes

At the most recent Convention of the Australian Intersarsity Choral Council I expressed the sense of pride and responsibility felt by the current AICSA executive following the Council's overwhelming decision to extend to us a record fourth term, and thanked the Council for again entrusting us with a role that we are still passionate about, and that we believe we have much more to offer. On behalf of Peter, Brad and myself, and our Librarian Kim, could I again thank you all for your support, and pledge to continue doing the job of looking after AICSA to the best of our abilities during our next term.

I would like to welcome to our team your two new Adelaide-based Erato Editors, Tim Dunstone and Jonny Webb, and encourage you all to keep them supplied with relevant material for inclusion in the magazine. At the time of writing, there have been lots of submissions and I encourage you to keep them coming once the excitement of IV fades. The Editors will, of course, have the right to make some decisions regarding content, and the more they have to select from, the better the end result!

A word of thanks is also due to Winston Todd who has presided over the last six editions of *Erato*, but who stepped down from the role of Editor at



Members of the Australian IntersVarsity Choral Council pictured with the AICSA Executive and office-bearers at the AIVCC meeting in Canberra, held at the ANU.

the last elections. On behalf of you all I thank Winston for his efforts over the last few years.

Since the last edition of this magazine, AICSA has continued to serve its member choirs as a sounding board and an advisory resource, on all sorts of internal and festival-related matters. We have been in constant communication with the organisers of CIV, PIV and to a lesser extent with various organisers of smaller events or with longer-term festival planners. Whether it has been offering advice on logistics, financial planning, assisting with communication around the country or more specific matters, we have been thrilled with the way in which AICSA has been able to directly assist the planning of such events. I would encourage more societies to consider AICSA as an option for potential assistance or advice in the future. As a national organisation, there are some things that can truly benefit from AICSA's involvement – particularly in areas related to funding, government support, festival sponsorship and the involvement of outside organisations in festival planning. A perfect example of this was the much-celebrated Gurrelieder project in Perth, which saw a major collaboration between AICSA and the 2003 Perth International Arts Festival, so successful that it enabled a smooth course to be set for the 2004 PIAF to engage the Intervarsity Choir during PIV. As a result we look forward to what promises to be a wonderful collaboration between the two organising bodies next February. Early

negotiations are also underway to discuss a possible AICSA collaboration with the international festival in Brisbane... Stay tuned for further details.

Most recently of course, we all travelled to Goulburn and Canberra for a highly enjoyable 54th AIVCF hosted successfully by SCUNA. Congratulations to Dr Luke and all his wonderful team, who managed to host an extremely well-organised and financially responsible festival that offered all the musical and social highlights that IVers have come to expect at a festival - and returned a tidy profit for its organisers. Well done one and all. Particular congratulations are due to SCUNA (the host Society), and also MUCS and AUCS for their large representations at the festival. I would like to issue a challenge to all other AICSA choirs to aim to match these two Societies in terms of the way they promote IV's to their members, and encourage members to attend IV. That said, it was great to see representatives from every AICSA choir at CIV, including a number of new TUMS! I look forward to PIV where I am sure we will see even more participants from the Southern Isle!

There will be much reported in this newsletter about CIV so I will not make further mention of it here, but I will mention how satisfying it was to see a crowded AIVCC, with so many people expressing interest in AICSA and in the running of the organisation, and issues relating to the running of university choirs around the country.

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Front cover photos, clockwise from top: Jon Hogan-Doran, Luke Murtagh and Joel Mendelson (photo: Emma Clutterham); the official CIV photo; St Saviour's Cathedral, Goulburn (photo: James Chen).

reports

President's Report (continued)

One of the many issues discussed at the meeting was the possible relocation of the 2006 IV from Hobart to Darwin – a decision based on the advice of the only host choir in that state. It is the present feeling of TUMS that they are not well placed to mount a full-scale festival within the next 2 years, given their size and resources, and that there would be significant problems associated with funding, logistics, human resources etc if they were to attempt to mount a full-scale festival in 2006. It has been a long-held wish that one day AICSA expand the schedule to include the only remaining territory in Australia so far yet to host an IV, and so the AIVCC has authorized a subcommittee to investigate the feasibility of a Darwin IV in 2006, co-ordinated by AICSA in conjunction with other interested bodies. This working group, consisting of the Executive, Jim Partington and Tim Dunstone (Adelaide) and several other members of AICSA choirs have already begun this task, and direct contact has been made with local and territory government officials, the Darwin Festival and various transport and arts organisations. The group will report back to Council by the end of August with a recommendation once options have been investigated. Stay tuned for further updates. I am very pleased that there may be an opportunity to expand the IV movement to include the Northern Territory, and whilst no firm decision has been made yet, I am

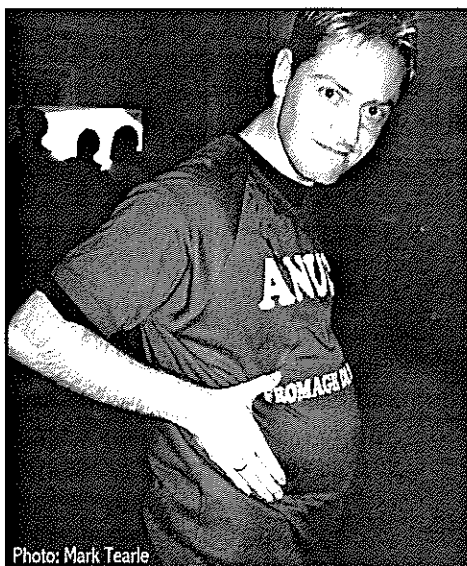


Photo: Mark Tearle

AICSA: Better at our jobs than at posing for photographs. (President Andrew in ANUCS mode.)

confident that the chance of a Darwin IV is certainly one step closer. In the event that a festival is deemed to be too difficult to mount in Darwin in 2006, Adelaide has already indicated that it would be willing to host an IV that year, although formal ratification is not due until PIV in 2004 where the Council will be asked to endorse the selection of the 2006 festival host city.

AICSA has continued to manage the AICSA webring, and I would particularly like to thank Bradley Dean (AICSA Secretary) for his ongoing work in this area. The web is an increasingly important resource for both AICSA choirs and the wider community, and it is largely

through the use of the AICSA domain-related pages that we are all now able to keep up to date and in touch with each other.

At the recent IV in Canberra, Barry 'Bazza' Gration - a living legend of the IV movement - was honored with a certificate marking the extraordinary milestone of 30 consecutive festivals attended. On behalf of the AICSA Council and all IVers, I extend to Barry our warmest congratulations on this remarkable achievement, and thank him for his unceasing dedication to the Australian Intervarsity Choral Movement. Good on ya Bazz!

Finally, best wishes to all AICSA choirs for their forthcoming second semester concerts, and here's wishing for packed houses and rave reviews! Best of luck with your recruiting for the second part of the year, and remember to use Perth IV as an incentive for new members to join and oldies to come back to the fold. I also extend to the recently elected MIV committee AICSA's best wishes for smooth sailing during the next 18 months. . . I encourage all AICSA choirs to mail *all* their members (both active and dormant) with up-to-date information about what's going on in the AICSA universe, and particularly to tell them about PIV, which will take place in February.

In the meantime, I look forward to seeing all of you soon, and certainly in sunny Perth.

Intervarsity Recordings Restoration Project

by Rodney Reynolds, AICSA Sound Archivist

At the first IV festival in Sydney 1950, the concert was recorded on a magnetic wire – before the days of tape recorders. The following year the ABC was involved and they produced some 78 rpm records of the concert. In 1952 the first of the custom release records were made available to all choristers who could afford them. So a practice was set and CD recordings of the IVs are still being made.

A few years ago, I started to restore early IV recordings to CD. Additional recordings started to turn up and last year, AICSA accepted a proposal to restore all of the available concert recordings made during the Festivals, and to make these available at least to researchers, and through the National Library in Canberra.

All but a very few of the concerts have

now been restored to CD. The library now extends to some 75 CDs, but there are a few recordings that are yet to be found, and in particular, the following are sought: 1954, 1956, 1970, 1977, 1988, 1989, 1993, 1996, 2000. In the case of 1988, 1989, 1993, and 2000, some promises have been made and action is in hand to get copies. This leaves only five years out of 54 where we do not

So, assuming this IV you do survive
(kazoo interlude)
Come to Sydney's microfest, our 125
(kazoo interlude)
Don't forget your prophylactic
Consequences could be drastic
Come along, for mirth and song
And all - that - jazz.
See what - SUMS - has!

news

Obituary: Sir Frank Callaway

Musician and educationalist - Born Timaru, New Zealand 16 May 1919; died Perth, Australia, 22 February 2003

Emeritus Professor Sir Frank Callaway conducted PUCS at the first Perth IV in 1966, and then served as Patron of other Perth IVs in 1980 and 1990. He conducted PUCS in many and memorable performances with the Western Australian Symphony Orchestra and visiting soloists. He was an internationally renowned musical administrator, with vision, energy, enthusiasm and the powers of persuasion to enable his grand plans to become realities.

Among his list of outstanding achievements include being the University of Western Australia's Foundation Professor of Music. He was a founding member (shortly after the Second World War) and later President (and even later Honorary Life President) of the International Society of Music Education

(ISME). He also chaired the organising committee for the first ISME Conference in the southern hemisphere, in Perth in 1974. This conference attracted 6,000 participants from around the world (a record that still stands).

He followed Yehudi Menuhin as President of UNESCO's International Music Council. He was the creator of the Australian Society of Music Education in 1967 (and served as the association's journal editor for more than a decade). He was a Fellow of the Royal Academy of Music, the institution where he first studied musicianship. He was on the first committee for the Commonwealth Assistance to Australian Composers Scheme before that committee was absorbed by the Australia Council.

This is another example of one of the

outstanding people who have been involved with the Intervarsity movement over its short but prestigious fifty-four year history. The current Erato editors aim to include short 'eraticles' on such esteemed past (or current) members of the IV community in future editions. If you know of any other ex-IVers of whom it would be appropriate to make honourable mention in this section of Erato, please let the editors know.

Tim Dunstone

With thanks to ANCA Newsletter *Sing Out* and *Laudate* by Peter Campbell.

Copies of *Laudate* (*The first 50 years of the Australian Intervarsity Choral Movement*) are available from AICSA for \$25.

ANCA Chorfest

Coming to Adelaide in 2004 - another national choral festival

The 4th Australian National Choral Association (ANCA) Chorfest will be held in Adelaide from Tuesday 28th September until Saturday 2nd October next year. This event is held every two years, and has previously been hosted by Sydney, Melbourne and Brisbane. It is comprised of six parts: a Choral Festival, the National Conference, a 'Big Sing', National Youth Choir of Australia (NYCA), the National Honour choirs, and a trade fair.

The National Conference is aimed at conductors, teachers, composers of choral music, accompanists and choristers. It will consist of a variety of workshops and lectures to choose from, some of which will be presented by visiting international guests. This is one aspect that AICSA choristers and conductors may wish to be a part of - as attendees or presenters. If you wish to be a presenter, then please submit an abstract (not more than 250 words) of the paper or workshop proposal you wish to present, and a C.V. of not more than 100 words.

The Choral Festival is a series of

concerts held throughout the week featuring performances from some of the best choirs from around Australia, and even possibly some from overseas. Attendees of the Conference will receive free admission to these concerts. If a choir that you are a part of would like to perform as a part of the Choral Festival, your choir is invited to send a recent recording of a public performance along with information about the number and age of choristers, conductor, accompanist, a brief history, repertoire sung in the last year, and concerts performed or staged by your choir. The applying choir must be a member of ANCA.

The 'Big Sing' is another aspect of Chorfest that AICSA choristers on an individual basis might like to take part in. It is a massed performance of a large choral-orchestral work by community choristers under the direction of an awe-inspiring conductor. The exact details are still under wraps, but 'Big Sing' participants would be able to sing in the concert, and also attend the National Conference if they wish to do so.

The National Youth Choir of Australia (NYCA) has been well populated by AICSA choristers in the past. It is an auditioned choir open to singers aged between 18 and 26. Ralph Morton from Queensland currently conducts the well respected choir, and AICSA choristers are highly encouraged to enquire with ANCA National about auditioning.

The Honour choir is an auditioned choir for secondary students, and there is the Trade Fair for musical companies to display their products, which will accompany the National Conference.

Send submissions and indications of interest to the 2004 Chorfest Secretary, Val Kilgour (please include name, contact details and area of interest): val@myoffice.net.au

26 Beeches Road, Hallett Cove, SA 5158

Enquires about NYCA should be forwarded to ANCA National Office: admin@anca.org.au

PO Box 1057, Narrogin WA 6312

For more about ANCA, see p14.

Tim Dunstone - Treasurer, Chorfest

features

Bazza Celebrates 30 Years at IV

by Andrew Wailes

It was as a fresh-faced and hatless teenager that Barry Howard Gratton, a recent Dux of Carey Boys Grammar School in Melbourne, first took the interstate journey to an Intervarsity Choral Festival. It was Adelaide in 1974, the 25th Festival, and Barry, having hitched a ride to Adelaide a day or two early had arrived eager to explore and to make his mark on the IV movement. Within hours of arriving he was already offering the committee a hand with various tasks, and as Barry himself would say, offering to lend a hand is a great way to make new friends at a festival. This is the sort of "can help, will help" mentality that has been a characteristic of Barry's involvement with the intervarsity choral movement ever since.

This year, at Canberra IV (the 54th AIVCF), Barry Gratton was awarded a special certificate recognising 30 years of continuous, unbroken attendance at IVCF's and his outstanding dedication to the movement as a whole. It was a small gesture, but an important one, and one very well deserved by a person who for the rest of us has become a living legend, and an important part of the whole IV experience. If you meet an oldie IVer who has not been to a festival in years, the chances are that the first thing they will ask you is "Does Bazza still go to IV?". Such is the impact 'Bazza' has on people, and the fondness with which he is regarded.

There are simply too many things that Barry has done for the IV movement over the last three decades to mention in an article such as this, but rest assured that if it has ever needed doing, Barry has probably lent a hand at some stage, whether its been transporting impoverished freshers across the Nullarbor in the now retired "Bazza Van", printing the scores for a festival, producing Erato (he edited Erato on several occasions), conducting the publicity sing or providing counsel to a

convenor during a time of crisis... Bazza has always been there to lend a hand.

A fine example of Bazza's inventiveness is recounted in "Laudate", the official history of the Intervarsity choral movement, in which the scene at the concert during the 1986 Brisbane IV is recalled. At interval, it was clear that the audience was not large enough to avert a sizeable financial loss on the festival.



Bazza the Walking Institution - seen here on his wedding day at his most resplendent.

Barry, then AICSA President, quickly gathered the choir and addressed them in the absence of the organizing committee. He passed around his famous hat and requested that everyone contribute the cost of a drink. It didn't bridge the gap but it did move things along in the right direction, and by the end of the PCP, with various promises, a donation from the AICSA trust and the like, over half the loss had already been recovered.

I have been present to witness similar scenes on numerous occasions, and many festivals can thank Bazza for making the best of a potentially worse situation by doing nothing more than using common

sense, taking the initiative and inspiring people to dig deep for a worthy cause.

For a considerable number of years, Barry ran Choral Music Australia (CMA), a boutique music publishing and printing business in Melbourne's inner suburbs. Apart from being the first point of call for editors of MUCS and MonUCS magazines and generations of publicity officers, CMA was an important resource for advice on all aspects of music publishing and especially of Australian music. Many a night I would spend at Bazza's, racing against deadlines, but always knowing that the door would not close. Whether it was 2 in the afternoon or 2 in the morning, Bazza was always willing to help make whatever needed to happen possible. CMA eventually closed, and Barry moved to the country before an extended period of travel after his wedding, but he is now back in Melbourne's leafy eastern suburbs near to where his family home was located in Box Hill.

As previously stated, Barry is a former AICSA President, serving from 1984-86. Prior to that he had served as AICSA librarian 1979-81 and served as Erato editor on numerous occasions: 1978-79 and 1993-96. In these (and other) capacities he was responsible for some of the more 'serious' contributions made to the intervarsity choral movement over three decades, but much of Bazza's unique contribution has been to the social fabric, the folklore of IV's... In 1983 in Hobart, for example, it was Bazza (along with Juliette Piers, James Harlen and Campbell Flack) who presented the now infamous song "Azaria" for the first time. Just prior to the 1983 MTV, he purchased not one but two of the famous "Bazza Vans" - the scene of many great IV yarns and anecdotes. Then there are those famous balls, captured for eternity by the late Ross Worrall. A "Bazza Special" is a unique experience for all wise

features

enough to ask to experience one, and a late night philosophical debate would hardly be the same without one Barry Howard Gratton present. As a sculler too, Bazza has a distinguished record... open champion in 1979 and 1988 and countless victories as team member for MUCS in virtually all categories.

For all his various contributions, Bazza was made a life member of both MUCS and MonUCS, one of only two

people to receive such an honour, and the other one has not been to more than half the IV's that Bazza has!!!

Bazza was even the "Erato-mate" of 1983! Amongst other interesting details supplied in an exclusive interview at the time, Barry described his ideal partner. His response: "Moderately tall, Willowy, Long Hair, Strong Profile, Cheerful, Musical, Strong-minded, independent..." Sounds very like the lady lucky enough to

marry Bazz on a chilly day near Canberra a few years back... Barry and Anne Howard Gratton are now the proud parents of a second generation IVer, the adorable Amethyst, who is already well known to many of us, and has already attended a couple of IV's at the ripe old age of 2!

Thank goodness for people like Bazza... IV's would not be the same without them.

Remembering Ross

by Andrew Howell

At the Academic Dinner at Canberra IV, special mention was made of Ross Worral. It is because of Ross that we now have the tradition of the IV film night.

Over the years, Ross sang in SUMS, MUS and UNCS (the now-defunct Uni of NSW Choral Society). Ross attended - and filmed - every IV from Perth 1966 until Hobart 1992. Sadly, he passed away in June 1993, one month before Brisbane IV. Only recently has his record of 27 IV attendances been passed by Barry Gratton.

Ross would wander around with his 16mm movie camera, inconspicuously taping this and that. His movies became a highlight of choral festivals, where we would gather and laugh at the antics of the previous festival while it was fresh in our memories, or the previous festival in the same city, or even an IV from 20 or 25 years earlier.

Ross never owned a movie projector. He would simply develop all the 3-minute rolls films and bring them to the following IV, where he would use the projector (intended for the film night) to view, sort and edit them.

One ironic point about Ross' films of choral festivals was that (almost) all the films were silent. However, we were usually too busy laughing and screaming at what was on the screen to hear anyway. I say almost because at the 50th IV

at Hobart, I had prepared a "highlights" video of Ross' films. We must have left the volume on - up on the screen was a publicity sing from the early 70's, and over the speakers we heard a 4-part a-capella arrangement of that Goons classic "Sideways though the sewers of the Strand". Baz, Mel Smith, Jon Hogan-Doran and I were struck dumb - 4 jaws hit the ground with a thud.

Because Ross kept to himself, a lot of choristers didn't really get to know him. There was a lot which, unfortunately, we didn't find out about Ross until after his death. For example, the only major choral festival he missed was Adelaide Minifest in the early 90's, because he was in South America defending his world swimming title for his age group. And in the early days of television, rather than purchase a (then very expensive) set, Ross built his own - no small feat back then. He was also an excellent amateur animator - samples of which appear at the beginning or end of some of the festival films.

We now live in the video age, but the quality has yet to approach that of film. Whereas as each festival is now taped by relatively inexperienced videographers, Ross had the experience and equipment to know what to film and how to film it - indoors in black and white for greater clarity; softball in fast

motion; the men's sculling final in slow motion, etc.

Ross also had an eye for the ladies, which sometimes got him into trouble when the spa party or the skinny-dip from the previous festival was screened at the following IV.

In the late 80's and early 90's, I began assisting Ross with some of the filming and also with the editing. After his death, Mel Smith and I approached his family on behalf of AICSA, and they were kind enough to place the films in AICSA's hands. I am (slowly) completing the editing Ross wanted done to the films, as well as investigating how best to repair some of the damaged films. With AICSA's support, I approached the National Film and Sound Archive, which expressed great interest in a collection of more than 25 years of university choral festivals. Naturally, we will convert the films to DVD and/or video prior to lodging the films in the NFSA.

Thanks to Ross, we can now savour many memories of festivals and friends over the years, and these memories will now live on for future festivals as well. For those of us at the Academic Dinner at Canberra IV who knew Ross, it was hard for us to accept it has been 10 years since he had passed away. He is still missed.

features

Fresher Perspectives Episode I: The Phantom Soprano

Sarah Cole finds IV a powerful experience

Well, I have to commend the QUMS IV 'veterans' on their efforts regarding promotion of IV. I'm one of those people who previously wasn't too interested in announcements. For a long time the IV thing didn't sink in. I wavered for a long time back and forth about going, eventually persuaded by my boyfriend. The excitement of getting to IV, meeting up with QUMSians and later, Shiv, increased on the way, and with it my friendships with these people. Already I was getting to know *them* more, and that was just on the train! The first night, at the pub, was really overwhelming to begin with. All these people who knew each other, and me who knew only QUMSians.. so I bit the bullet and started to introduce myself. I could feel that the experience was just starting. When I got to know names and faces, it was much easier.

The fun I've had at events and rehearsals is unable to be described – I would say to those who haven't been: you could not *possibly* believe what a great time it is. This is hard to write because it sounds so clichéd so I'll try to put it differently.. I can't believe how many and varied and beautiful friends I made in this short a time. It's great – ever since I arrived, I've had no concept of date or day, and in spite of having such a blast, time creeps slowly by. Shouldn't it be over by now? I cherish every conversation, joke, dig at Queenslanders, smile, D+M, laugh and experience with everyone I've met.

Things totally unexpected have hap-

pened! Forming a new, stronger bond where I thought the relationship was set (set... yeah, like *jelly*!). Being taken out of my usual environment and set of friends, forcing me to develop my own identity... I know that sounds weird, but when you're with the same people most of the time, the boundaries of who you and they are get blurred. In saying that, IV has been a very intense scene of personal development. I've had hourly ups and downs of realization, friendship, resolution, sometimes misplacing who I thought I was - and loss too, of the labels and categories that define me. Maybe I'm getting new ones here. Loud and enthusiastic, for the Sarah in Brisbane is a very pale shade of grey indeed compared to the personalities here. So that loss makes me reconsider myself. And it's only through all these people that I find me again, in some form or another.

Yet more development: musically. Now I can count (and the crowd cheered!) and pitch better, and seem to have acquired more control over higher notes. Dunno if I

can get that B-natural yet though! I must thank every person at CIV for everything that has happened, and of course the committee who made it work so well. It's one of the best times of my life so far. As for the weather, well, PIV should suit this Queenslander better!

PS. Now it's time for the BBQ and it has been some days since I wrote the article. As would be expected, things have changed radically back and forth all over again. Buckets of fun – some pain – cold hands, and, as always, a warm heart.

:) Love you all.

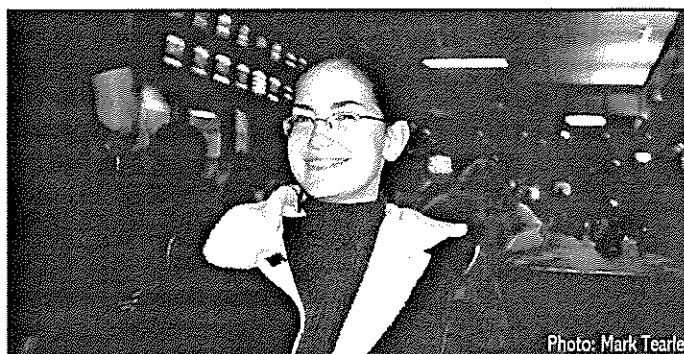


Photo: Mark Tearle

The author lapping up the atmosphere in the Goulburn Workers Club



Photo: Jonathan Webb

One of the countless lessons to be learned at IV: how to pass out without spilling your beer. (Andrew Finegan demonstrates.)

Fresher Perspectives Episode II: Attack of the Thank-Yous

by Jess "straight-in-the-deep-end" Edquist, Secretary to Canberra IV

Wow. We did it. CIV is over and life can go back to normal. It was certainly the best IV I've ever been on, but as it was my first I'm afraid that doesn't say much! Still, it was an incredible experience. Some things I expected: institutional food on camp, gorgeous music, and lots of fun. Some things I didn't ex-

pect, like the deadly seriousness of the sculling competition(!), and the strength of friendships formed in one week. The organized events were heaps of fun, and the concerts were amazing, but what really stood out for me was the unofficial stuff like taking over the Goulburn Worker's Club for karaoke and staying

up insanely late just getting to know people. I'm sure someone else will write an article describing each event, so I'm not going to go into detail here - you need to go to IV to understand how cool it is anyway! There's so many people I want to thank for making my IV deflowering (and my choral committee deflowering!)

features

Capital Harmony (continued)

realised on this evening that I had a lot of work to do before Perth IV as there are people able to run 100 metres faster than I can scull 100 millilitres!

Every night continued to be awesome. Nights like the karaoke night were terrific (not admitting to any liking of pop music and karaoke) although I think that the locals were a little unprepared for their lively visitors. The night before the concert should have been a quiet evening to rest our voices, but conversely it was spent by many of us socialising and play-



"A lovely evening ... everyone looked beautiful." Taryn with Andrew Howell.

ing drinking games in the dorms. [Tsk! Tsk! For shame! - Ed.] The PCP was, of course, another memorable night as we again graced Goulburn with our energy, spirit and vivacity.

The Academic Dinner was an exquisite evening. After taking three hours to get ready and fighting away hair disasters we finally arrived. It really was a lovely evening and everyone

looked beautiful. It's a real pity that nights like those have to end.

The highlight of my IV, however, was without doubt receiving the Bazza Special

(not), and I think a fresher's experience of an IV would be incomplete without one. Trust me to ask, "What's a Bazza Special?" when told not to. Thankfully no-one told me not to ask, "What's a Bazza Supreme?"

So what is it that I have been so mistaken about? Well, as the old saying goes, "You never know until you try." I had been told so many times that IV's were awesome and was warned not to go home early. However, I thought that I knew better. Canberra IV was a great experience: the socialising, the intensity, the laughing, the late nights, meeting up with old friends, making new friends and especially strengthening friendships. OK, it is singing which brings us together, but it is the bonding and the friendships which will make me go back again.

Help me!

Transcript of a phonecall received by NSW Police in early July. The caller, "Trev", had an English accent...

Hello? Is that zero-zero-zero? Yeah, hi, I need help... my problem? Well, it's complicated... yeah, well, I don't know... umm, I guess... let me explain...

... It all started when I agreed to do this Canberra IV. What's an IV? Oh well, that's a joke that they all use themselves... what am I talking about? You'd have to be here, I don't understand much myself, although I am starting to and I don't know if I should... it all getting a bit too much...

... OK, where am I? Oh yeah, in this boarding school, in the cold. Who's that opposite me? More of those people... they keep talking about my accent and talking about how I shouldn't be shivering... it must be offensive to shiver around here... apparently I'm used to the cold... I don't think so...

... Listen, I think they're using some kind of code, they keep using the same words, like "mucks" and "pucks" and "auks". And all the ones marked in orange must be sex crazy because they keep talking about "fucks". Hmm, that doesn't sound too bad actually...

...No, they've not been mistreating me. In fact, they're all rather nice. But the

dinner times are strange. They have this ritual of slapping the table, talking loudly together and then someone stands up and they all say "oh shit" once he's finished talking. I think it's about trying to make people laugh. But it never seems to work very well... oh hang-on, the line's crackling up...

... Yes, hi, me again, as I was saying, I don't know how much more I can take. We had these 'boat races' the other night. There weren't any boats, just ferocious drinking, glass slamming and funny positions. Well, they looked like they had invisible handcuffs on behind their backs to start with. And one of them just makes the beer disappear and then they all worship him and chant his name... I know it doesn't make sense! That's what I'm trying to tell you! GET ME OUT OF HERE!

... Hello? Hello? Yes, I'm here. Yes, the food is edible, barely. I can't identify it though but I don't think it's poisonous... yes, I have my own bed, although they put me in this cold room first of all... well the other inmates seem friendly enough... in fact, one of them's really quite cute...

... Sorry, the reception here is so bad... torture? No, I don't think so, well a few of these 'Revue' acts were painful, I guess it was to try and keep morale up. I think they must have rounded up some people who tried to escape because now they're making them do all kinds of sick things, like drink soy milk, tomato juice and ginger beer at the same time. One of them even dribbled it into another person's mouth... listen, I can't take much more of this... hello?

... Yeah, I'm ok, I'm just tired. They made us push this huge inflatable ball around a field... no, I don't think it was a game, it couldn't have been, there weren't any rules, I think it was more torture...

... Oh god, I don't know if I can handle any more of this music, it's so slow, I'm falling asleep. I'm looking around and I can see some of the weaker ones who have fallen unconscious already, poor souls. I'm trying to stay awake... trying... but the music is so tiring... I don't know who wrote it, some old English Queen I think...

... Oh god oh god oh god, get me out GET ME OUT! I think I'm not

features

Disturbing Experiments Exposed (continued)

can be forcefully moved or bribed into voluntary locomotion. The purpose of the "Sog Ball" experiment appears to be to cause and receive injuries. The score of goals is insignificant when compared to the injury count and leads this reporter to be highly concerned for the safety and sanity of those participating in this aspect of the experimentation process.

The final trial in the initial "camp" testing is "Revue" requiring many participants to get up in front of their peers, singing silly songs - both well known and of their own creation, or otherwise making exhibits of themselves. This process is marked by a panel of judges chosen from

amongst the participants. Judges can be bribed into awarding additional marks. Any left over alcohol from the "boat races" is usually consumed at this event, heightening the perceived hilarity of some of the more droll acts.

The second round of experiments are apparently conducted in the capital city nearest to the camp site and involves being

"billeted" with one of the local participants. Sitting, singing and imbibing large quantities of coffee typify these trials. Viewing of films of previous experiments, conducted continuously for 50 years, provide insight into the full ramifications of the tests. Although the location seems to change each year, it appears that the experiments can also be conducted in summer. It is believed this heightens the results for those conducting the experiments as then they get to test in varieties of temperature, exemplified by an experiment conducted in Adelaide in 2001 where temperatures exceeded 45°C.

Commonly throughout the tri-

als, participants are forced to watch a single god-like figure for up to 9 hours a day instructing subjects in the field of oral reproduction and visual acuity. Most participants seem to enjoy this torture, and gain some benefit from it which is transferred to a "Control Group" which remains in the geographical location from which the participants originated.

Whilst undercover, this reporter discovered that the ultimate authority responsible for overseeing organisation of experiments shrouds itself in secrecy, individual organisers going by code names: "Foetus", "The Alto", "Mavis" and "Chicken" (who was absent from the Canberra experiment due to clashes with a similar experiment in the UK). The people in direct control of the current experimental process are titled "Committee," their leader being the "Convenor". Their hard work and enduring efforts make the experimenting process go very smoothly.

Whilst undercover, this reporter gained the confidences and views of various participants in the experiments and the following conclusions were reached: all of the participants loved being involved in the experiments and many will register for the next experiments to be conducted in Perth in February 2004 and following that in Melbourne in January 2005. This reporter was seriously worried by this level of enthusiasm and wonders if trials adversely affect participants' judgments regarding safety and sanity!

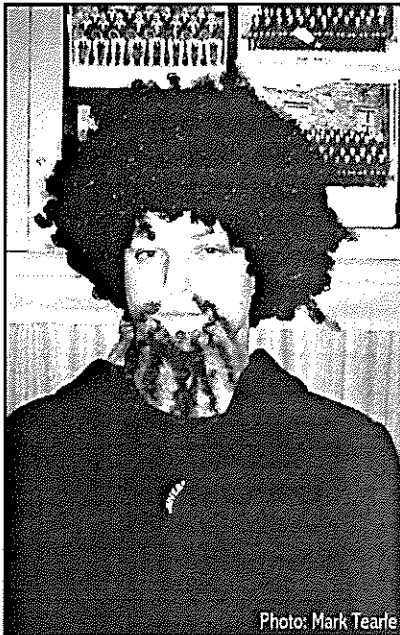


Photo: Mark Tearle

Bizarre experiments indeed! Who are you, and what have you done with Chrystal?!



Photo: Ellinor Willumsen

...and who are *you*, and what have you—oh. You *are* Nic.

The Australian National Choral Association

A profile by Tim Dunstone, ANCA SA Committee Member

ANCA is a national non-profit organization established to encourage choral music of all forms in Australia. Currently AUCS, FUCS, QUMS, and MUS are the only four (out of the twelve) AICSA choirs to also be members of ANCA. There are two main types of membership to ANCA; either your choir can be a member, or you personally can be a member, and there are different membership

fees for each. There are also discounts on fees for students.

There are many advantages for a choir that is a member of ANCA. The first is that every member choir of ANCA is covered by its extensive insurance policy. ANCA covers choirs for Public Liability when and where they perform - up to \$10,000,000 for a minimal cost, anywhere in the world, except in the USA

and Canada. Should a choir visit those countries, they can be covered for an additional cost. All members' choral related activities such as festivals, workshops and seminars are also covered for Public Liability. Choirs with orchestras can be covered as well. ANCA also covers choirs for 'Accident Insurance' during performances and rehearsals, providing that they are volunteers under 70 years of


age and are not paid by the member choir. This alone is a sensible reason for all choirs to be members, especially in the current world climate. It is probably the cheapest insurance that choirs will ever have an opportunity to invest in.

Other advantages include receipt of "Sing Out" the newsletter of ANCA dedicated to choral news from around Australia. It is reliably produced four times per annum, and is a glossy and professional publication full of interesting news and educational articles on many issues, some of which are discussed frequently at AIVCC's and in *Erato*.

ANCA has Branches in every State in Australia, and these Branches organise and facilitate workshops on all manner of choral related activities, including singing

technique, conducting, different singing and musical styles, repertoire selection, vocal anatomy and much more.

Finally, membership of ANCA allows that choir or person to receive information and attend the ANCA Chorfest. As a part of this festival ANCA often co-ordinates visits by international conductors and choirs. This is an event held once every two years, and there's more about it on page 6.



Annual membership for choirs
(including Accidental



Photo: Jonathan Webb

Don't be a spectator (like these passive chardonnay-sippers at the Soqball) - get out there and join ANCA!

An outline of the AICSA mailing lists by Malcolm Herbert, List Administrator

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

In broad terms, the choral-net lists are used by members of AICSA choirs from all over Australia and so tend to concentrate on topics which are of interest to choristers nationally. Most AICSA choirs have their own individual mailing lists, however these are set up to deal with issues relating solely to that choir which may not be of interest to interstate choristers (details about how to join these choir-specific lists are not covered here, but please have a look through www.aicsa.org.au for more information).

It may be worth a quick rundown on the purpose of each list in order for you to decide whether you wish to add your subscription to some or all of these lists. Each of the lists has a loosely defined set of topics which are used to distinguish the content and volume of mail that passes through them:

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

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

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

threads on this list tend to roam from topic to topic.

These mailing lists are typically thought of as a nested set of groups, each more noisy than the previous. As the amount of mail that people are willing to receive varies, memberships tend to follow these three simple observed patterns:

Everyone is a member of choral-announce. This helps to preserve its use as a notice-board for all members of the choral-net group of lists - postings about events and concert details should therefore only be posted to this list: they do not need to be posted to any of the other lists as well.

Volume-conscious people join choral-net. People who are concerned about the volume of email they receive tend to only subscribe to choral-announce and choral-net. They are usually only interested in the topics based around music, choirs and organised social events within the AICSA community.

People interested in all manner of topics join choral-chat. Those that don't have concerns about the amount of email they receive or whether postings are on topic tend to join all three mailing

features

So, What Happens Afterwards? (continued)

lists: choral-announce for the announcements, choral-net for more serious musical/event topics and choral-chat for discussions about everything else with like-minded choristers. choral-chat has been called the 'biggest time-waster since Tetris' for a reason.

Membership of any of the mailing lists is purely up to you; these three patterns are the most typical however, and may be useful to illustrate how people have used them in the past.

Sending Messages

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

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

Changing Subscriptions

If you need to change your subscription details (whether because of an address change or to unsubscribe completely) you can send email to the majordomo server that manages the lists:

majordomo@lists.fulcrum.com.au

In the body of the email, put lines like the following, one for each list you wish to join (making sure to change the list name and substituting your name and address for mine, naturally):

"subscribe choral-chat Malcolm Herbert

<mjch@mjch.net> "

Majordomo will send you back a message to confirm that you are in fact you. This stage is necessary as it makes sure that your address is valid and that you aren't being signed up to the list without your permission. Reply to this message according to the instructions and in a little while your subscription will be added.

There is help offered with the majordomo server, but if you have any problems with it, please feel free to let me know and I will sort it out for you.

Email: mjch@mjch.net

Sydney University Musical Society and Sydney Gay & Lesbian Choir

by Melanie Smith

On 20 and 21 September 2003, SUMS and the Sydney Gay and Lesbian Choir (SGLC) will combine in a 'Best of British' concert at Verbrugghen Hall, Sydney Conservatorium of Music. Recently renovated, Verbrugghen Hall is a stunning venue and one to which SUMS is delighted to return.

But just who are SGLC?



Mel (right) and friends Lou, Mark and Joel enjoy the thrill of riding on a Canberra bus.

SGLC has a reputation for being the best gay and lesbian choir in the world. No, this is not an idle boast, nor one that SGLC makes. Rather, this is the word coming to us from other gay and lesbian choirs around the world and boy, are they a critical bunch.

OK, so apart from that, why combine the two choirs? Well not many would realise that there are strong links between them. Founded in 1991, the first musical director of SGLC was Stephen Schaffer, a member of infamous SUMS tenor section in the 1980s. ("SUMS are poofers, SUMS are queers, doo-dah, doo-dah!" is a chant from that time). Many other SUMSters have also sung with SGLC, namely Tim Matthies, David Hoffmann, Ben Hutchinson and Pip Simpson. Some of the current SGLC members sang with SUMS in the early 1990s and notably in the Town Hall when SUMS performed the Berlioz 'Te Deum' and the lights went out.

So, what have SGLC performed? Well, most notably they are famous for a good rendition of 'Dancing Queen' - but there is more to them than that. The choir has twice performed Faure's 'Requiem' in the Art Gallery of NSW.

SGLC was also privileged to have performed 'Mythologia' by Carl Vine in conjunction with the Sydney Dance Company as part of the Sydney 2000 Olympic Arts Festival. The work, commissioned especially for the Dance Com-

pany and SGLC charts the life of Hercules and digresses into tales and myths about the hero. The work is physically demanding for dancer and singer alike, with a total production time of about one and a half hours. All the lyrics are in Ancient Greek and is sung from memory. A commercial recording of the music made by SGLC was released on the Tall Poppies label in 2000. SGLC has also released five CDs and recorded 'You'll Never Walk Alone' with kd lang in 2002 for the Sydney Gay Games.

SGLC is no stranger to AICSA choirs. In 1992 they entered and won First Prize in the Australian National Open Choral Championships at Wagga Wagga. MonUCS also competed that year. SGLC also took First Prize in the GIO Australia Open Choral Awards in 1999.

In 1995 the Choir featured in a documentary called 'Something to Sing About' that was broadcast around the world and received the Rouben Mamoulian Award at the 1995 Sydney Film Festival. Based on the choir's journey to the Wagga Wagga for the National Choral Championship, the documentary also features footage of MonUCS and in particular Andrew 'Foetus' Wailes, Natasha Carpenter and Natalie Levin.

festivals

Canberra IV 2003 (continued)

liantly on the first night of camp. It gave everyone a chance to become familiar with people's names, while getting to know details about them in an entertaining way. The opening party saw some brilliant costumes with our 'Back to School at Hogwarts' theme.

The karaoke night was a particular highlight. We were unable to get the venue exclusively, and a small number of locals who were present became a little bit rowdy towards the end, but it was otherwise enjoyable. It highlighted the preference to have venues exclusively booked during IVs.

The first PCP was at the Goulburn Club. We nearly had a problem with not being able to have the entire venue as they were doing renovations. However, in the end they were very accommodating, and it was nice and warm.

Coffees during the second week were a relaxed affair. We went to Tilley's Divine Café (which is my favourite pub/restaurant). We decided to have the film night during the second week, to save the hassle of having to hire and set up projector equipment at camp. This also gave an opportunity for those attending only the second week to experience an event that traditionally takes place during

camp.

Academic dinner was on the 15th floor restaurant of Rydges Hotel in Civic. The venue was lovely (although somewhat cosy). We decided to go with a buffet style (in contrast to previous festivals), and people seemed very happy with this format. We also had a lovely view of Canberra. It highlighted the importance of ensuring that the amplification/microphone system works prior to the dinner. During the night we presented Barry "Bazza" Gration with an award in recognition of his participation and contribution towards the festival movement over the last 30 consecutive festivals.

The after-party at Cahoot's piano bar worked wonderfully (I for one had an absolute ball!). Many thanks to those who jammed on the lovely grand piano.

Concerts

Our aim with the concerts was to keep them simple, enjoyable, able to be rehearsed within one week, and most importantly, inexpensive. Canberra being as small as it is, obtaining large audiences for concerts is not an easy thing to achieve.

In June 2001 we initially approached the AYO, who were keen, but decided

not to have their music camp in Canberra for the summer of 2003 (and subsequently went to Perth!). We then ap-

proached the CSO who initially were keen to perform a concert with us as their guest performing choir. However, after the board had their meeting, they decided to not go ahead with this because they were experiencing significant financial problems, and decided not to do any concerts outside of their subscription series. A choral concert did not fit in with their theme for the year (a year of 'firsts' ... featuring first symphonies of famous compos-

ers). The CEO was very apologetic and was willing to offer personal assistance and advice if we required it. We then approached the Canberra School of Music Orchestra. We attempted numerous times to contact them and negotiate with them. However, they were absolutely impossible (the PA of one of the staff members later apologised and expressed embarrassment at their lack of action).

By October 2002, after much frustration, we decided to not proceed with this course of action, and put on our own concert of the Monteverdi Vespers, putting together our own scratch orchestra using members from the Canberra School of Music.

Llewellyn Hall is the premiere performance venue in Canberra, with a capacity of over 1300. Reality stated that it was very expensive (about \$6000 to hire), and that unless we had a combined concert with another organisation, obtaining enough audience members to make it look vaguely full would have been nearly impossible. We decided to use St Christopher's, as it was essentially 10% of the cost (\$600 to be exact), and we had a much better chance of comfortably filling it than Llewellyn Hall. This proved to work out very well indeed. It appeared to the choristers that it was essentially a full house (there were one or two rows spare at the back, but that was all). For Canberra, that is a very good audience.

In March this year, we started obtaining members for our scratch orchestra. Jenny approached mainly students from the School of Music, and offered them a small fee for their services. She did an absolutely amazing job in obtaining the 22 orchestra members we needed.

With regard to risers, the Canberra Grammar Boys School kindly lent theirs for free. We only had to pay for the transport cost, and take responsibility for any damage to them. Transport costs were approximately \$600 in total (Canberra Grammar -> Goulburn -> St. Christopher's -> Canberra Grammar). A massive thank you to all those who helped transport them (especially Michael Tomkins, all those at camp in

"WHEN IV CONTROLS YOUR MIND"

as performed at the CIV revue by Leanne Veitch

to the tune of *The Windmills of Your Mind*

Round like a circle in a spiral, like a wheel within a wheel,
Never ending or beginning just like Foetus' favourite spiel,
Like a sogball down a mountain every seven years we come,
MUCS and MonUCS, FUCS and AUCS and all the rest of UCS and UMS.
All the tenors boldly going where no woman's gone before;
Couples bonking in their dorm rooms, Jodie rolling on the floor.
Round in circles that you find, when IV controls your mind!
Condoms sitting in your pocket, basses groping in your beds;
Drunk sopranos clutching champers falling over on their heads.
Once again the bass brain's missing, altos stripping on demand.
Is the sound of distant bonking just the fingers of your hand?
Knickers hanging in a hallway and the fragrance of a bong.
Half remembered names and faces, but to whom do they belong?
When you knew that it was over you were suddenly aware,
That the next IV is Perth, and you know you will be there.
IV revue, sculling, film night, pressies PI's and sogball,
When you've drunken too much beer it's a long long way to fall.
As the images unwind, like the madness that you find,
When IV controls your mind!

festivals

Canberra IV 2003 (continued)



Cheery revue host, serious piano man - Chas Dean at the keys in Cahoot's Piano Bar

lute hit! Gerrie initiated this of her own accord, and proved to be an amazing service to the participants. My only concern about the tuckshop was the extraordinary workload that Gerrie would have to endure. I kept ensuring that if she wanted a break or help, that she asked for it! There were times when transporting of goods was a problem. However, she threw everything into it, and was absolutely amazing! Thanks Gerrie!

Merchandise: The selection of merchandise available was very wide, and the quality was wonderful. Many participants gave feedback that they thought that the merchandise was lovely. Our only minor pitfall was ordering more merchandise than what was asked for (mainly because having the merchandise ready in time, and doing repeat orders during the festival was going to be difficult). In the end, it looks as if we have essentially broken even on merchandise, but with a significant amount being left over. What surprised us was the popularity of the beanies. My advice for future festivals is if you want to minimise left over supply, find out how long it takes for orders to be executed and let participants know of the deadline for merchandise orders prior to the festival. Be very conservative with the amount of extra merchandise you do order if you decided to do that. However, Eric deserved much praise for his organising such lovely merchandise. There is still some left over - if you want to order some, visit our website, and email your order.

Incorporation: We incorporated in June 2001. This is a must for any festival committee.

Credit Card Facilities: Because of the significant expense of credit card facilities, especially for a small organisation like us, we decided to pass on a 5% fee to each of the participants wanting to use their credit card. Previous festival committees have had to pay very high merchant fees. We felt we simply could not afford to pay it on our own (and the banks here were not very accommodating or willing to give us a good deal on merchant facilities). Essentially, this encourages people to pay by direct debit, cheque or money order. However, in the end, this worked out satisfactorily.

Our finances will be discussed in detail later, when all accounts are settled. However, it looks as if we have made a small profit, a similar magnitude to that of Adelaide IV 2001. The things that contributed to this were getting slightly more participants than anticipated, getting a good number of people to camp, a few things coming in under budget, and having a good audience especially to our second concert. Surprisingly, nearly all of our budgets read as a loss leading up to the festival. These were however very conservative, and I knew many things would come in under budget, and we would get more income in items where we had been pessimistic. What I have learned is that it is very difficult to determine and foresee exactly how the finances are going to work out, as there are so many factors at play. What we ensured is that we set the rego and camp fee at a level that ensured the major things were covered. Also, try and minimise cost wherever you can. The main areas in which we managed to obtain things cheaper were musical personnel (especially soloists and orchestra members), concert venue and minor administrative miscellaneous extras. If we had paid more standard rates for these aforementioned items alone, we would not have made our

small profit.

Advice for future convenors

One of the main stressors for me during the festival was attending to little things that needed to be sorted out. There were many things that could have been avoided, but it takes absolutely militant planning. For example, writing a list of everything that you require for registration day, and ensuring you know who is responsible for having it there. Writing out what is required for rehearsals, and ensuring you know who is responsible for having it there. I found myself (as well as other committee members and participants) doing a significant amount of running around obtaining things that we had overseen or simply forgotten about.

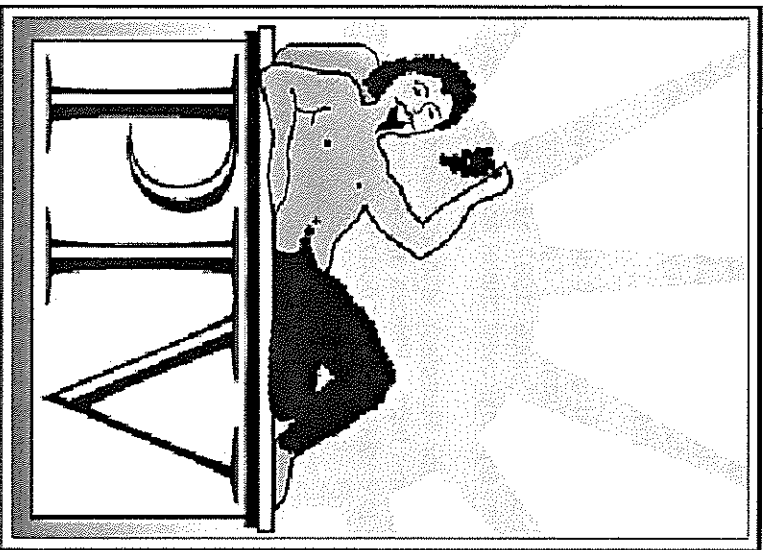
Think to yourself, "How did they do it in the days before mobile phones?" The answer is they had to be extremely organised. Keep this in mind, and it will help in an efficient execution of the festival.

Keep in regular contact with your committee members (call them at least once a week), and ensure that issues relating to their portfolio are attended to. Also, take time to get to know your committee members and building a rapport with them also helps.

Keep relaxed and sane! Committee members will appreciate someone who will be helpful and supportive, as opposed to neurotic and snappy. Ensure that the main things are under control, and if members of your committee can't handle something on their own, get someone else to help you (participants at the festival prove to be a very useful

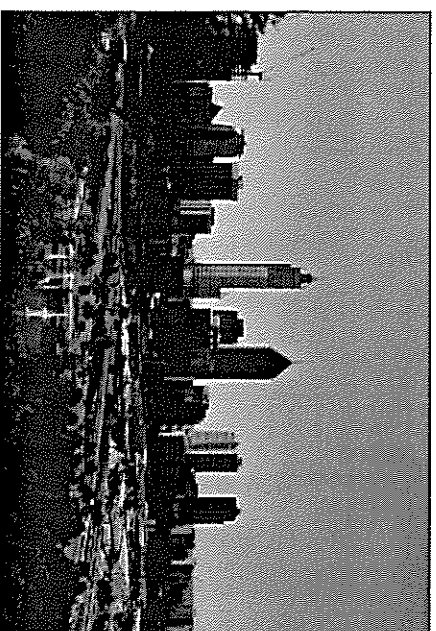


Publicity sing, Goulburn city centre.



Perth Intervarsity Choral Festival

6 – 22 February 2004



Wine, Women/Men and Song! It's a Bacchanalian Feast at PIV 2004!

You're invited to attend the 55th *Australian Intervarsity Choral Festival*, to be held in Perth, Western Australia from Friday 6th to Sunday 22nd February, 2004.

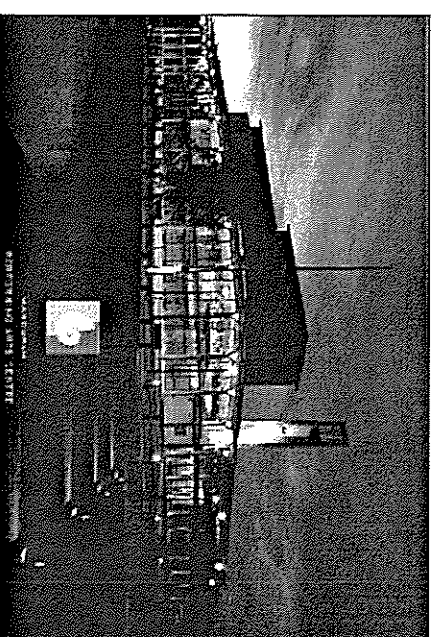
We're hoping to really knock your socks off with the fabulous line-up of events, music and places that you'll experience if you come to PIV!

There's so much more to this festival – a veritable *bacchanalian* feast of music and fun, so don't miss out!

Music

We've planned two amazing concerts in two very special venues. Chorus Master for Concert One will be Andrew Walles, AICSA President and MUCS Conductor.

Unfortunately, due to contractual obligations, we're still not allowed to say who the Chorus Master for the second concert will be – but you can be sure that you'll be in good hands!



Concert One: Choral Classics Choir and Midland Brick Brass Band Mandurah Performing Arts Centre – Feb 14

Mandurah is a picturesque coastal city, just one hour south of Perth. The Mandurah Performing Arts Centre (above) is a modern entertainment precinct, overlooking a small harbour and restaurant province. The music will be a mixture of popular choral and brass works.

Concert Two: Dvorak Stammat Mater Choir and European Orchestra Perth Concert Hall – Feb 21

Overlooking the tranquil waters of Perth's famous Swan River, the **Perth Concert Hall** is renowned as the best fine music acoustics venue in Australia.

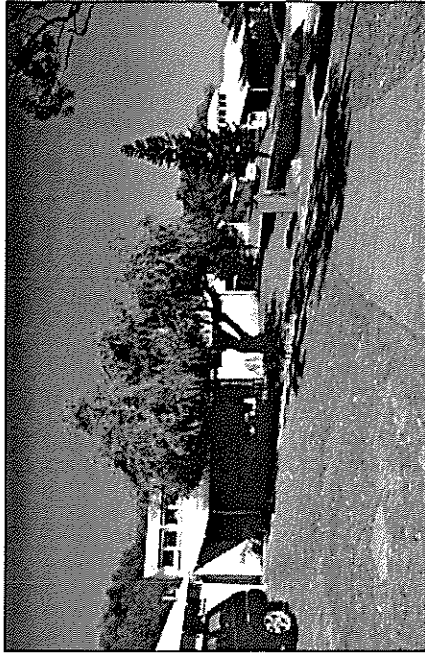
This major choral / orchestral concert will be one of the highlights of the 2004 Perth International Arts Festival.

Concert dress will be full academic regalia – you can bring your own, or hire through us.

Due to contractual obligations we're still not allowed to say who the famous *European orchestra* accompanying us will be, but rest assured - you'll be thrilled when you find out!!

Campsite

PIV returns to the **Ern Halliday Campgrounds**! Yes, the same venue used in 1997 will once more feature for the 2004 festival.



Ern Halliday campsite is situated in 28 acres of natural bushland, in the northern suburbs of Perth, just three minutes walk to pristine beaches!

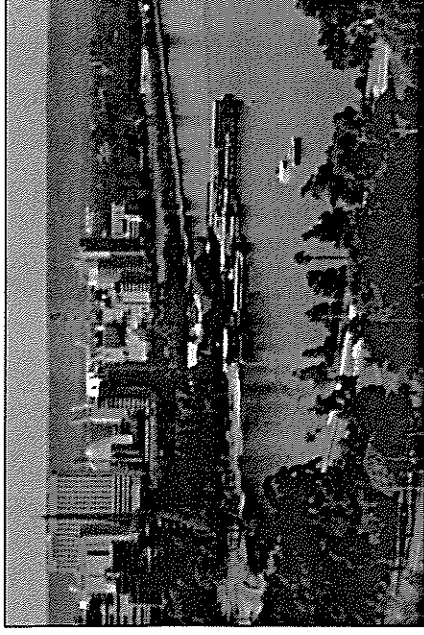
After a day of rehearsals, you can take a long, romantic walk on the beach or go for an energetic swim in the surf!



Accommodation will be in comfortable dormitories with washers and dryers onsite to take care of any laundry needs you have during your stay.

The camp is also close to entertainment and shopping at Sorrento Quay and Whitfords City Shopping Centre.

Academic Dinner



Picture if you will...a perfect summer sunset over the Swan River...dressed in your formal finery, the PIV attendees will travel by boat from the Barrack Street Jetty on the Perth foreshore of the Swan River....



...to arrive 45 minutes later at the Red Herring Restaurant's private jetty.

Time to indulge your culinary senses in a truly beautiful location!

The Red Herring restaurant in East Fremantle has been judged against Australia's finest & come out on top of the Tourist Restaurant Category in both dining and wine list categories.

RottoFest

A tradition that sprang up from previous Perth IV's, RottoFest is once again taking place straight after the festival ends, from Sunday 22nd to Thursday 26th of February 2004.

Rottnest Island is a small beach paradise, 40 minutes by boat from Fremantle. Facilities on the island have been upgraded since 1997, with new entertainment facilities and improved chalet accommodation.

Booking for Rottofest is done via the standard PIV registration form. Places are limited, so please book early to ensure that you don't miss out!

Registration

You can register immediately, either through our website or with a printed registration form. Early Bird discounts are available for those who make a \$50 deposit before the end of July! If you have any questions, don't hesitate to ask. Remember, participant numbers in PIV are limited, so get in early or you may miss out!

Further Information

For more detailed information, visit the official website:

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

A final word...

We hope that you're now as excited about the 55th Australian Interspersed Choral Festival as we are! This will be the biggest and most incredible PIV yet. We look forward to seeing you here in February 2004!

The PIV 2004 Committee

Perth Intervarsity Choral Festival 2004

Perth, 6-22 February 2004



Registration Form - Interstate Choristers

Summary

PIV2004 will run from the 6th to the 22nd of February, 2004. The camp will run from the 6th to the 11th of February, 2004.

Cost is \$130 for registration (which includes one Academic Dinner ticket) and \$220 (normal) or \$180 (concession) for camp. Extra Academic Dinner tickets are available at \$85 each.

If you would like to fully participate in the social side of the IV but *not* in the rehearsals or concerts, you may wish to consider a *social* registration for \$100 (which includes one Academic Dinner ticket).

In addition, you can register for Rottofest as a optional extra for \$85. Rottofest is an *unofficial* addendum to Perth IV, starting from the 22nd of February.

- General inquiries to **Joel** (convenor@piv.aicsa.org.au or mobile 0438527778).
- Transport and billeting inquiries to **Kylie/Jocelyn** (transport@piv.aicsa.org.au).
- Camp-related inquiries to **Scott** (camp@piv.aicsa.org.au).
- Academic Dinner and other social inquiries to **Dave** (socsec@piv.aicsa.org.au).
- Financial inquiries (eg. fees) to **Karl** (treasurer@piv.aicsa.org.au or mobile 0408892699).

Registration forms must be postmarked on or before **Wednesday the 24th of December, 2003** or suffer a \$30 late fee.

Personal Details

Legal Name

For use in official correspondence addressed to you, eg. John Howard.

Casual Name

For display on nametags, etc., eg. Jorrio "Fruitfly" Howard.

**I sing with these
AICSA Choirs**

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

**Preferred Voice
Part(s)**

- ☐ First Soprano ☐ Second Soprano ☐ First Alto ☐ Second Alto
☐ First Tenor ☐ Second Tenor ☐ First Bass ☐ Second Bass
☐ Third Bass ☐ Counter-Tenor

Miscellaneous

- ☐ I give permission for my name, choir and voice part(s) to be listed on the PIV2004 website.
☐ I give permission for my name and mobile phone number to be included on the PIV2004 contact list.
This contact list will only be made available to other IV registrants at PIV2004.
☐ I would be interested in auditioning for a solo or small group part in one or both concerts.
☐ I have first aid or other medical qualifications.

Contact Details

Email Address

Email will usually be our primary contact method.

Residential Address

State: Postcode: Country:

Postal Address

State: Postcode: Country:

If different to Residential Address, otherwise just write "as above" or leave blank.

Business Hours
Phone

Between 8am and 4pm weekdays.

After Hours Phone

Between 7pm and 9pm weekdays or 8am and 9pm on weekends.

Mobile Phone

Any other (reasonable) hours.

Emergency Contact Details

Name

Relationship to Me

(eg. "mother", "neighbour", "friend", etc.)

Residential Address

State: Postcode: Country:

Business Hours
Phone

Between 8am and 4pm weekdays.

After Hours Phone

Between 7pm and 9pm weekdays or 8am and 9pm on weekends.

Mobile Phone

Any other (reasonable) hours.

Attendance

Summary

- ☐ I will attend the camp.
☐ I will sing in the first concert.
☐ I will sing in the second concert.

NR: You will need to attend all appropriate rehearsals to be able to sing in the concerts.

Camp

Dietary
requirements

- ☐ No meat.
☐ No eggs.
☐ No dairy products.
☐ No animal products.
☐ Gluten intolerant.
☐ Any other requirements:

Please contact Scott at camp@piv.ac.nz if you have any other camp issues (dietary or otherwise) you need to discuss.

Helpful Information

This section is essentially optional - you don't need to fill it out.

IV Attendance History

- ☐ I am a fresher (this is my first IVCF).
☐ I've been to [] previous IVCFs.
☐ This IVCF will mark my cycle. (seven IVCFs in an unbroken sequence from Melbourne 1998)
☐ This IVCF will be cycle number [] for me.
☐ I am Bazza.

Arrival

You need only fill out this section if you wish to be met upon your arrival in Perth (if you're not sure, then fill it out anyway and update us later).

I am arriving by

- ☐ Plane (Airline: [] Flight Number: [])
☐ Train ☐ Automobile ☐ Other

I am arriving in Perth

Time: [] Date: []
Place: []

Transport and Billeting

Billeting

I will need billeting: ☐ YES ☐ NO

If no, we presume you've made your own accommodation arrangements for the non-camp part of PIV2004 and so you should not fill out the rest of this section.

My Preferred Accommodation Environment Is

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

Extra requirements: []

Note: We'll do our best to fit you into a billeting environment that suits your preferences - but it may be necessary to compromise on some points.

I Will Be Sleeping With

- ☐ My Partner ☐ Someone Else ☐ Just Me ☐ Don't Know

I Would Like To Stay With

[]
Names of hosts or fellow guests; arrange to have them put your name on their form too!

Please note the following about billeting:

- Billeting is usually with members (or associated entities) of the host choir (PUCS).
- Billeting is accommodation only. Meals are your responsibility.
- It is traditional to provide a small thank-you gift to your hosts before you leave.
- If you need to discuss any particular billeting issues, contact Kylie/Jocelyn, the Transport and Billeting Officers, on transport@pi.valesa.org.au.

Payment

If your registration is not received before Wednesday the 24th of December, 2003, you may be charged a \$30 late fee.

Make cheques or money orders payable to "Perth Intervarsity Choral Festival 2004".

Our direct deposit details are:

- Bank: Commonwealth
- Account Name: Perth Intervarsity Choral Festival 2004
- BSB: 066132
- Account Number: 10385246

For the direct deposit option, put your full name in the "Description" section and note your receipt number here. Include a copy of the deposit receipt if you can.

Registration Fee	\$130 (including 1 academic dinner ticket)	\$ <input type="text" value="130"/>
"Social" Registration Fee	\$100 (including 1 academic dinner ticket)	\$ <input type="text"/>
Late Fee	\$30 if received after 24th December 2003	\$ <input type="text"/>
Camp Fee	\$220 normal adult, \$180 concession	\$ <input type="text"/>
"Day Attendance" Camp Fee	\$130 - meals but no accommodation	\$ <input type="text"/>
Additional Academic Dinner Ticket(s)	\$85 each	\$ <input type="text"/>
Rothofest	\$85	\$ <input type="text"/>
TOTAL AMOUNT OWED		\$ <input type="text"/>
Method of Payment	<input type="radio"/> Cash <input type="radio"/> Cheque <input type="radio"/> Money Order <input type="radio"/> Direct Deposit Receipt No: <input type="text"/>	
Date Paid:	<input type="text"/>	

Form Submission

Please send the completed form to:

Perth Intervarsity Choral Festival 2004, Inc.
PO Box 307
Morley, WA 6943

October 3rd – 6th 2003

Quasquicentenary Weekend

("Quasquifest" - incorporating the Post-CIV-Party and SUMS 125th B'day)

BULLSHEET No.1

SUMS invites you to a weekend of delight and adventure to celebrate a milestone in our choir's history (125 years) - come along and share it with us. You'll find a host of events to keep you busy and entertained. The weekend will be a great chance to catch up with fellow choristers after CIV, and before PIV – and a fabulous way to meet new choristers from around Oz. *Just read on...*

SCHEDULE

FRIDAY EVENING

The festivities commence with the **Official Reception and Launch of the Archival Display** at the Sir Herman Black Gallery at Sydney University. Incorporating audio and visual highlights from the last 125 years, you can stroll through the ages while enjoying canapés and a nice glass of bubbly.

SATURDAY DAY

You have a **Free Day** to enjoy the sights of Sydney. Why not visit our Museum of Contemporary Art and the nearby Rocks District and Opera House, catch some sun and sand on the beautiful Bondi Beach, or even take a scenic ferry ride over to Taronga Zoo or Watsons Bay. You can also use this time to make the necessary preparations for the night ahead: finding an appropriate mask or a glamorous frock.

SATURDAY EVENING

The evening is taken up with the delights of **SUMS Quasquicentenary Masquerade Ball**. Held in the elegant and unique rococo surrounds of the University of Sydney Refectory, your Ball ticket will provide you with a sumptuous dining experience and drinks to the strains of a period quartet with dancing to follow. Don't forget your mask, elegant outfit and a smile.

To continue the revels, it's on to a secluded location for the **Post-Ball Party** and perhaps day break over the Pacific Ocean at spectacular Bondi Beach.

SUNDAY DAY

After a leisurely sleep in, join us from 12:00pm for a **Harbourside Garden Party** at Nielsen Park, nestled on the eastern shore of Sydney Harbour. With a picnic ground, gun emplacement and sheltered beach this is a great venue to spend a lazy afternoon in the sun warding off the French Navy.

Instant Rachmaninoff™ kicks off at 8pm sharp in Sydney University's Great Hall. Rachmaninoff has featured as part of SUMS Annual Festival of Carols for many years and was recently the major work at Sydney IV 2002. If you would like to perform, please wear all black, and in celebration of our first concert in April 1879...

"the usual attractions of the Hall were considerably enhanced by some tasteful decorations, with ivy plant and the broad leaves of the banana tree" SMH 29th April 1879

... a tasteless decorative bauble as well. Friends and audience are cordially invited – entry by donation. (The concert will not be recorded for posterity!)

The **Post Instant-Concert Party** will be at Johanus van der Hoogendorn's abode in Darlinghurst. This is situated smack between Oxford St and Kings Cross which will cater for whatever you desire...

MONDAY SOMETIME

For those who aren't rushing off for home: the traditional **Recovery Gathering** will be at Bondi Beach. There are plenty of café's, restaurants and sand to satisfy any desires you have left by this time.

**SEE
YOU THERE !!!**

Andrew, Matt, Nadine, Daniel, Kylie, Dave,
Lauren, Monica, Anna, Alice, Kannela, Pip and
Sooty (*The SUMS Committee 2003*)

☞ **Don't miss out on this great weekend** ☞

Make sure you have your rego form in by the deadline of Monday 15th September.

**If you have any queries or problems please contact the SUMS Social Secretary,
Kylie Thomas on (0422-001-083) or socsec@sums.aicsa.org.au**

SUMS QUASQUICENTENARY WEEKEND

REGISTRATION FORM

Name

Address

Suburb

Postcode

Home Phone

Work Phone

Choral Society

Email

When (e.g Fri 3/10 5pm)
How (Flight QL 666)
Where (Central Station)
With whom (Jim Crints)

Arrival Details into Sydney

Leaving Sydney

Will you have a car while in Sydney? ☐

How many spare spaces?

Will you require
billeting?

☐ Any special requirements: ☐ Vegetarian house ☐ No pets ☐ Non-smokers

Do you wish to be billeted with anyone in
particular? (they must also specify on their forms)

☒ EVENTS YOU WILL ATTEND

TO PAY

COST

Friday 3/10

☐ Official Reception and Launch of the Archival
Display – Sir Herman Black Gallery

(included in rego)

Saturday

☐ Free Day to enjoy Sydney

4/10

☐ SUMS Quasquicentenary Ball - Sydney Uni

\$

(\$80 worker /
\$70 student)

Sunday 5/10

☐ Harbourside Garden Party – Nielsen Park

(included in rego)

☐ *Instant Rachmaninoff*™ –

Voice Part:

(included in rego)

dress for performers: all black

☐ Post Instant-Concert Party – Hog-Dog's place

Monday 6/10

☐ Recovery Gathering at Bondi Beach

REGO FEE (\$30 workers /\$20 students): \$

TOTAL AMOUNT TO PAY:

Type of card: ☐ VISA ☐ MasterCard ☐ Bankcard

Card Number: _____ - _____ - _____ - _____ Card Expiry: ____ / ____

Cardholder Signature: Date:

Amount to Charge (Minimum payment \$70):

DEADLINE FOR PAYMENT: Monday September 15th 2003

To pay by credit card: Fill in details and fax to (02) 9588-9587 (Phone/Fax) or send to address below

To pay by cheque/money order: make payable to "Sydney University Musical Society" and
mail with registration form enclosed to "QUASQUIFEST", Box 124, Holme Building, Uni of Sydney 2006.

resource!). Also keep in mind that there are many people willing to help who don't necessarily want to have a committee portfolio or be on committee.

For me, the most important thing was to keep in mind the main aims for the festival. First and most importantly was that everyone has a safe yet extremely enjoyable two weeks. Secondly, that the music is appropriate, able to be rehearsed comfortably in the time span, and within budgetary limits. Finally, ensuring that you budget soundly. If something seems too expensive, do not proceed with it unless there is no alternative. Also, set your rego fees and camp fees so that you are financially safe in the event of a pessimistic outcome (in terms of participant numbers and concert audience).

Learn from the mistakes and successes of previous festivals. Fortunately for me, I had been on the Melbourne IV 1998 Committee (a successful festival), and we had members from the previous Canberra IV committee on our committee. I analysed the previous festival thoroughly (went through all the CIV96 minutes) and learned from Liz Keogh the potential pitfalls of a festival.

In conclusion

Although I had to work very hard during the festival to attend to the little things (as did many other members of the committee), things worked out well. The most satisfying was seeing the choristers simply having a marvellous time. My committee were amazing, and they can't be thanked enough. I would especially like to thank Eric TF Bat, who took on multiple portfolios to the near expense of his sanity. The committee should be very proud of the results of their hard work.

There were also many people who contributed invaluable to the festival and weren't on the committee. These include Andrew Howell (boat races and stage managing), Phillip Legge (for just about typesetting his own edition of the Monteverdi Vespers!!), Rod Reynolds (for recording the performances), Ness, Michael and Ewan (for help with the filming), and all those who helped in some way in making this festival happen. I am looking forward to Perth, as it is going to be a terrific festival. I trust that all those who attended Canberra will work at all those lovely potential IV freshers and inform them that IVs are one of the most

festivals

amazing experiences of all time, and that they must come to Perth!

Finally, I must say my involvement in this committee and in previous choral committees has been a very rewarding experience. I recommend that all young University choristers out there get involved in their committee, and if there is an IV around the corner in your home town, turn up to the meetings and show some interest. It is through my experience and time on the committees that I have obtained invaluable skills beneficial to both my personal and professional life. It is also on committee where you develop some of the most amazing and close friendships. It makes your time with your choir more rewarding and enriching. I can't recommend it enough.

Once again, thank you to everyone who helped make this festival a success. I wish the Perth and Melbourne IV committees all the best, and look forward to seeing you in Perth. If there are any further questions relating to this report or the festival, please contact me via email: convenor@civ.aicsa.org.au, or via mobile 0412 390 850.

In the meantime, Happy Singing!

Melbourne IV 2005

Preliminary report by Sarah Chan

We are pleased to announce that election of the MIV 2005 Committee took place at a general meeting of MUCS, MonUCS and ROCS held on 10 May 2003.

The committee at present consists of the following:

Convenor:	Sarah Chan
Secretary:	Catherine Burke
Treasurer:	Rohan Wilksch
Camp Officer:	Hamish Taylor
Concert Manager:	Heloise Forbes
Fundraising:	Kate McMullin
Librarian:	Kim Asher
Publicity:	Anh-Dao Vlachos
Social Secretary:	JJ Edmondson

(Two further committee positions, Transport and Billeting and General Assistant, are to be filled at a later date.)

I'm immensely pleased, as Convenor, to have such an enthusiastic and dedicated committee to work with. With only a year and a half until MIV, we knew we would have little time to waste, and in the two and a half months since the election, much has already been accomplished. The committee has already shown their capacity for organisation and hard work, and we are well on track to producing a memorable, enjoyable and successful festival for 2005.

It is also worth noting that all the host choirs, MonUCS, MUCS and ROCS, are represented on the committee. In a city with three host choirs, encouraging commitment to the IV from all of them is particularly important; and with four MonUCS, seven MUCS and



Photo: Sarah Chan

Bits of the MIV Committee at Canberra IV: Hamish, Sarah, Catherine, Rohan (back) and Kim (front).

festivals

Melbourne IV 2005 (continued)

two ROCS, our committee is well-placed to do this.

Dates

MIV2005 will be held in summer, as is usual for a Melbourne festival.

The current working dates for the IV are the last two weeks of January (Thursday 13 – Sunday 30 January 2005), with a week's flexibility on either side.

The final dates for the festival will be determined on the basis of the concert schedule.

Concerts

At this stage, MIV2005 will be a two-concert festival.

We are aiming to plan at least one concert in conjunction with a major Melbourne orchestra and hence programme a large-scale orchestral work. There is the possibility of doing two orchestral concerts: this depends on negotiations with the orchestra, the budget of the first orchestral concert and on musical considerations. Alternatively, the second concert would include a cappella, organ and chamber instrumental works, in a format which has been successful at many previous IVs.

Negotiations have already commenced with professional orchestras including the MSO, AYO and Orchestra Victoria.

Although nothing has been finalised as yet, we have had a very positive response and it looks as if we will have at least one of these orchestras on board for the Festival.

In terms of repertoire, we hope to provide a programme that will showcase the quality and strength of the Intervarsity choir to its fullest, use the available orchestral resources to their best advantage and offer challenges and musical interest for regular IV attendees as well as attracting new choristers to take part in the IV experience. Melbourne, with its relatively strong audience base, is well-placed to produce concerts that fulfil these expectations, and MIV2005 promises to be a memorable musical experience.

Camp

Camp will be held in the first week of the festival. We have a number of potential camp sites under consideration and a pencil booking at our preferred site, pending confirmation of the festival dates.

Other activities

At this stage of the preparations, still two festivals away from MIV, one of the most important functions of the committee with respect to the host choirs is to promote and support involvement in the Intervarsity movement among members of the choirs. Particularly with PIV immediately preceding Melbourne, I believe it is vital to encourage as many Melbourne choristers as possible to take part in IVs prior to Melbourne.

In this regard, it is of great benefit that all members of the committee are active members of at least one choir and current IV participants. The committees of MonUCS, MUCS and ROCS are as enthusiastic about IV as we are, and have been doing their bit to promote it. In addition, our Social Secretary JJ has been active in organising an ongoing programme of social events for the choirs designed to promote IV awareness and participation.

The success of these measures is obvious when one considers that of the registrants for CIV, almost one-third were from Melbourne!

We are also planning, in conjunction with the host choir committees, a joint fundraising concert later in 2003, and a joint concert in 2004, promoting inter-choir relations.

Melbourne is also pleased to announce that we will be hosting the Post-PIV party next Easter, as a 65th anniversary celebration for MUCS, a 5th anniversary (our first birthday party!) for ROCS and the 42nd anniversary of MonUCS, as part of the lead-up to MIV (see blurb on this page).

With such vivacious support from our choristers, MIV 2005 is sure to be a resounding success! We look forward to bringing as many Melbournites as possible to Perth next January, and to welcoming all of you in turn to our city in 2005.

Contact details

Melbourne Intervarsity Choral Festival
PO Box 169, Flemington VIC 3031
committee@miv.aicsa.org.au
Ph. Sarah Chan 0413 008 017

MUCS, MonUCS and ROCS, in association with Melbourne IV 2005, are proud to present

Life, the uMIVerse and everything!

Easter 2004

Thursday 8 – Monday 12 April

Incorporating the Official Post-PIV Party and featuring:

The Melbourne Choral Ball 2004

an extravaganza held at the Restaurant at the End of the uMIVerse

MonUCS Soprano Aria competition for Tenors and Basses

a chance for tenors and basses to try on your favourite soprano's dress, as well as sing your favourite soprano aria to an adoring crowd

IV goes Cabaret

an opportunity to showcase your talents to your friends and frighten the general public

The Great Melbourne Easter Egg Hunt

and Ultra-Krikkit match

Vogon Poetry Competition

and much more!

acts

Acts of the Choristers (continued)

and they took that place to dwell in. ³The upper part, which had been named aforetime Moylan, they named anew Gryffindor; and the nether part, previously Mullen, they named anew Hufflepuff.

⁴Later there were some who dwelt in other buildings which they named from the same tale Slytherin and Ravenclaw.

⁵At the third hour several went unto the cathedral, that they might hearken to the singers of the College of Christ; and cards were played among those who remained.

forbidden to use the urinals lest their visions dismay the daughters of Men; and this interdiction was extended also to the daughters of Men. ¹³They took dessert, and the custard thereof gleamed with a strange fluorescence.

I4. AT the seventh hour they sang in the great hall. ¹⁵It was of old a hall of basketball: a coldness was upon it, and few might hear the words that were said.

¹⁶The son of Powles so shivered that the daughter of Telfer set her own coat upon him, and Gerrie the daughter of Titulaer

but not long after I took my rest, for I was much fatigued. HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IV. AND at a quarter-hour after the eighth hour the son of Murtagh walked among the sleepers, and a famous musick from some Festivals ago he sang to arouse them; and upon a little pipe he accompanied himself, to arouse better their wrath.

2. AND they took breakfast: many there were who still showed the after-effect of the revels. ³And they sang again: by reason of his late wakefulness and hence his supposed sympathies for the fatigued ones, David the son of Woodgate was bidden to warm them. ⁴And the Bat of fruit returned unto the city for the nativity of his daughter, he delegated his several duties unto Shelby the wife of Canterford, and he enjoined them unto silence in the coolness of the night (which he himself would bring about by the cessation of heating at the eleventh hour) and announced that even as they sang many former wrongs were being set right.

5. THEY sang again: when they ceased the son of Murtagh had cause to leave the camp to return to the city, and the daughter of Lawrence set those moneys

"What's wrong with my taste in men? Apart from the Adrian incident."

Phoebe

6. AND Angela the daughter of Telfer wrought upon Ness the daughter of Caig upon the floor; and it seemed unto the distant view of Alisdair son of McLellan that she seemed to roll up a mat.

7. THEY who had gone forth unto the cathedral returned from thence: David the son of Greagg remarked on the quality of the singers, and Jason the son of Dean on the coldness of the church. ⁸And at half an hour after the fifth hour the Bat of fruit spoke of the loss of a quarter of beds in the night; and he sought volunteers to pass forth unto Slytherin, wherein at that time neither heat nor light were to be found; and the Bat of fruit made unto the Man of Maintenance representations connected, if no happy result ensued, with his own immolation. ⁹The son of Murtagh told them that dinner might be taken, though the way were hidden; and they took the meal in a bent chamber.

I0. AND when the first course was ended there spake the Bat of fruit of the food and the making thereof, for it was not as the food of boarding-houses is generally held to be; but he named Catharine the daughter of Lawrence as our ambassadress to the kitchens, to bear our petitions among the cooks. ¹¹And if any by reason of their bodily ills could not partake of what was set before them, then might they have some part of their payment returned to them. ¹²The restriction of gender which had hitherto not been set upon the bathrooms continued not to be set upon them: the sons of Men were

gave her watch unto him.

I7. When they ceased the Bat of fruit spoke of the nature of the West and other such matters: power was given unto the dwellers in Slytherin, and some were given the knowledge of how it might be restored at need. ¹⁸And the daughter of Lawrence spoke of food and its making, and Jessica the daughter of Edquist explained the mystery of the rolls. ¹⁹The son of Murtagh spoke, and those but new to these matters were brought to general notice, and a reward offered unto the recoverer of a golden ball; but he refused the reward to Remko son of Bos when he went after it. ²⁰The Bat of fruit brought forth an engine of fire, and many gathered about it in delight.

2I. WHEN their singing was ended they made them ready for the theatrical revel of Harry Potter: there was played among them a game of namings, and Susan the daughter of Tonkin bade them sing a song of that

school before the revels proper began.

²²They dressed themselves in the manner of characters from that tale of magick which formed the theme of the camp.

²³Outside fireworks were spoken of, and within a fire was kindled to warm them;



And the assembled did rehearse in a vast and wintry hall of basketball, in which they did indeed freeze off their very proverbials.

which she had in safety in the bank. ⁶She bade them clear their places wholly when their meal was ended, and sit not nigh unto the engines of toast where many had thitherto taken their place. ⁷Lisa the daughter of Ruskin was named as the Of-

Gilderoy Wailes and Harry Lipman: scary wizards.

comment

Vale, Hobart IV – Old Friend...

by Jon Hogan-Doran, BOF (Boring Old Fart)

At the recent meeting of the Australian Intervarsity Choral Council (AIVCC) word reached us that TUMS would be unable to host the next Hobart IV planned for 2006. This was principally due to their current financial and membership situation. Following this, great ideas and plans were revealed of phantasmagorical alternate schemes which would see the IV mystically transmuted to a distant city (*Darwin? Christchurch? - Kansas anyone?*) in some not-yet-fully-clarified-but-heh-make-it-so way.

Perhaps in the rush of new, young and keen minds, there seemed few (*we few, we happy few, we band of druthers*) who lamented the passing of what was an old and dear friend: for some their first festival, others a time encompassing a poignant experience (*a love, a memory, an Aloysius, a birth or a passing*), and of course what goes down in history as the site of *The PCP*.

Nearing the end of my second circuit of that special and wonderful experience that is the Intervarsity Choral Festival movement, I am more and more impressed by the unique experience that is each and every one of these annual festivals. A Brisbane IV is never a Sydney IV – and why should it be? It wouldn't be as attractive if all festivals were a homogenised bland circuit of "same bat time, same bat channel" – and it wouldn't further the tradition of IVCF's: to encourage and further the performance of, and interest in, choral music by Australian tertiary students, through an *interchange* of ideas and music, and through the discussion of mutual problems. So discarding an entire unique experience without a whimper would seem an inglorious end. And – I think – a mutual problem.

But you can't stand in the way of progress... I hear you cry. No – but have we clarified what we want from progress? These plans as exposed, would see the IV moved to a distant city where currently no AICSA links exist, which has never sent choristers to the IV, nor even affili-

ated with AICSA. We would just be another performing circus like any other.

If we are willing to create an entity within AICSA to financially take this on – especially the substantial risk – and support it through the AICSA membership – fundraising, registrant fees, AICSA dues? – then it begs the question: why stage it in Darwin and *not* Hobart? Aren't we taking on a more crazy financial position (zero financial support from the local choir) and more crazy a local membership problem (zero AICSA choristers in the local area), while leaving a state and a society with no experience of running a festival for over 11 years – *if ever*.

There is no doubt that TUMS currently is not in the position to start the planning that would be required to put on a festival in Hobart in 2006, and no-one wishes to force them into something that could endanger their very existence. But with Adelaide informally accepting the possibility of a swap from 2008 to 2006, such a move would assure a festival existence in 2006 (which is currently nebulous at the moment), while allowing a target for TUMS in the nearer distant future to work towards. And if we can raise the probable \$20,000+ needed to financially support the alternative *Fantasy IV* – let us do so – and then put it towards the substantial underwriting of Hobart IV 2008, and let's just have AIV 2006 instead. Quid Pro Quo, I+I=2, and all that Jazz.

Actually thinking about it – *how much is Hobart IV worth to you?* – do I hear \$10 dollars? If \$10 from the AICSA Levy was put toward a "save Hobart IV" fund from all the festivals up to 2008, and expecting attendance of similar to the past (150 + 200 + 175 + 150 + 150) that's \$8250. Throw in a GAL of \$5000 from AICSA Trust fund (similar to the amount the recent SIV secured), and that would cover a large proportion of the costs of underwriting a concert in old Hobart town. With the recent financial successes of PIV '97,

MIV '98, AIV '01, SIV '02 and now CIV '03, it can be shown that festivals' non-concert budgets can be risk free. *Don't like the idea?* – okay then how about 20 choristers willing to donate \$20 a month to "Friends of Hobart IV" till 2008 – that would raise over \$25,000.

The only trouble with swapping Hobart for Adelaide, and then AICSA pulling together to support Hobart in 2008 is that... *well it's so boring, uncomplicated, pedestrian...* when compared to the "*challenges, excitement, drama that will be Fantasy IV*". But it is a truth, *universally accepted*, that an IV cannot be successful without the support of its local choirs, and sticking to that truth is probably why IV's are still around today. Boring? – Yep. Uncomplicated? – Yep. Pedestrian? – Yep. Still here over FIFTY YEARS LATER? – You betcha!!!!

"A FRESHER IV CAROL"

as performed at the CIV revue by Kit Senior to the tune of *The Twelve Days of Christmas*

There are 18 verses, one for each year of my life, just to make you all feel very old...

It's my first year at IV and what is there to see,
For a poor scared fresher like me?

1. A poor scared fresher like me
2. Two tenors poncing
3. Three altos droning
4. Four flat sopranos
5. Five jugs of beer... each
6. Six basses farting (8vb)
7. Seven tit and bum jokes
8. Eight pedantic whingers ("Ah, Jonathan, I think you'll find this C# is actually a Db!")
9. Nine piss-weak showers
10. Ten calls to order ("LADIES AND GENTLEMEN!")
11. Eleven games of f***ing Bartok!
12. Twelve juicy rumours
13. Thirteen wizard cloaks
14. Fourteen shitty meals
15. Fifteen awful jokes ("Umm, so the new slave rocks up right...")
16. Sixteen rough hangovers
17. Seventeen bastards snoring
18. Eighteen "dona eis requiem" [from Monty Python]

comment

Good evening from Canberra.

The distance is not much worse than Perth for Eastern States people. If you can get people in Darwin enthused about hosting it, well, Darwin would surely put the effort into making our "conference" happen there. I remember at the Bazza Nuptial Fest in Canberra in 1998, I met Brian Levison, who goes back a long way in IVs, and he has had experience of living in Darwin.

I know that the choir in Darwin is not an AICSA choir, but does this matter? At Brisbane 93, we had a very small IV choir, and we were augmented by one of Emily's local choirs. They provided about half of the performers on stage. I think the Darwin Chorale would be pleased to participate in a concert with

We don't have anyone local to organise things. In Canberra 96, we had Jill Harding as the concert manager. She was not a chorister, but a student who was studying Concert Management. So, we would need one person in Darwin who can use local knowledge about venues etc. It could be someone at the NTU Music Department, so long as the person always puts the IV's interests first. With modern communications most decisions can be made down south.

Thinking about other places. (I think Darwin should be the first priority), but I think Townsville would have some attractions. It is the home of the Chamber Music Festival that happens in the middle of each year. If the festival doesn't mind a huge choir invading their gig, we would have a large audience in the city. The festival is run by one Theodore Kuchar, an American conductor who

I have heard that Christchurch might be a possibility. New Zealand would be a great place to do some concerts, perhaps in more than one city.

I am also wondering about Asia. Singapore had direct flights from many major Australian cities. It has a brand new concert hall. It has the Singapore Symphony Orchestra. It has a National University, which could provide accommodation. People in cities with a Singapore Tourism Office might see if Singapore would offer the assistance they would give to a conference - it doesn't have to be more expensive than a long trip within Australia.

by Moira Chapman

The next day, reflecting on the Toast, I started to think of all the past I.V. choristers I know, have known or have heard about. There have been a mighty number of these from 54 festivals, ten of which I can claim attendance at and friendships from.

Consequently I felt rather sad that there seems to be no place in the Toast to remember the long-gone but definitely not forgotten. However, if the list was simply expanded to include them, the Toast would become even more unwieldy and boring than it already is.

(a) Get the Festival attendees to list their

"Absent Friends" names the day before the Dinner so that the list could be more easily prepared plus at the dinner ask for remembrance of all past choristers;

or
(b) no name lists, just a short speech about IV friendships then ask those present to privately remember their personal absent friends.

Footnote (by Andrew Howell)
Several years ago, I gave the Toast to Absent Friends at an inter-choral occasion (Cherubfest 97?). The list I was given contained many, many hundreds of names. Faced with a brief pause for each name, which would drag the toast out for at least twenty minutes, or reading the names out so quickly that any meaning was lost, I chose instead to reduce the list to just those directly relevant to MonUCS (being a MonUCS anniversary). I was later subjected to some major

verbal abuse by some of those present, and by email for several days afterwards, by people who insisted that all names should have been read out. Several theories were thrashed out at the time on Choral-Net, but the toast has not changed its format for many years.

So - what to do: read through a list so quickly we cannot reflect; give each name suitable pause and wind up with a lengthy speech; or could there be some qualification required to be on the list?

Moira and I discussed this at CIV. We do not offer any solution, and I also point out that perhaps it should NOT change. We simply ask "Is this the format we want for the Toast to Absent Friends?" and hope this generates some discussion which may assist the Absent Friends toast being the most meaningful it can be.

societies

AUCS

Conductor: Peter Kelsall

Adelaide University Choral Society
www.aucs.org.au

Mascot: Audrey the Auk

Established 1960

Rehearsals: Wednesdays 7-9.30pm, Hughes Lecture Theatre, Adelaide University

Next concert: September 20th 8pm, St Francis Xavier's Cathedral, Adelaide and September 21st 2pm, Our Lady of Victory, Glenelg.

'The Ninth Hour' - contemporary sacred music including Duruflé, Tavener, Messiaen, Lauridsen, and a commissioned work by Bruce Stewart

C/- Clubs' Association
Adelaide University
SA 5005

Contact: Emily 0413 380 699

President: Elsie Mann Vice President: Emily Heylen Secretary: Annalise Gehling Treasurer: Tom Byrt
Librarian: Jane Emmett Concert Manager: Tim Dunstone Social Secretaries: Jim Partington, Andrew Wilkins
Publicity: Kate Bywaters, Andrew Lloyd Fundraising: Mark Egelstaff, Erin McKenzie Fresher Rep: Henry Cartledge
Website: Michael Gehling Skwauc Editor: Jonathan Webb Morals Officer: Phoebe Vivian

Since the last edition, AUCSters have been happily entertained with many exciting activities. Our final concert for 2002 was Christmas @ Pilgrim. A small choir of about 30 singers performed in this concert containing works by Lauridsen, Pachelbel, Duruflé, Hassler, Bruckner, Victoria and Rachmaninoff. A recovery camp for 2002 was held during December at Port Elliot. This camp was a great success and involved all normal camp activities (pub night and revue) without the rehearsals. Instead choristers entertained themselves by lying on the beach all day and getting rather burnt (except for those who took up massaging with sunscreen. Mmmm). It was a great way to finish the year.

Our first concert for 2003 was held in May. The program consisted of the 'title' piece - Haydn's *Mass in Time of*

War and Bach's Cantata No 80 - *Ein Feste Burg is unser Gott*. AUCS was accompanied by the largest AUCestra employed in memory. Audience members were very impressed with our performance and we received very positive feedback. We also plan to have CDs of this concert to sell to members and friends very soon.

Very soon AUCS will be involved in an exciting collaboration with the Adelaide Philharmonia Chorus and the Adelaide Symphony Orchestra in their Ultimate Symphonic Spectacular concert. Although we will only be performing in a small part of the concert we hope that this concert will provide an opportunity to create alliances with groups in Adelaide. The concert also provides AUCS with an opportunity to sing old favourites: *O Fortuna* from Carl Orff's *Carmina*

Burana, Tchaikovsky's *1812 Overture* and Borodin's *Polovtsian Dances*.

On the social side, weekly dinners before rehearsals and coffees (/beers) after rehearsals have been well attended. Camps have been enjoyed by all and as always, provide an excellent opportunity to consolidate music for upcoming concerts as well as an opportunity to get to know each other that little bit better! Many thanks must go to Brendon Kelly whose efforts in the kitchen for every camp I can remember are appreciated by all and help to make camp so much more enjoyable. The 2003 Pubcrawl explored Adelaide's southern pubs and finished visiting our friends at the Bar on Gouger.

Many thanks must go to the Committees of 2002 and 2003 for their fantastic efforts and enthusiasm that help keep AUCS ticking along. *Elsie Mann*



AUCS are nice! AUCS are nice! And if you say we're not we'll poke our tongues out, so there!



The FUCS PJ's team, er, consumes its potion, while traumatised AUCS and MonUCS look on. Larissa, Ximena, Tom, Emily, Dumb and Dumber.

societies

Next concert: October 11 8pm, Malvern Uniting Church
Combined with Hills Choral Society, conducted by Christie Anderson
Vivaldi *Gloria*, Haydn *Missa Brevis*

President: Craig Turner Vice President: Jenny Larter Treasurer: Heather Calder Librarian: Cecilia Tudo
Concert Manager: Tim Dunstone Social Secretary: Ange Randall Publicity: Fiona O'Connor, Melinda Salmon
Fundraising: Greg Read Fresher Reps: Brett Cranswick, Alice Morgan, Heather Calder Webmasters: Ange Randall,
Craig Turner Chorus Interruptus Editors: Fiona O'Connor, Jo Clarke Morals Officer: Tanya Keppel

Festival this year or next year. Former AUCS Bass Michael Flaherty slaved to produce a four part edition of the songs from this cult movie for a FUCS production he directed in 1999. It's entirely possible Michael didn't know what he was letting himself in for when he agreed to write it, but he stuck at it and produced a well done and memorable program and concert. We're considering running a new production drawing on his work and capitalising on the publicity of the Feast Festival. If we do go ahead with it this year it will be run separate to standard FUCS rehearsals and advertised on choral-announce.

Craig Turner

"I'm not that drunk, but it never pays to be too careful."

Cecilia

MonUCS

Next concert: 3rd October 8pm & 5th October 2.30pm,
Australian Centre for the Moving Image, Federation Square, Melbourne
'O Fortuna' and 'Fortune Plango' from Orff *Carmina Burana*, 'Dies Irae' from Verdi
Requiem, Hopkins *Past Life Melodies*, Barber *Agnus Dei*, Beethoven *Choral Fantasy*,
Vine *Mythologia* (excerpts), Grandige *Hush*, *Waltzing Matilda* arr. Phillip, Leek *Ngana*

President: Clare Hughes Vice President: Suelyn Fernandes Secretary: Erin Hempenstall Treasurer: Jarra Moore
Librarian: Gemma Karpathiou Concert Manager: Tracy Emery Publicity: Nicole Hunt Fundraising: Maria Mastwyk
IPP: Toby Seidel Archivist: Tim Long Assistant Librarian: Danielle Sleep

societies

MonUCS (continued)

Greetings fellow choristers! Well, for those of us who went to Canberra IV and are still recovering, we had a fabulous time, especially our freshers. Hopefully that will get more MonUCS to come to Perth IV next February, which sounds like it's going to be fantastic. Our AGM is coming up on August 5th, so in the next edition we can tell you who's doing what.

Our Fantasia concert, scheduled for the Australian Centre for the Moving Image at Federation Square in the first weekend of October should be heaps of fun and rehearsals are coming along nicely. We have our camp August 15th-17th and Annual Dinner on September 6th coming up too. Then, on December

6th, we will be doing Gospel repertoire, which should be another fun choral experience for us.

Next year should be a bumper year for MonUCS, with Melbourne IV drawing closer and some fantastic concerts lined up. But you'll have to wait until the next edition for those exact details; we're going to tease you a little bit longer. Then of course there's our Christmas Camp from November 21st-23rd, and the usual carolling season mayhem coming up. We also have our usual social events like pub after rehearsal. So as you can see, MonUCS is keeping busy and having fun. Look forward to seeing you all in Perth.

Gemma Karpathiou



MonUCS - still smiling despite it all. Larissa follows Jocelyn in the Presidents' Pyjamas at CIV.

MUCS

Conductor: Andrew Wailes
Assistant Conductor: Sarah Chan

Melbourne University Choral Society
www.mucs.aicsa.org.au

Rehearsals: Wednesdays 6.45-9.30pm, West Hall, St. Mary's College, University of Melbourne

Established 1939

Next concert: Daffodil Day Concert, August 29th 8.00pm
St Patrick's Cathedral, Albert Street, East Melbourne
Mozart Requiem

Box 51, Union House
University of Melbourne
VIC 3010

Contact: Kirsten 0401 040 040

President: Kirsten Campbell Secretary: Steve Kambouris Treasurer: Tamara Paravicini Librarian: Kim Asher
Concert Managers: Brad Dean, Sarah Chan, Rohan Wilksch (yes, we know there are three!!!!) Camp Officers: Hamish Taylor, Ewan Campbell Social Secretaries: Vanessa B. Baylen, Daniel Kilby Publicity: Shaan Pawley, Esther O'Rourke-de Graaf
Fundraising: Andrew Finegan SCUM Editors: Esther O'Rourke-de Graaf, Andrew "Elfling" MacKinlay, Ruairidh Atkins
General Assistant: Catherine Burke Morals Officer: May Jasper Archivist: Carla Dunn

The past eighteen months have been busy and vibrant ones for MUCS: musically, financially and socially. Collaborating with leading Melbourne choirs and orchestras for a number of concerts has cemented our reputation for consistently delivering professional performances while also providing the club with a healthy bank balance. This has placed us in a strong position to plan for the upcoming year.

The highlight of 2002 for many members was an enormous production of *Carmina Burana*, with performances in

both Geelong and Melbourne. MUCS launched a recruiting drive at the beginning of semester two, using recordings of 'O Fortuna' in the halls of the Student Union to attract new members. Fortunately, many of these members stayed after Carmina, and have joined the regular core of MUCS. More than 300 performers were on stage for the two performances, with over half of them being members of MUCS.

MUCS reconvened in 2003 with much excitement to prepare for a massive performance of Mahler's second sym-

phony *Resurrection* and Brahms' *Schicksalslied* in conjunction with the Victorian College of the Arts Symphony Orchestra. This performance, conducted by the VCA's Marco van Pagee as part of the college C&C Rigg Bequest Concert, was both musically and financially rewarding. MUCS received accolades from critics, the conductor and senior VCA and Melbourne University academics. Consequently, the VCA has expressed its interest in working with MUCS in the future. Discussions are currently underway regarding repertoire for 2004.

Photo: Trina Mell

President: Geoff Bell Secretary: Catherine O'Keeffe Treasurer: Lee Owens Librarians: Brenda Scully, Judith Rostron,
Anne Goodwin Concert Manager: Imke Woltmann Membership Secretary: Mark Hicks Publicity: Blanche Ling
Social Secretary: Dennis Lewis-Enright Webmaster: Geoff Bell Webchick: Blanche Ling AICSA Liaison: Geoff Hicks

societies

MUS (continued)

There have been some major changes at MUS over the last few years.

MUS does five gigs a year with the Australian Pops Orchestra in the Sydney Opera House in conjunction with Willoughby Symphony Choir. There are three spin-offs from this work:

(a) this is paid work at a commercial rate per performance plus a commission on ticket sales made through the choir; we find, as a result, that there is no need for lamington drives, chocolate sales, raffles, Christmas carolling, nor the need to seek extensive sponsorship in order to support the (usual) loss on staging concerts of the more customary "serious" music;

(b) membership in the choir has now passed the 200 mark for 2003, a remarkable increase from the 40-odd of just three years ago; members disappear and reappear during the year depending on the program for the forthcoming event, some preferring the style of the popular AusPops themes and others opting for the traditional modes of historical eras; (c) working up the AusPops programs is done in a rush with considerable uncertainty of cues, tempos, lighting, and legibility of scores; the Musical Director of MUS, Margot McLaughlin, has hammered us consistently in the past two years with "think on your feet" and the result is a choir of remarkable resource-

fulness and flexibility.

In early February the choir is presented with the rehearsal schedule for the year, with each Monday night allocated to specific preparation. In 2003 we prepared for two major campus concerts amongst the AusPops work, a Messiah at Easter and a Vaughan Williams-Durufle-Britten program in September. With the increased membership, we easily field a choir of 100+ for each engagement.

The dramatic increase in size has been accompanied by complications in management. We can recommend the services of the Arts Law Centre of Australia (www.artslaw.com.au) to any of the AICSA choirs.

Geoff Bell

MuscUTS

Conductor: Peter Tsoulos

Music Society of the University of Technology Sydney
www.muscuts.org.au

Rehearsals: Mondays 6.30–9.00pm, The Board Room
Level 3 Tower Building, Broadway, City Campus

Established 1991

Next concert: October 26 3pm, Christ Church St Laurence
507 Pitt St, Sydney
Pärt *Berliner Messe* and other works.

C/- Activities Centre
PO Box 3210 Broadway
NSW 2007

Contact: Lisa 0418 689 967

President: Lisa Kyiet Secretary: Matt Dalton Treasurer: Frances Barry Orchestra/Choir Liaison: Daniel Kenny

The year for MuscUTS began with a 20-minute performance of songbook and similar songs on UTS's Orientation Day. We had a couple of rehearsals previously and were well prepared for the interesting situation of being on stage with a microphone and 60's music blaring in the background! Orientation Day, traditionally our biggest form of advertising, turned out to be disappointing this year as we were strategically placed (by the Union) between the Muslim Society and Liberal Society stands. With all the anti war sentiment at the time, I really felt that this affected the number of people who dared to approach our stand!

Our first formal concert this year was held at the beginning of June with the MuscUTS orchestra. We performed a program loosely based around the royal

theme with the orchestra performing the 'Music for the Royal Fireworks', the choir performing 3 a cappella royal pieces and a joint performance of 'King Arthur' by Purcell. 'King Arthur' was a challenging score, as we required a harpsichord and viola de gamba, both of which were played by excellent musicians. The concert was extremely well attended for MuscUTS concert - there were about 60 people in the audience and the general quality of the music was reasonable.

This semester we will be performing the *Berliner Messe* by Arvo Pärt which is proving to be a beautiful 'crunchy' piece of music. There are quite a few members of the choir at the moment and I hope this continues to the performance of the concert.

Lisa Kyiet



Photo: Mark Tearle

PUCSters Mark Tearle and Shiv Hicks glam it up at the Academic Dinner in Canberra

societies

PUCS (continued)

That is most of our year in a nutshell. We have of course had a fantastic camp (mental note, champagne & vodka don't mix), and have another one coming up soon. We are also in the middle of planning for our annual dinner, which will involve shiny frocks and much merriment as per usual. Despite the hectic nature of PUCS and the way things started, it has really been a great year thus far. Everyone has played a part. We have had a chorister very patiently assist us with French pronunciation lessons – hopefully his face will unscrew soon. Our accompanist broke with past traditions staying for

a whole rehearsal camp & performing multiple revue acts. This is a change from the norm, because the acts displayed real talent. The new committee members have also mucked in and taken to their new roles, even though in some cases they have had some catching up to do. The whole group has supported me fully. I did of course threaten to kill anyone else who even thinks of leaving or missing a meeting. I have Italian Heritage and I am a Soprano, so obviously I am to be taken very seriously. Lastly, I have to mention our Conductor Sarah Penn, who has worked extremely hard leading the choir

and also provided some fantastic marketing contacts. One carton of beer equals one fantastic poster.

All that's left for me to do is to try and finish off the year keeping our profitable concert plan in tact. I do of course have a little dream of PUCS performing in a massive concert with brass bands, horses and tap dancers – Olympics style. I don't think it will happen this year (damn that conservative committee), but a President can dream.

Happy choralling everyone.

Michelle John

QUMS

Conductor: Natasha Kalous

Mascot: The QUMS Banana

Rehearsals: Wednesdays 7-9.30pm, 6.15-6.45pm musicianship classes most weeks
Goddard Building (Bldg 8) room I39 at University of Queensland St. Lucia campus

Next concert: October 25 7.30pm, All Hallows, Brisbane
Contemporary Australian music

Queensland University Musical Society
www.qums.aicsa.org.au

Established 1912

c/- Clubs and Societies
UQ Student Union
University of Queensland, QLD 4072

Contact: Cameron 0421 282 127

President: Cameron Meiklejohn Vice President: Maggie Maersk-Moeller Secretary: Sorelle Doherty Treasurer: Tyrone Burke
Librarian: Susan Jane Harris Concert Manager: Maggie's Evil Twin Social Secretary: Sally Lee Camp Officer: Paul Kennedy
Publicity Officer: Horst Joachim Schirra Fundraising Officer: Sarah Cole New Member Reps: Em Martens, Errin Rodger
Webmanglers: Rob and Horst's Evil Twins BP Editor: Rob Kearey General Assistant: Babs Fiala IPP: Mikel Duke

Last year QUMS celebrated its 90th anniversary. To mark this we held a microfest in September 2002. At this occasion we performed *Carmina Burana* in the City Hall with the Brisbane Philharmonic Orchestra and Berrinba East Primary School Choir. The festival also included QUMS annual dinner and other fabulous social activities (including a visit to Brisbane's fantastic German Club).

The next QUMS concert was a Christmas concert held in conjunction with Liederkrantz, the choir of the German Club. The concert was good and a great time was had by all, especially after at the PCP the VERY old skittle lane in the German Club was put to good use.

2003 got off to a good start with record breaking recruitment numbers in O-week. Our first performance this year

was at the UQ Commencement Ceremony, in joined effort with the School of

Music Choirs. The performance of world music was confidently led by Dr Richard

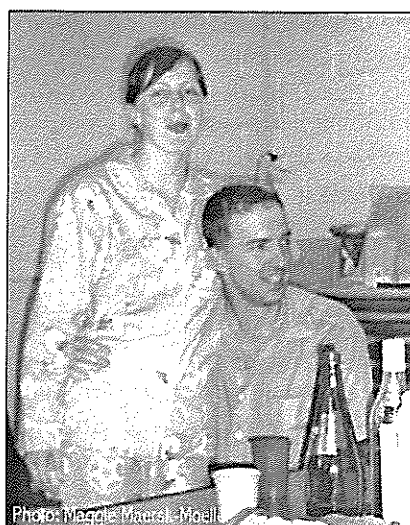


Photo: Maggie Maersk-Moeller

QUMsters Sorelle and Cameron. PJ's and empty bottles; must be a choral camp...



Photo: Sarah Chan

Convenors of a feather... Joel Mendelson and Sarah Chan at the CIV Academic Dinner

For Anzac Day we had the pleasure of singing at the TocH midnight service, an effort for which QUMS was highly commended, especially since there had been quite a few mix-ups within TocH.

In October this year we will be per-

forming a concert made up of contemporary Australian music (by Matthew Orlovich, Steven Leek, Tim Passmore, Bruce Stewart, Paul Stanhope and Ian Grandage). This concert will also see the debut for our current conductor Natasha Kalous.

Maggie Maersk-Moeller



The ROCS team (Ewan Campbell and Tony "Stretch" Crowley) disgusts onlookers during the PJ's.

President: Glenn Ross Vice-President: Peter Liakatos Treasurer: Tony "Stretch" Crowley

Future performances for ROCS this year include a concert of Disney songs in conjunction with the RMIT Stage Band, and in December, we are planning to do the Faure *Requiem*, hopefully in conjunction with a student orchestra from Melbourne University. *Sarah Chan*

Sarah

societies

SCUNA

Conductor: Jonathan Powles
Assistant Conductor: Matthew Stuckings

Australian National University Choral Society
www.scuna.aicsa.org.au

Mascot: Solomon (the Rubber Chicken)

Established 1963

Rehearsals: Wednesdays 7-9:30pm, Manning Clark Lecture Theatre 2, ANU

G.P.O. Box 2593
Canberra ACT 2601

Next concert: September 26, Albert Hall
Mozart *Great Mass in C Minor*

Contact: Caroline 0401 519 996

President: Caroline Woolias Secretary: Emina Subasic Treasurer: Alex Stock Librarian: Ingrid Bean Concert Manager: Conrad Canterford Camp Officer: Eric TF Bat Publicity: Cyndy Kelchner OYEZ Editor: Shelby Canterford New Member Rep: Brendan Hawke IPP: Gerrie Titulaer Ordinary Committee Members (OCM's): Dylan Muir, Dominic McKenna, Charis OCM for 40th Birthday: Jay Lautenbach Webmaster: Dave Young

For the second year in a row SCUNA started 2002 year with a new Conductor, Jonathan Powles (Head of the Department of Musicology at the ANU). We also decided to appoint an Assistant Conductor as a fallback (in case we were third time unlucky!) and we selected Matt Stuckings who is studying conducting at the ANU. Fortunately both Jonathan and Matt appear to have survived the last year and a half and have been very popular with the choir; we are looking forward to them both continuing for the foreseeable future.

Our first two 2002 concerts were cheap (by design!) and successful musically. Our final concert, although enjoyable (Stravinsky, Bruckner and the premiere of *Prayer*, written by our conductor Jonathan Powles for SCUNA SSAA and one of our sopranos, Dylan Muir, as soloist) was poorly attended and ended up costing SCUNA a 5-figure sum. This was what they call a 'learning experience' and has obviously placed limits on us this year, although thankfully we were in a financial position to deal with such a loss.

2003 saw SCUNA start the year with a majority student executive (including a student president!) and a big focus on student recruitment and *retention*. We ran a pizza and beer night at our first

performed for the returning members) and appointed 'welcome volunteers' to assist the committee in going out of their way to make our new student members feel welcome. We ended up with a membership of around 160, of whom half are ANU students (an extremely good result by SCUNA standards).

Our efforts at student retention worked extremely well initially – we ran a camp which was heavily subsidised for new student members and had the biggest student turn-out to a camp for a long time. Unfortunately, about two weeks before our first major concert in May (of German music featuring Brahms' *Leibeslieder Walzer*) about 30 of our new student members 'dropped out' and we ended up with only 15 students singing in a choir of 72.

Nonetheless, this year has been an improvement for SCUNA from a student-focus point of view, with at least the actual concerts not being held during exam-time (as has happened in the past). We now need to ensure that the last few weeks and/or the first few weeks of a rehearsal period do not happen over busy uni times. It is a

big undertaking to try and make SCUNA a more university-focused choir, and there is some considerable resistance to



Photos: Mark Tearte

Two rare examples of indigenous Canberra wildlife: the world renowned One-Eyed Tuckshop Fairy (left) and Startled Nocturnal SCUNA (right).

this aim within SCUNA (as well as considerable support!), but little by little I think it is starting to happen! A big bolster for us in this direction was, of course, being privileged to host the 54th IV – a very 'studenty' affair which inspired many of our committee members (most of whom had never been to an IV before, myself included) to strive for a SCUNA more in keeping with the AICSA mission statement of "... encourag[ing] and further-[ing] the performance of, and interest in, choral music by Australian tertiary students, through an interchange of ideas and music, and through the discussion of mutual problems."

Caroline Woolias

"The trick is not holding '-men' for too long."

Foetus

rehearsal (rather than the usual wine and cheese), immediately taught the new members *Laudate* (which they then

SUMS

Sydney University Musical Society
www.sums.aicsa.org.au

Established 1878

Box 32 Holme Building
University of Sydney
NSW 2006

Contact: Andy 0418 692 114

societies

Conductor: Ben Macpherson

Rehearsals: Wednesdays 6.30-9.30pm, Bosch Lecture Theatre 4
University of Sydney

Next concert: September 19 & 20, Varbruggen Hall
Combined with Sydney Gay and Lesbian Choir

Rutter *Gloria*, Britten *Choral Dances from 'Gloriana'*, Vaughan Williams
O Clap Your Hands, Grainger *Irish Tune from County Derry*,
 Elgar *Land of Hope and Glory* and of course... *Jerusalem*

President: Andrew Corkill Secretary: Mathew Gramsie Treasurer: Daniel McDonald Librarian: Monica Attalah
Concert Manager: Nadine McDonald Camp Officer: Dave Hiddon Social Secretary: Kylie Thomas Publicity: Taryn Johns
Fundraising: Sooty O Vos Editors: Lauren Hyman & Anna Disney Archivist: Tim Kirk General Assistants: Kanella Sours,
Alice Fraiser IPP: Pip Simpson

SUMS has had a fantastic first semester celebrating our 125th Birthday. Our first concert, Berlioz and Bruckner *Te Deum* in the Sydney Town Hall, had an audience of over 750 people. During the extended break between our first concert and semester two, SUMS had a number of engagements, the most interesting being the opening of the Pugin exhibition at the Powerhouse Museum. Extracts from the first concert set the scene for appreciating the Gothic revival.

The September concert is the first time that SUMS has been able to work with Sydney Gay and Lesbian Choir. This should be an exciting time for both

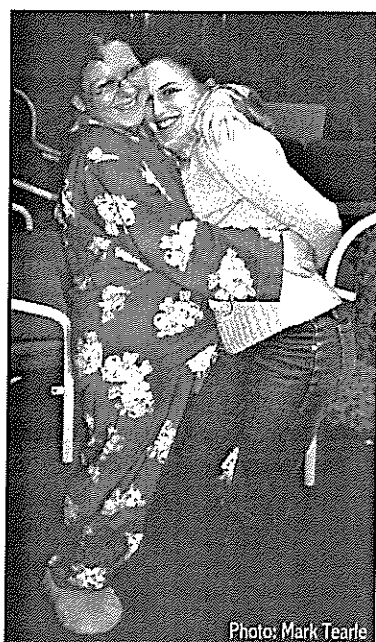
choirs. The Venue for this concert is the recently refurbished Varbruggen Hall. This is the only venue in Sydney which has been designed primarily with choral performances in mind, so it should be an interesting experience. We would love to see interstateers there, so email president@sums.aicsa.org.au and we would be more than happy to organise billeting etc.

SUMS is hosting the post CIV party over the first weekend in October, which is a long weekend for some states. A variety of activities are planned. Friday is a cocktail night, where selections from the SUMS archives will be on display.

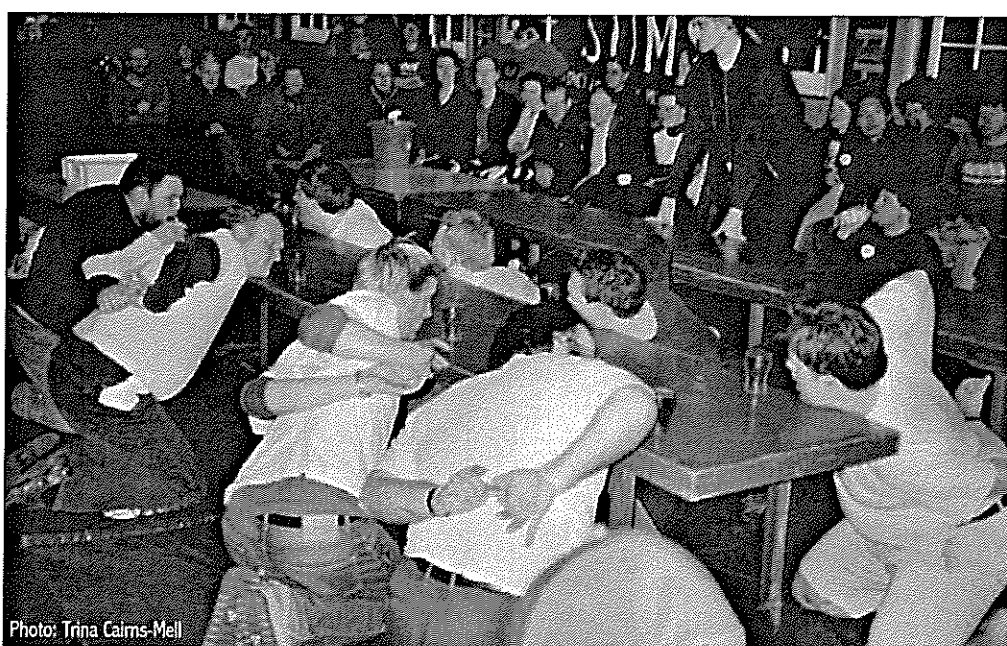
Saturday night features the masquerade ball, and Sunday will be an instant concert where we can relive the memories of SIV singing the Rachmaninoff *Vespers*. The spaces between the major events are packed with more chorister merriment, plus you'll have the chance to explore our lovely Sydney. Register now!

SUMS is doing more to celebrate its birthday, however. We have commissioned a range of silver jewellery, which will be available at the SUMS-fest weekend. Check out pictures on the SUMS website (above).

Andy Corkill



'Sexy PI's-R-Us' - Ayla Erken and Racheline Jackson on CIV camp.



Bizarre choral rituals #129: the competitive consumption of lager via purely optical means.
(SUMS v AUCS men's fours at CIV.)

societies

TUMS

Conductor: Simon Reade

Tasmania University Musical Society
www.tums.aicsa.org.au

Mascot: The Rampant Lion

Established 1973

Rehearsals: Mondays 7.30-9.30pm, Arts Lecture Theatre, TU Sandy Bay Campus

Next concert: August 23rd 8pm, St David's Cathedral, Hobart
Faure *Requiem*, Gorecki *Totus Tuus*, Kay *The Death of Ben Hall*
with the Hobart City Concert Band

Union Building
University of Tasmania
GPO Box 252C
Hobart TAS 7001

Contact: Paul (03) 6221 4555

President: Paul Hubbard Vice President: Robert Kuns Secretary: Renee Badcock Treasurer & Librarian: Michael Kregor
Social Secretary: Rebekah Jacobson General Representative: Howard Oettle

In 2003, TUMS has been slowly building up its choir following a quality not quantity philosophy. After starting the year with the annual TUMS barbeque to welcome new members, we presented a free concert out of the TUMS song book in order to warm up for the year and get our new members involved.

In May, we performed at the conference of the Royal Australian and New Zealand College of Psychiatrists, held in Hobart. This was a great way to look at a slightly different repertoire (particularly the arrangement of Dr. Who), and also to earn a little bit of money for the society.

Four TUMmies went to Canberra IV. This was a great opportunity for members of a small choir (about 20 at a

performance), to perform as part of a much larger group, with a different, bigger sound. Or at least, that was our consolation for coming dead last in the sculling competition. We will do better next year! This was also the occasion on which TUMS says goodbye and thank you to its past President Penelope Stolp, who will go to join SCUNA after touring South America. Penny has put in a great deal of work for TUMS over the last few years, as well as being a regular IVer.

TUMS had a chilly weekend rehearsal camp from 26-27 of July at Camp Conningham, south of Hobart. As well as some intensive rehearsing, this was a great social occasion. This camp was in preparation for our major concert in August. We will be combining with the

Hobart City Band to perform Faure's *Requiem*, as well as pieces by Gorecki and Tasmanian composer, Don Kay. The arrangement of the *Requiem* has been written by our talented conductor and unofficial composer-in-residence, Simon Reade. The concert will be held on August 23, at 8pm in St David's Cathedral Hobart.

Towards the end of the year we will be presenting a concert of contemporary Tasmanian pieces, as well as busking in Salamanca Market, as soon as the weather gets warmer. We rehearse every Monday night in the Arts Lecture Theatre at the University of Tasmania. Rehearsals are from 7.30-9.30 followed by supper.

Paul Hubbard

First week of Canberra IV;
the second sopranos finally
nail a tricky section.

"What happened?"

Jonathan

"We had a walk-through."

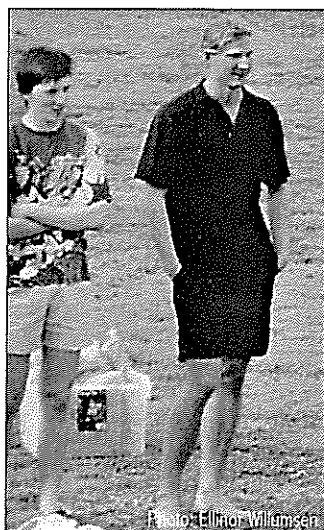
Shelby

"What's a walk-through?"

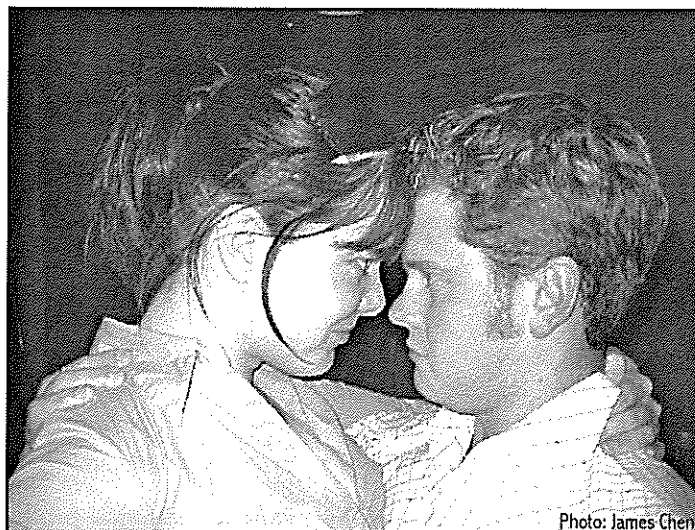
Jonathan

"It's like a run-through, just
real slow."

Trina



TUMS freshers, Paul and Angus,
nonplussed at their virgin PJ's.



Recent ex-TUMmie Penny Stolp looks half the editorial team (Timmy) deep
in the eyes, and finds that there is, in fact, nothing there.

We warmly welcome (almost) anything to Erato! Erarticles on anything that is choral-related and of interest to the national body of University choristers is always well received. Erato has room for concert reviews, articles on different areas of interest, discussion of pending issues in choirs and in AICSA, information about upcoming choral events, and even for the odd personal opinion or



Photo: Mark Tear

See you next time!

perspective.

Society presidents, please continue to submit your reports, together with the information you see printed at the top of each one in this issue. If this is

not updated by you, it will not remain up-to-date in Erato! Photos of your choir at work and play are also nice to have.

Society editors - some choirs forward their own newsletters to other AICSA choirs for their information. This is up to you, but we at Erato are certainly interested. Please send us a copy if you have one spare, and then if there is any content that we would like to 'borrow' we can get in touch!

The content of Erato relies on submissions from you, the readers. If you are reading Erato, then you are the sort of person from whom we would like to receive submissions. We are especially keen to hear from our newer members, but variety, as always, is the spice of life, so BOFs have their place too!

Having highly encouraged you to send us submissions of all sorts, we remind you that Erato is a national

newsletter and so submissions of national interest are more exciting for the other readers. In the society reports you can highlight local aspects of University choral life.

There is room in Erato to acknowledge those people who have contributed greatly to University choral life, but there is no room in Erato for discrimination or defamation of individuals or groups of people. Submissions that are offensive to or critical of individuals are not welcome. Submissions that are critical of Erato or AICSA are welcome.

If you are unsure about the suitability of an erarticle, please submit it to us with your contact details and we can make the decision together!

Deadline for submissions to Erato 90 is **Friday 24th October**. This edition will be printed in November.

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Calling all fertile imaginations

The editorial team has decided to commission a logo for Erato from the AICSA community. Our national newsletter needs an eye-catching and distinctive masthead to adorn its front cover and announce its existence to the world.

We would like to announce an open competition to design the artwork. It needs to be of approximately the same

dimensions as what you see at the top of this edition's front cover, and it needs to contain the text "ERATO". The rest is entirely up to you! Pictorial, ornamental, simple, swanky, or boring-as-all-hell... A few designs from the archives will appear in Erato 90 to encourage an appropriate flow of creative juices within the national choral consciousness.

The closing date will be just after Perth IV in February 2004 - check the next edition for more details. Entries can be on paper or in any readily accessible electronic form. The winning design will be chosen by the editors, purely on the basis of our own impeccable taste, and will appear on the cover of every Erato for as long as we see fit. *Good luck!*

Erato is a publication of the Australian Intervarsity Choral Societies' Association

Views expressed in Erato are not necessarily those of AICSA or any of its representatives. AICSA takes no responsibility for offense taken or injuries sustained as a result of reading Erato. Watch where you're going, wear gloves if prone to papercuts, and *don't read in rehearsals!*