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ERATO

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magazine of the **australian intervarsity choral societies' association**

WORLD'S OLDEST CHICKEN



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EDITORIAL

Hello everybody. Welcome to the ninety-third edition of the infotainment extravaganza that is Erato. Coming only two-and-a-bit months after number 92, this is a perhaps predictably underweight edition, especially considering all the shenanigans that accompany the end of the university year, a fast-approaching intervarsity festival and choral society AGMs happening all over the place. Speaking of which, it is very encouraging to see the amount of 'fresh blood' seeping into choir committees around the country, in particular a number of brand new presidents. AICSA choristers seem to be showing a very wise tendency not to re-elect the same old idiots; certain 250-million strong electorates in other parts of the world could learn well from your example. Not that any outgoing presidents within AICSA have waged silly wars on any axes of anything, or had 86% of people *outside* their electorate want them to quit; in fact, almost *all* AICSA choristers could be generally considered better equipped to govern a superpower than certain US presidents we could mention – based purely on the fact that their IQs are higher than room

temperature (OK, sorry basses).

But enough griping about the depressing state of global political landscape – there is an IV on the way!!! If any of you choristers out there do not understand why that warrants three exclamation marks, then you should be in Melbourne between January 21st and February 6th, 2005. What awaits you is the most exciting, educational, musical (mostly), and memorable (except for the fuzzy bits) fortnight of your life. Give or take. This is what AICSA is all about, so get to page 5 quickly and read all about it. Don't bother reading the rest of the editorial – it's not that interesting anyway.

And it's pretty short too. Just like this Erato. But there's still interesting stuff to read from choirs right across the country, from the crow-eaters to the Apple Isle dwellers. With any luck, if you hang on 'til just after Melbourne IV, the nation's choral consciousness will no doubt be sufficiently stimulated to produce something significantly more substantial, and other long 's' words. And always remember, if you don't like what you see — write something yourself!



Photo: Phoebe Vivian

The Editors, with a hairy hanger-on (Paddy McGee, left) at a recent glitzy choral event.

For now, this is your Erato editors signing off. Smoke us a kipper.

Lou Tunbridge and Jonathan Webb

PRESIDENT'S REPORT

by Tim Dunstone

In the last couple of months since the last edition of Erato, the AICSA executive committee has started work. It has been a hectic several months but much has been achieved in these early stages.

The first stage was for the AICSA executive was to make a thorough assessment of the association and review actions identified at past meetings. The executive has identified several areas where the association can improve. These include the association's structure and administration, its relationships with other artistic organisations, the initiation of service awards, the smooth and efficient running of our annual council meetings, the facilitation of communication between Societies, and the investigation of some ongoing issues relating to the operation of Intersociety Festivals. There are many actions and operations that the association can pursue, but there is limited time available in the lives of the volunteers that diligently and enthusiastically serve our association. Therefore the next stage for the executive committee is now to prioritise the actions and operations that need to be conducted.

The executive committee has accomplished several aims. Some time has been consumed by the administration involved in handing over from the past executive committees. For example, until July this year there were multiple bank accounts under the association's name remaining from past executive committees in different cities. These have now all been merged into the one account. I would like to thank those members of past executive committees for their assistance with this task.

The executive has also started work in several other administrative areas. For example, the AICSA guide book for intervarsity festival planning has been circulated to current operating festival organising committees. There has been productive communication between AICSA and future festivals committees, including the Melbourne IV 2005 committee, the Adelaide IV 2006 committee and the Brisbane IV 2007 steering committee. The AICSA executive has also started to consider and discuss the possibilities for the Intersociety Festival in 2008.

The AICSA executive committee has

compiled a membership pack for current member societies and potential new member choirs to inform and aid the societies in their communication with outside organisations as well as with AICSA and the other AICSA societies. It outlines the services that AICSA provides and the responsibilities to AICSA of its member choirs. This document will hopefully aid new society committees with their understanding of AICSA and the national choral scene, and at the same time enhance the relationship between AICSA member societies. These membership packs will be sent out with membership invoices to current member choirs shortly.

Whilst on the topic of AICSA membership, I am pleased to report that the total amount of AICSA membership fees collected last financial year was the greatest amount ever collected! This is not because of an increase in fees, in fact the AICSA membership fee has not been increased since AICSA's inception in 1972. It is because of three reasons. Firstly, since 2001 there have been more AICSA choirs than ever before; secondly, all the societies have been in a

sound enough financial position to be able to pay their membership fees; finally, it is because overall the societies are paying increasing amounts. AICSA membership fees depend on the number of choristers in each choir, and so an increase in the fees that choirs are paying reflects an increase in the number of choristers in AICSA choirs. This is an excellent reflection on the state of the association and its member choirs. It clearly shows that overall the societies are increasing in number, increasing in financial stability and have increasing numbers of choristers singing. The only disappointing part is that the membership fees, despite the increase, still do not cover the costs of the association. This situation has been relieved slightly by the introduction of the Festival Attendee Registration Contribution (FARC), however this also does not totally cover the costs of the association, and the executive committee welcomes any ideas on this situation.

Still on the topic of AICSA membership, affiliation with AICSA is in growing demand. I believe this is because the association offers excellent services (such as our email system, our music lending catalogue and most importantly the opportunity for choristers in

AICSA choirs to attend IVs). There have been several enquires from different University choirs to join AICSA, and the executive committee has approached several new University choirs around the country about joining AICSA. Each time the suggestion has been positively received and several choirs have expressed interest. There will be at least one new choir proposed for membership to AICSA at the Intervarsity in Melbourne, which is very exciting.

In the last couple of months I have been in contact with all the society Presidents (or representatives from the AICSA choirs) by email and / or telephone. I have even had the opportunity to visit many AICSA choirs for official functions and events. I have found in my discussions that all the AICSA choirs have their local issues, which are quite varied from choir to choir. Some of these issues have been reported on in each of the individual Society reports in Erato over the course of this year. However, overall the Societies are in excellent shape and continue to be well managed. I have been impressed by the enthusiasm, loyalty and dedication of the committee members from each of the choirs. I commend each of them for volunteering their

time. Furthermore I would like to congratulate and thank those newly elected to society committees. The time and commitment of our volunteer committee members is a remarkable and commendable service, which doesn't always receive the appreciation that it deserves. If you are a member of an AICSA choir, then I urge you to take a minute to thank a society, festival or AICSA committee member (as I have done) for volunteering their time and skills, and commend their good work that they selflessly donate to our societies.

Finally I would like to take this opportunity to thank the Erato Editors for producing what I am sure will be yet another fine edition. Over the last couple of years, Erato has been produced reliably and consistently three times per year. This is a feat that has not been achieved very often in recent years. I know the Erato co-editor, Jonathan Webb, often states that a strong newsletter reflects a strong association. If this is true, then AICSA is as strong as it has ever been in the last fifteen years.

I look forward to seeing many of you in Melbourne in January for the 56th Intervarsity Choral Festival.

COVER STORY: MILESTONE FOR CELEBRITY POULTRY!

In one of the most star-studded seen in Melbourne this year, a remarkable chicken celebrated his 40th birthday recently. The bird, known as Peter to his friends, would not comment on the secret to his longevity as he celebrated in style at an enormous party, replete with lengthy celebrity rollcall. As shown on the cover, the glamorous hotel heiress and heir Heloise and Ciaran Hilton were present (top left) as was film director Mel Scorsese, who was tolerant while badgered by a drunken gatecrasher (bottom left). Highly respected singer James Sebastian also dropped in, and took an obvious shine to sultry

newsreader SJ Sully (bottom right) while fashion designer Tam Armani showed off an eye-catching pair of oriental retro-chic pants. These were not just the sort of people who are cool — these were the sort of people who decide what cool is; the faux-smoking trio shown below sizzled the night away on the dance floor, while celebrity spiritual healer Doctor Damien (below right) reportedly made off with somebody else's accessories.

The celebrations were snapped exclusively for Erato by our entertainment industry insider Louie the Fly, who has been rumoured in the past to have a close connection with the chicken himself. Peter, pictured on the cover (top centre), apparently enjoyed the evening immensely and was said to be extremely flattered when a young partygoer declared that his drumsticks were 'not bad at all' for a bird his age.



CHOIR CAPTURES THE MATURE DVORÁK

by W.L. Hoffmann, published in *The Canberra Times* on 20th October

**SCUNA conducted by Jonathan Powles
St Andrew's Church, 16th October**

"THIS rewarding choral concert offered a unique opportunity to hear and enjoy Dvorák's *Mass in D*, an exceedingly fine work of his maturity and his only setting of the mass. It was composed to a commission during 1887, when he was at the threshold of the final years of his creative life.

It is not conceived on a grand scale, but is music of a warm intimacy and a deep sincerity, using the simplest of means - a choir with four soloists and organ accompaniment. Happily, it received a realisation on this occasion that effectively balanced moments of almost passionate expression with an

underlying feeling of a warm and heartfelt lyricism.

The joyous opening of the Gloria was confidently projected, while the variations of expression in the demanding Credo were nicely shaded and balanced. And (sic) the tonal shading in the lovely Donna (sic) Nobis Pacem brought the performance to a quite moving conclusion.

The four soloists Catriona DeVere (soprano), Jenny Sawyer (mezzo), Michael Honeyman (tenor) and Chris Berensten (baritone) were a pleasingly balanced quartet, while the organ accompaniment provided by Peter Young was, as always, excellently modulated and supportive.

The second work was the Requiem by

the English composer of the mid-20th century, Herbert Howells. This non-liturgical six-movement work is music of intense feeling, and being for a capella choir with soloists it makes considerable demands on the performers. But again singers and conductor rose to the challenge to provide another satisfying realisation that in its own but very different way made an excellent foil for Dvorák."

"...an underlying feeling of warm and heartfelt lyricism"

ACRONYM CITY: AICSA AND ANCA EXPLAINED

by Tim Dunstone, President of Some-Choral-Acronym-Or-Other

AICSA is the Australian Intersociety Choral Societies' Association and was formed in 1972 as an association for University choirs. ANCA is the Australian National Choral Association and was formed much more recently from the amalgamation of several associations; ANCA is the association for all Australian choirs.

AICSA has several benefits to membership, most notably the opportunity for member choirs and their choristers to participate in the annual Australian Intersociety Choral Festival - the intersociety festival in Melbourne next year will be the 56th such annual festival. Other advantages include the hire of music scores between AICSA member choirs for the cost of postage. AICSA maintains and administers the catalogue of music scores held by AICSA member choirs and supplies copies of the catalogue free of charge to its member choirs. AICSA also offers a unified email system and centralised committee discussion lists for its member choirs, festival organising committees and its own governing council. It also provides a national email announce list and a discussion list for all university choristers. In addition, AICSA achieves its main aim of facilitating communication between its choristers, the societies and the festival organising committees by producing three editions per annum of the

marvellous (aw, shucks - Ed.) newsletter entitled *Erato*, the ninety-third edition of which you are currently reading. AICSA often acts as an advisory body to its member choirs and to the festival organising committees, and in fact this was one of the main reasons for founding AICSA.

ANCA is quite a different association, but with some similarities. Because it is an association for all choirs, its membership base is much greater and broader. This means that the services it provides are less specific to the needs of university choirs, but some of its services are very valuable to all choirs. ANCA also runs a national festival once every two years, called *Choralfest*, the fourth of which was held this year in Adelaide. ANCA offers professional development sessions in each state (mainly aimed at conductors and musical directors of auditioned school choirs). ANCA also produces a newsletter entitled *Sing Out*, and you may have noticed articles about Melbourne IV and AICSA in the last couple editions. However, the greatest service that ANCA provides is a limited public liability insurance policy and a separate limited personal accident insurance policy. Membership to ANCA (either personal or choir membership) can be highly recommended even if simply for the purpose of insurance.

Both AICSA and ANCA have, but rarely exercise, the ability to act as a representative association of choirs. AICSA and ANCA both host websites with re-directions and information for their respective member choirs. AICSA membership fees are \$3 per member and run to the financial year. ANCA membership fees are \$97 for choirs (including insurance) and run to the calendar year. So now is an excellent time for you or your choir to join ANCA.

Both associations are growing in membership, and enjoy excellent interactions and mutual respect. The ANCA President, Trevor Jones, also happens to be the conductor of MonUCS, and the AICSA President, me, also happens to be a member of the ANCA SA Branch committee. Many AICSA choristers over the years have sung in ANCA's National Youth Choir of Australia (NYCA), which is ANCA's flagship choir.

I hope this clarifies some of the differences between AICSA and ANCA and reinforces some of the similarities. This article was requested by a member of an AICSA choir with the aim of reducing confusion about the two choral associations and the services they provide. Should you require any more information please contact me using the contact information on the back page of *Erato*.

MELBOURNE IV 2005

a last-minute update on the exceedingly imminent event by its eminent convenor, Sarah Chan

IMPORTANT DATES

Melbourne IV:

Friday 21 January – 6 February 2005
Theme: "Music: the Fifth Element"

Camp:

Saturday 22 January – Thursday 27 February
Rawson Village

Concert 1:

Saturday 29 January

Academic Dinner:

Tuesday 1 February
Atlantic South Wharf, on the Yarra River

Concert 2:

Saturday 5 February

REGISTRATION

It's not too late to register for Melbourne IV! With 195 registrants as of the end of November, MIV is looking set to be a *HUGE* fortnight of fun and fantastic music. You can register online at www.miv.aicsa.org.au, or download, print, fill out and post your registration form.

Registration (post-early bird rate):	\$110
Camp:	\$190/230 (conc/full)
Academic dinner:	\$65

CONCERTS

Concert 1

Saturday 29 January, BMW Edge,
Federation Square
Conductor: Richard Swann
Howells' *Requiem*
Stanford *Magnificat*
Part *Magnificat*
David Cassat *Flesh to Stone*

A stunning programme of heavenly music, completely a cappella, spanning centuries and continents. The major work for this concert is Herbert Howells' *Requiem*. Written in 1932, this haunting work with its soaring harmonies and complex vocal textures is an intensely moving exposition of grief and loss. Other works on the programme include the Stanford *Magnificat* for double choir, Arvo Pärt's *Magnificat*, and the world premiere of a work commissioned for Melbourne IV by Canberra composer David Cassat. The setting for this performance will be the glass-walled surrounds of BMW Edge, Federation Square's new and exciting concert venue overlooking the Yarra. A *cappella* choral specialist Dr Richard Swann will be both chorusmaster and conductor for this concert.

Concert 2

Saturday 5 February, Melbourne Town Hall
Conductor: Jonathan Grieves-Smith
Kodaly *Missa Brevis*
Bruckner *Mass in E Minor*



**56th Intervarsity
Choral Festival
MELBOURNE 2005**

We are extremely excited to announce that the second Festival concert will be a free concert in the historic surrounds of the Melbourne Town Hall. Performing Kodály's *Missa Brevis* and Bruckner's scrumptious *Mass in E Minor* with a chamber wind & brass orchestra, we will be making use of some of Melbourne's premier musicians, as well as one of the biggest pipe organs in the Southern Hemisphere. A concert aimed at communities and new choral audiences, it's sure to be one to remember! Our chorusmaster and conductor for this programme will be the well-known Melbourne choral conductor Jonathan Grieves-Smith.

This performance is presented with the generous support of Independent Classics.

SOCIAL HIGHLIGHTS

Opening pub night

Friday 21 January, The Castle Hotel
Cnr Arden and Wreckyn St, North Melbourne

Camp theme party: "Some like it Hot!"

Saturday 22 January

The MonUCS Soprano Aria Competition for Tenors and Basses

Thursday 27 January
Men of IV, here's your chance to dress in drag, sing inappropriate songs and compete for death and glory in this unique Melbourne event! Everyone else, here's your chance to spectate and ridicule (or just watch and laugh). A night unlike any other.



Photo: virtualaustralia.com

Aaah, scenic Melbourne. Like it? *Get yourself along to IV!!!!*

MELBOURNE IV 2005

(Continued from page 5)

Post-Concert Party 1

Saturday 29 January, Melbourne Rowing Club

Party all night on the banks of the Yarra at this great location, with superb upstairs river views, DJ and our own MIV Table to keep you lubricated for all the dancing and other fun activities!

Academic Dinner

Tuesday 1 February, Atlantic South Wharf
This stylish and scenic venue situated right on the water was the site of the (in)famous

2002 Cherubfest Ball. Now IV choristers return for the fabulous MIV2005 Academic Dinner! With a three-course ModOz menu, DJ and drinks all night, this will be an event to remember! (Or not, depending on just how much fun you have...)

Post-Concert Party 2

Saturday 5 February, Zargatt, Federation Square

A spectacular venue, with glass atrium, cocktail bar and lounge, Zargatt is the perfect place to celebrate the last night of a fantastic MIV!

FOR MORE INFORMATION...

Our website is updated with the latest news on Melbourne IV, so be sure to visit often to keep up with what's happening! And as always, if you have any questions or comments, your MIV committee is happy to hear from you.

email: committee@miv.aicsa.org.au

Postal: PO Box 169, Flemington 3031

Website: www.miv.aicsa.org.au



Photo: miv.aicsa.org.au

Above: BMW Edge, the impressively schmick venue for MIV Concert 1, from which choristers will progress directly to the Post Concert Party at the equally impressive (especially at the end of the party) Melbourne Rowing Club (top right) which has a very snazzy balcony, flagpoles, lots of long skinny boats, and a beaut view across the Yarra to the CBD (right). Noice. Seeya there!



Photo: miv.aicsa.org.au



Photo: miv.aicsa.org.au

ADELAIDE IV 2006

by Angela Randall, Convenor Giving Nothing Away (Yet)

A quick report from AIV - just to let you all know we're still here doing our job. Things seem to be falling into place rather nicely. Our key musical personnel have signed confirmations of interest; we have been madly applying for grants and sponsorship, plus

embarking on new and exciting fundraising schemes. Our publicity officer (Phoebe) is not allowed to sleep until after MIV as she has a lot of information to produce for you all. We're also in the process of designing an excellent revue act to entertain you all at MIV. It's

actually really hard to tell you what we're up to whilst ensuring I don't tell you anything... I think you're just going to have to come to MIV where we can tell you properly, hey? See you there!

AUCS

Adelaide University Choral Society
www.aucs.org.au

Established 1960

C/- Clubs' Association
Adelaide University
SA 5005

Contact: Emily 0413 380 699

Conductor: Peter Kelsall

Mascot: Audrey the Auk

Rehearsals: Wednesdays 7-9.30pm, Madley Rehearsal Space, Adelaide University

President: Emily Heylen **Vice President:** Tom Byrt **Secretary:** Tim Dunstone **Treasurer:** Andrew Wilkins **Librarian:** Heidi Holzknecht
Concert Manager: Margit Apponyi **Social Secretaries:** Cassia Flashtig, Tonja Wright **Publicity:** Phoebe Vivian
Fundraising: Mark Egelstaff, Erin McKenzie-Christensen **Skwauc Editor:** Annalise Gehling **Website:** Michael Gehling
IPP: Elsie Mann **Morals Officer:** Ed Watts **General members:** Jenny Larter, Jonathan Webb

AUCS has had a rather fabulous second half of 2004. Even though we have only had two concerts this year, our second concert more than made up for it! We performed "The Ultimate 70's Concert" featuring Perestroika, "The Greatest Band in the World" at The Adelaide German Club on Saturday October 30th. Included in the lineup were such classic works as *Bohemian Rhapsody*, *The Dark Side of the Moon*, *Teo Torriate*, *Michelle* and an old, special AUCS treasure, a rock cantata called *The Creation*.

This concert sold so many tickets that it was standing room at the back and we had people overflowing out of the audience area into the green room, which certainly put a smile on our treasurer's face. We weren't sure whether it was down to the music, the band, the venue, the bar or a combination of all of these but it certainly was a treat to perform in and by all accounts, a treat to attend!

We also tried a new take on the PCP with

a set by the band beginning after the official concert had finished. This certainly kept things jumping well into the night.

Since then we have had a recovery camp at D'Zintari down near Normanville. We can happily say that the campsite is great, especially the enormous kitchen (which is where I was confined for much of the time) and should be perfect for AIV in 2006. The Normanville beach is only minutes away and although the water is freezing cold, the sand is lovely! All choristers who attended are now fully recovered from exams (and by now should also be recovered from some probing questions from a

very cluey psychiatrist) and looking forward to a great choral year in 2005. With AUCS leading the charge of interstate choirs attending MIV, that looks like an excellent place to start!

Margit Archer



Photo: Heidi Holzknecht

AUCSters Margit, Tom and Emily in fine form on a recent pubcrawl.

FUCS

Flinders University Choral Society
www.fucs.aicsa.org.au

Established 1965

C/- Clubs And Societies
GPO Box 2100
Adelaide SA 5001

Contact: Jenny 0411 383 876

Conductor: James Cowling

Mascot: Uvula Man

Rehearsals: Tuesdays 7-9.30pm, Religious Centre, Union Building
Flinders University

President: Jenny Larter **Vice-President:** Toby Gajewski **Secretary:** Matt Winefield **Treasurer:** Heather Calder **Librarian:** Greg Read
Concert Manager: Fiona O'Connor **Social Secretary:** Maria McBride **Publicity/Chorus Editor:** Amanda Muller
Fundraising: Neil Philbey **Morals Officers:** Angela Randall and Maria McBride **Webmaster:** Jo Clarke
Clubs & Societies Rep: Heather Calder **FUCwit:** Amanda Muller **FUCS car:** Neil Philbey's Car "The FUC Truck"

Well, judging by the deafening silence coming from out Flinders way, we can only assume that those friendly FUCs have been very busy... doing what they do best. Apparently there's lots of them going to IV, so you can catch up with them in Melbourne in February.

MONUCS

Monash University Choral Society
www.monucs.aicsa.org.au

Conductor: Trevor Jones

Mascot: Captain MONUX

Established 1962

Rehearsals: Tuesdays 6.45pm, Religious Centre, Clayton Campus, Monash University

Building 10, Campus Centre
Monash University
VIC 3800

Next concert: 'Curtain-Raiser' for MIV - Rutter *Gloria*, Mozart *Solemn Vespers*
Saturday 11th December
with MUCS and ROCS

Contact: Trae 0407 559 217

President: Moira Tucker **Secretary:** Katherine Beringer **Treasurer:** Jeffrey Leong **Librarian:** Jess Edquist
Concert Manager: Gaby Kolb **Social Secretary:** Shane Davies **Camp Officer:** Clare Hughes **Publicity Officer:** Belinda Williams
Fundraising: Danielle Sleep **Archivist:** Tim Long **IPP:** Trae Emery **General Assistants:** Sarah Chan, Katrina Foster, Gala Hingston

The second half of 2004 has been a good one for MonUCS. At our August AGM, it was great to see several freshers step up to take on committee positions. The smooth transition between committees was in no small part due to our IPP Trae, whose development of officer handover portfolios has meant that committee members have settled into their positions well. I'd like to take this opportunity to thank the outgoing committee for all their hard work over the last year that has put MonUCS in such a strong position for the year ahead.

The theme for our August Annual Dinner was the Logies. It was a fantastic evening, with the inaugural Silver Lustys (named after our magazine Lust of Life) awarded to one person from each of the four voice parts who the Lust Editors thought was the most quintessential Soprano, Alto, Tenor or Bass. The inaugural Gold Lusty was awarded to the person who got the most mentions in the magazine itself (congratulations Mel Rob-

bins!).

In September, a concert version of *Pirates of Penzance* was a resounding success. Of course, this meant the theme for rehearsal camp was all things Piratical, and there were bad shirts, fake parrots, bandanas and eyepatches everywhere. Generally, rehearsals were lots of fun, and as Trevor would say, "If you're going to toss on the sea, you might as well get it right..." The enthusiasm didn't dwindle on the night of the performance, with choir and audience thoroughly enjoying the evening. All the soloists were drawn from the choir except for the principal roles of Frederick and Mabel, and everyone did a wonderful job.

MonUCS is now back to more sombre repertoire, preparing for the combined December concert with MUCS and ROCS. We will be performing Mozart *Solemn Vespers*, Rutter *Gloria* and Haydn *Te Deum* at the beautiful church of St Mary's Star of the Sea in West Melbourne. It will be a great concert

as a precursor to MIV, and we have the fun of a combined camp to look forward to as well.

With Christmas coming up, we have started running carolling workshops before rehearsal to give freshers the opportunity to get used to the carols before having to face the fun of a noisy shopping centre. Even carolling veterans are coming along to learn a new voice part or to get themselves in the mood for the upcoming carol season. As 2005 O-Week is such an important time for member recruitment, we are already preparing for it so as to make it as much of a success as 2004 O-Week and I think the Purple Lounge will be making a return appearance.

Overall, 2004 has been a great year for MonUCS, starting with *Carmina Burana* and finishing with a combined concert with all the Melbourne choirs. I'd like to thank everyone who has been on committee this year, and look forward to a great year in 2005.

Moira Tucker

MUCS

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

Conductor: Andrew Wailes

Established 1939

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

Box 51, Union House
University of Melbourne VIC 3010

Next concert: 'Curtain-Raiser' for MIV - Rutter *Gloria*, Mozart *Solemn Vespers*
Saturday 11th December
with MonUCS and ROCS

Contact: Kirsten 0401 040 040

President: Tam Paravicini **Secretary:** Anne Jacob **Treasurer:** Andrew "Elfling" Mackinlay **Librarian:** Kim Asher
Concert Managers: Lisa Catinari & Dave Howell **Camp Officer:** Daniel Kilby **Social Secretary:** Ruairidh Atkins **Publicity:** Ciaran Harman
Fundraising: Zoe Levendakis **SCUM Editors:** Dan Christie & Racheline Jackson **General Assistants:** Catherine Burke & Sarah Chan
IPP: Kirsten Campbell **Archivist:** Carla Dunn **Geek support:** Brett Rann

Things have been frantic in Melbourne, what with a combined curtain-raiser concert and an intervarsity festival to organise. So, the fact that those happy MUCSters haven't submitted a report could easily be considered forgivable.

MUS

Macquarie University Singers
www.mus.org.au

Conductor: Margot McLaughlin

Established 1967

Rehearsals: Mondays 7pm, Room X5B 292, Macquarie University
<http://www.mus.org.au/upcomingcon/diary.html>

C/- Vice-Chancellor's Office
Macquarie University
NSW 2109

Contact: (02) 9850 7818

President: Geoff Bell **Secretary:** Rita Holland **Treasurer/AICSA Liaison:** Lee Owens **Librarians:** Brenda Scully
Concert Manager: Ian Powrie **Membership Secretary:** Mark Hicks **Publicity:** Helen Stewart **Social Secretary:** Bryan Cox

Like the MUCSters, our friends the MUSSies are a little frantic, what with their Australian Pops Orchestra concert and everything, so they haven't been able to send us a report. So - check their excellent website for more info!



Photo: Cassandra Brooks

A photo from the November MuscUTS concert at Pitt St Uniting Church.

MuscUTS

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

Conductor: Darren Saady

Established 1991

Rehearsals: Mondays 6:30–9pm, Ashmore-Smith Room,
Level 3 Tower Building, UTS Campus, Broadway,

c/o Activities Centre
PO Box 3210
Broadway NSW 2007

Next Concert: 3pm, Sunday June 26th 2005 - TBC (check website)

Contact: Cassandra 0415 700 649

President: Cassandra Brooks **Vice-President:** Amy Thorby-Lister **Secretary:** Jeustelle Staver **Treasurer:** Matthew Dalton
Choral Co-ordinator: Michelle Huertas **Publications Officer:** Luke Sandford **Fundraising Coordinator:** Iris Thompson

On Saturday 7th November MuscUTS held its Spring Semester concert at Pitt Street Uniting Church, Sydney. It consisted of performances

by the society's choir and orchestra as well as a number of small ensemble groups. As always the concert was a huge success and

well regarded by all who came.

The church is an incredible venue for choral and orchestral performances. It has an

MuscUTS

(Continued from page 9)

amazing sense of tranquillity and peacefulness once inside, even though it is situated on one of the CBD's busiest roads.

This semester was Darren Saddy's first time conducting and he led the choir excellently, creating harmonies and bringing out the best in the group performance. With a wider variety of music, the audience was in awe of the choir's rendition of music from West Side Story (*Tonight* and *America*) and Vivaldi's *Gloria*, which featured the MuscUTS orchestra. The choir also sang *If ye love me*

by Thomas Tallis and *At the River*, arranged by Aaron Copland. Our new accompanist, Richard Hall, did a wonderful job in his first performance with MuscUTS.

The orchestra was conducted by Chris Blenkinsopp who has been the conductor of the MuscUTS Chamber Orchestra now since its inception in 1993. For this concert the orchestra mastered an interesting collection of pieces consisting of *The Four Dances* by Zoltán Kodály and *Symphony No. 5 ½* by Don Gillis. The pieces were all fun and enjoyable for the musicians, which in turn made it an

exciting performance for spectators.

During the interval audience members enjoyed Krispy Kreme Doughnuts, tea, coffee and a variety of other light refreshments. At the end there was a short present-giving and thank you ceremony, where the group celebrated the end of a successful MuscUTS year. The audience was blown away with the MuscUTS outstanding performances from both the orchestra and the choir, and joined in the celebration!

Cassandra Brooks

PUCS

Perth Undergraduate Choral Society
www.pucs.aicsa.org.au

Established 1963

PO Box 606
Nedlands WA 6909

Contact: Ken (08) 94888960

Conductor: Sarah Penn

Mascot: PUCwit the Swan

Rehearsals: Tuesdays 7-9pm, in the UWA School of Music, usually in room G5 but see website for exact venue details

President: Ken Taylor **Vice President/Camp Officer:** Alex Johnston **Secretary:** Craig Miskell **Treasurer:** Joel Mendelson
Librarian: Peter Wright **Concert Manager:** Dave Riley **Publicity:** Maya Krajcrajevski **Social Secretary:** Dave Clifton
OCM/Fundraising: Lisa Kirby **OCM/IT:** Mark Tearle **Dischord Editor:** Cassie Haughton

On October 16, PUCS performed its most recent concert, "Hot Swing, Cool Jazz", at the Fly-by-Night Musicians club in Fremantle. An enthusiastic and appreciative audience enjoyed a lineup of some of the most challenging numbers that PUCS has ever attempted. To put as much as we did into one

concert pushed the choir very hard, and it was a huge reward to see it come off so well.

We waited until after the concert to call our AGM, and after some constitutional clarifications and an additional SGM later, the new PUCS committee was elected (see above).

We're now well into our Christmas carol fundraising activities at Burswood Resort and will be wrapping up rehearsals shortly. See you all next year!

Ken Taylor



Photos: Maya K2

(Mostly) smiling PUC faces at their recent jazz concert and Annual Dinner. Ken (centre) seems to be a little anxious about getting his Eraticle in on time.



Photos: Maya K2

More scenes of levity, table-top slouching and pretty crowns at the PUCS Annual Dinner

QUMS

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

Established 1912

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

Contact: Ian (07) 3276 7806

Conductor: Elspeth Sutherland

Mascot: The QUMS Banana

Rehearsals: Wednesdays 7pm -9:30, Parnell Building (Bldg 7) Room 234,
University of Queensland St. Lucia Campus

President: Ian Clough **Vice President/Conman:** David Webster **Secretary:** Catherine Slattery **Treasurer:** James Hudson
Librarian: Lone Christofferson **Publicity/Web Assistant:** Horst Schirra **Social Sec:** Penny McLeod **Camp Officer:** Sally Lee
Fundraising: James Hudson **Webmangler:** Rob Kearey **New Member Reps:** Lara Vanderstaay **General Assistant:** Nelson Vermeer
IPP: Sarah Cole

QUMS has had the pleasure to welcome several international students and even an AUC since last you heard from us. For those who thought that "AUCs aren't nice" and the only MIV they would be a part of would be **Mordor** Intervarsity, well I can assure you that some AUCs **are nice**. Catherine Slattery has joined our choir and even became part of the newly formed Chamber Choir. Our most recent concert was the Cherubini *Requiem in C Minor* on September 25th at St Andrew's Uniting Church on Creek St, Brisbane. Although we had the opportunity to sing the Agostini Requiem in Morris Minor, we discovered seating for the audience was a problem, so we went with Cherubini instead. Because singing at the back with the basses means you usually don't hear the whole piece during a performance, I did have the chance to hear parts of the piece during dress rehearsal when I was out in the foyer, although it did sound like one voice was missing. This is a magnificent piece and the choir did extremely

well and should be proud of themselves. It was certainly an opportunity to sing VERY loudly in parts. The QUMS Chamber Choir sang Allegri's *Miserere* and Mozart's *Regina Coeli* (whilst suppressing the urge to sing Oh My Darling, Clementine). Our Conductor, Elspeth, did very well, keeping everything under control.

We are currently in rehearsals for Christmas concerts and carolling. Being always open to a challenge we may seriously consider the option of singing all 176 verses of Psalm 119 as a 22 part round. I must thank all those who joined us for our Affirmative Action Arias and say that some men's makeup was better than their singing. A certain brave QUMSian (who shall remain nameless, but not beardless) lost his directions and wandered into a local shop for help. The shopkeeper was only too keen to assist our "friend in makeup"

and quickly ushered them out the door with successful directions.

All the best to you and we hope to hear from you in the New Year.

Ian Clough



Photo: Ian Clough

QUM James gets apparently unwanted attention

ROCS

RMIT Occasional Choral Society
www.rocs.aicsa.org.au

Conductor: Sarah Chan

Established 1999

Mascot: R'mit, the ROCS frog

c/o RMIT Union Arts
PO Box 12189 A'Beckett St
Melbourne VIC 8006

Rehearsals: Thursdays 5:30–7:30pm, Level 3, Building 28, Bowen Place

Next concert: 'Curtain-Raiser' for MIV - Rutter *Gloria*, Mozart *Solemn Vespers*
Saturday 11th December
with MUCS and MonUCS

Contact: Sarah 0413 008 017

President: Peter Liakatos **Vice-President:** Jess Korteman **Treasurer:** Carolyn Bunn **Librarian:** Tony Crowley
Secretary/Social Secretary/Webgeek: Leanne Veitch **Concert Manager:** Sandra Uitdenbogerd **Publicity:** Theresa Wallner

Well well well, those kooky folks from ROCS have been up to their usual antics, from the extremely royal to the ultimately technological. So much so that they were too busy to submit a report in time for printing. Ah, well—they had a very interesting "East Meets West" concert on the cards for October, so I'm sure we'll hear all about it when we see them at Melbourne IV in February.

SCUNA

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

Conductor: Jonathan Powles

Assistant Conductor/Chorusmaster: Matt Stuckings

Established 1963

Mascot: Position Vacant

GPO Box 8353
Canberra ACT 2601

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

Contact: Caroline 0401 519 996

President: Dominic McKenna **Secretary:** Matthew Lendrum **Treasurer:** Lizzie Voss **Concert Manager:** Lynda Stenton
Librarian: Kylie Jonasson **Publicity Officer:** Petar Rajic **Webmaster:** Kit Senior **IPP:** Caroline Woolias

Semester 2 has been another wonderful one for SCUNA! In September SCUNA experimented with the idea of a 'Chamber Choir' - an auditioned group who would perform more challenging music with a shorter rehearsal period than is usual for SCUNA. The motivation behind this experiment was retention of high-quality singers in SCUNA - a perennial problem SCUNA experiences (as, perhaps, do all AICSA choirs) is trying to cater to everyone in the choir in terms of musical difficulty. The Chamber Choir concert had the desired effect of retaining some singers who may not have otherwise stayed with the choir by providing them with the opportunity to sing more challenging music, and also to make new friends.

Our latest, major, Semester Two concert - Dvorak *Mass in D* and Howells *Requiem* - was also a success although on a much smaller scale than our Semester One effort. The quality of singing was high, the review was good and the choir had a fabulous time on stage. However, the size of the choir

(63 compared with 77 in semester one), the number of tickets sold - particularly the number pre-sold by the choir - and thus the financial outcome of the concert was somewhat disappointing (although well within our financial means). The likely reasons for this are two-fold: firstly, the music was far more challenging and less accessible than that in our semester one concert which made it harder to sell to an audience. Furthermore, some people 'dropped out' of the choir thinking the music was beyond them, and many were not confident in the lead-up that the concert would be performed well, and so were unenthusiastic about publicising the concert. Secondly, the morale and enthusiasm of the choir was not what it was in Semester One - this was in part due to the reasons just outlined and also due to the Committee not being able to maintain the high level of inspirational enthusiasm demonstrated in Semester One. It is hoped that the new committee term (as per SCUNA's new constitution: from mid-year to mid-year) will

help alleviate this latter problem, and appropriate music choice will, no doubt, continue to be an issue with which the Committee and Musical Director grapple.

On October 20th SCUNA had a General Meeting to pass a new constitution, bringing it into line with requirements imposed upon us by our Students' Association (namely that only ANU students may vote at SCUNA General Meetings). We took the opportunity to re-write the constitution entirely, and after much consultation came up with something of which we are very proud, and which we hope will serve SCUNA well into the future. The fact that we were even able to hold a quorate meeting to pass this constitution was further testament to our success at hugely increasing the student participation in SCUNA this year.

On October 27th SCUNA held its Annual General Meeting and elected the new committee for 2004-2005. Perhaps the most exciting aspects are the fact that 90% of the people elected were new to SCUNA this year, and that 100% were ANU students.

Other stand-out aspects of Semester Two were SCUNA's participation in the ANU's Bush Week (in particular the Scavenger Hunt - look out for the naked photos of the outgoing and incoming Presidents!), Floriade, the ANU's Open Day and the Canberra International Students' Night. Now we are gearing up for our Christmas Carol performances, including a December 5th concert the proceeds of which will be donated to the Smith Family Christmas Appeal.

All in all it has been an extremely successful year for SCUNA, by all possible standards: musically, financially and socially, and I am very pleased to have been President during it. I am particularly proud that ANU Student participation in SCUNA has increased more than ten-fold in terms of numbers attending rehearsal, more than five-fold in terms of numbers attending concerts, and immeasurably in terms of the governance of the Society, during my Presidency. Our

profile at the ANU in general has also improved vastly and I hope both of these trends will continue in 2005 and beyond. It is with heartfelt thanks to Matt, Jonathan, Alan, my Committee (in particular Kit and Dominic) and all SCUNA members (especially the ANU students), and more than a little sadness that I hand over the Presidency of SCUNA safe in the knowledge that its future is very bright.

Caroline Woolias

SUMS

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

Conductor: Ben Macpherson OAM

Established 1878

Motto: *A Choir - a Reputation*

Box 32 Holme Building
University of Sydney
NSW 2006

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

Contact: Jon 0412 058 212

Next concert: Next Concert: Annual Festival of Carols
Wednesday 8th and Sunday 12th December
Great Hall, University of Sydney

President: Nadine Macdonald **Treasurer:** Jon Hogan-Doran **Secretary:** Kelly Veale **Concert Manager:** Kylie Thomas
Camp Officer: Kath Tomkins **Fundraising:** Barbara Chmiel **Publicity:** Dan McDonald **Librarian:** Veronica Murtagh
Archivist: Richard Heagren-Gibbs **General Assistant:** Kristen Frost **O Vos Editors:** Alice Fraser and Aidie Murrell



Hi.. from Carmina orchestral rehearsal
(Isabel, Lisa, Lindsay, Jess)

Last Erato we had lots of words, and no pictures. This time – the complete opposite:

Since last time we spoke we:

Performed Monteverdi Vespers to rapturous applause, Half our members voted to disenfranchise themselves (making themselves associate non-voting members), Elected a new committee of all USU students or life members, I went Middle Earthing in NZ, Started rehearsal for Festival of Carols, Registered in SUMS usual fashion en-mass at the last moment for MIV (yep 1 registrant to 15 in one week). Had a Pub Crawl (*Carmina Beerana*) Had a Grand Ball (*Underworld*) and an Annual Dinner (*La Guillotine*).



↑ Hi (Dan) and Goodmorning (Jez, Stu, Petra, Laura)



↑ Hello from the Mistresses of Fun
(Anna, Ayla and Kath)



↑ Carmina Beerana

(Continued on page 14)

SUMS

(Continued from page 13)

↓ Take that Grasshoper (Anna, DY)



By the time we next speak we will have:

Choralled ourselves out of oblivion (2 Carolifests, One Blues Dinner, Lots of corporate parties, Carols in the Domain), Visited our conductor Ben at his vineyard in Orange (*Weekend at Bennie's II*) Met you all at MIV (*You are going aren't you!*) and I will no-longer be President.. HAVE FUN !!!

Jon Hogan-Doran

↓ "Songs for Drinking"



2005 Calendar

Semester one – **Rehearsals start:** Wed 9th March
Semester two – **Rehearsals start:** Wed 20th July
Carolifest – **Rehearsals start:** Wed 5th Oct

Camp: Fri-Sun 6-8 May
Camp: Fri-Sun 2-4 Sept
Camp: Fri-Sun 25-27 Nov

Concert: Sat 28th & Sun 29th May
Concert: Sat 24th Sept
Concert: TBA

TUMS

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

Established 1973

C/- TUU
PO Box 950
Sandy Bay TAS 7005

Contact: Paul (03) 6225 3127

Conductor: Simon Reade

Mascot: The Rampant Lion

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

Next concert: Handel's *Messiah*
Saturday 11th December, Federation Concert Hall
with Tasmanian Symphony Orchestra Tasmanian Chorale and TSO Chorus

President: Paul Hubbard **Vice President:** Siobhan Kirkham **Secretary:** Robert Kuns **Treasurer:** Michael Kregor
Librarian: Jeremy O'Reilly **Social Secretary:** Renee Badcock **General Representatives:** Meg Harradence and Rebekah Jacobson

Second Semester has been glorious in Tasmania.

The TUMS "Spring Busking Series" has come to a close, much to the chagrin of locals and tourists alike at Salamanca market. TUMS shone out during two performances in the Tasmanian A Capella Festival. Our "Percy Grainger" concert was presented in the magnificent Hobart Town Hall. It was a great success, as we shared the stage with our friends from the Hobart City Concert Band. Finally, we had near-record numbers at the annual TUMS dinner.

We are completing final rehearsals with the Tasmania Symphony Orchestra Chorus and Tasmanian Chorale, for the performance of Handel's *Messiah* in the Federation Concert Hall, Hobart, on December 11. The conductor of the TSO for the occasion will be Maestro Tom Woods. We look forward to being under his baton.

Like every year, TUMS will finish up the year with assorted Christmas carolling at assorted venues throughout town. This culminates with our long-standing Christmas-eve tradition of singing carols at the Royal

Hobart Hospital. Many past-Tummies come and join us for this occasion (to sing, not to be sick).

Next year, we will be testing out a programme of cheap singing/music theory lessons for newcomers to choral singing. The much vaunted Autumn and Spring busking series will return to the pavements of Salamanca Place. And there is a rumour that we will be presenting Mozart's *Requiem*. New members are always welcome!

Paul Hubbard

IS YOUR SOCIETY WELL REPRESENTED IN ERATO?

Don't leave it up to everyone else! If you have any juicy bits of news or (even better) particularly juicy pictures that your fellow choristers might enjoy, you can send them to erato@aicsa.org.au at any time. Your editors will be glad to hear from you!

I.O.U. BACH

by Ian Clough(-hough-hough-hough)

The far lesser known member of the famous family of musicians, Ingo Otto Ulrich Bach was born in Lutherstrasse where his father Johann Ambrosius owned a house. Unfortunately, details of IOU Bach are sketchy because the Bachhaus (not the wooden structure used before sewage was attached to all houses in the 20th century by the way) was badly damaged by bombing during the war, leading some to argue vociferously that he didn't actually exist at all. This position has been comprehensively refuted by the references made to names such as CPE Bach, CPR Bach, ICU Bach and PDQ Bach. In fact, three first names has been a common theme in the Bach Family, as evidenced by Johann Christoph Friedrich (JCF) Bach (1732 - 1795) and Wilhelm Friedrich Ernst (WFE) Bach (1759 - 1845). Historians have drawn the conclusion that the trend of three first names is a strong argument for his existence, and that the bombing, although a convenient weapon for historical revisionists, motivates us to search more closely for the facts.

In fact, all sorts of evidence can be found in the family dwelling and surrounding grounds. IOU was well known for his graffiti and left many carvings of his song titles in trees on the property. A famous song "Wo sind die Toil - etten" (Let us toil until time for eating) was scribed on a large tree at the farthest reaches of the property, a great distance from the nearest building. Incidentally, a large area of lush greenery was also found in this spot.

"Haben Sie Broschüren davon?" (The wide blue skies beckon me) is another inscription alluding to his love of open spaces, and his desire to work hard to deserve the reward of

food is further compounded in another reference "Das Hosenpresse funktioniert nicht" (How joyous to be sustained by the fruit of one's labours).

It is obvious that IOU had an opportunity to travel outside Germany, as this comment on difficulties with an unfamiliar language shows: he was negotiating a passage through snow-covered mountains in Wales, when he was noted as having said "Welche Länge brauchen Sie?" (My Welsh language is very broken, you see).

He was very motivated by the beautiful flowers he had seen growing in the Bavarian town of Signalton, and composed a short work celebrating their beauty, "Bitte sprechen Sie nach dem Signalton" (Our land abounds in Nature's gifts of beauty rich and rare). He also showed a love of the night sky when he composed this piece, "Haben Sie eine Satellitenschüssel?" (The open road is lit by thee, my Love the Moon), a piece later borrowed by contemporary composers to describe their love of Moonlight on the Autobahn, which has become affectionately known as "Lassen Sie uns gehen Mond einige Autos" (Oh the sight of the Moon when I drive).

Another piece celebrates his joy at seeing the great Platz Ice statues at the entrance to the city of Bonn, "Ich möchte einen Platz im ICE nach Bonn buchen" (My heart melts as does the ice in these great beauties).

He was less pleased with a bad batch of strawberry fondue he once ordered for dessert, so he immortalised it in the stern movement, "Das Kaiserstuhl ist kaputt", a 45 minute lecture to the chef on the folly of painting dried apricots red and trying to pass them off as strawberries.

IOU Bach's personal favourite work was his movement K9, "Alle Hundepostämter schauen dasselbe", although many have considered that senility was setting in by this stage.

It has been said that he was dogged by controversy in this later part of his life, being hounded by creditors who bayed at his doorstep daily. This was truly a bone of contention and the stress was getting to him as he showed an unkempt, almost shaggy appearance. As he walked the streets he would see people wagging their fingers at him, snapping their fingers and whistling shriekingly at him. All this led to some terrible changes in his behaviour and he is reputed to have ground his teeth so hard he was foaming at the mouth and growling at people. This is considered to be what led to use of the popular terms "Bach raving mad" and "Baching up the wrong tree" (a reference to his futile attempts to rescue a cat from the tree next to the one he had climbed).

He wrote a pop music piece entitled "Werewolves of Dresden", but it was met with howls of derision. One day when a visitor called at his house and he couldn't be found, he turned up 2 hours later claiming to have been off to see a man about a dog. Sadly in the later years of his life when he became very disorganised, he held a dinner party which was described as a dog's breakfast, but he appeared to be so ravenous that he wolfed it down.

Also of concern for IOU Bach was his mis-handling of his financial affairs, earning him the nickname "I'll pay you" Bach, but he will always be remembered for his worthless cheques which were signed "IOU".

Zadok the Hobbit

The winning revue act from Perth IV 2004, written by Becca, Shiv and Gerrie (bored sopranos) during rehearsals at camp.
Music: GF Handel *Zadok the Priest*, H Shore *Lord of the Rings*.

Sauron the Eye
And Wormtongue the Bastard
Anointed Saruman King
And all the Uruk rejoiced, rejoiced, rejoiced
And all the Hobbits don't care, don't care, don't care, don't care, don't care, don't care
And all the Ents are pissed off!! Pissed off!!
And Sauron said
Give me the ring, I want the ring,
Give me the ring (A+T And I shall live for ever)
Gollum Gollum give it to me, give it to me Smeegol
Give, give... give, give it to me Gollum
Gollum give it to me Gollum
Give me the ring, I want the ring (A+T and I shall live for ever)

Bilbo, Bilbo give it to me, give it to me Bilbo
(S Mine, mine) (ATB give, give, give... give it to me)
And I shall live for ever, for ever, for ever.
Frodo, Frodo Give it to me, Give it to me Frodo
(S give, give.... Give it to me) (A+T+B Mine, mine)
Give it to me, give it to me Deegol
Smeegol, Bilbo, Frodo, Gollum
Give it to me, give it to me, give it to me Samwise
Give me the ring, I want the Ring and I shall live,
And I shall live for ever, for ever, for ever
Frodo, Frodo give it to me, give it to me Frodo
(SAT give, give, give... give it to me) (B Mine, mine)
Gollum cast it into Mount Doom, cast it into Mount Doom,
cast it into Mount Doom
My Precious

Originally performed by The Isengard Singers: Shiv, Gerrie, Sara, Catherine, Karen, Leeanne, Maggie, Jodie, Peter, Jussie, Andy, Trina, Woody, Bron, Donald and Andy. Accompanist Michael Winnikoff. Submitted by Gerrie Titulaer

SUBMISSIONS

We warmly welcome (almost) anything to Erato! Eraticles on any subject that is of interest to the national body of university choristers are 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 also for the odd personal opinion or perspective.

Society presidents, please continue to submit your reports, as well as all of your society's current details, just as you see them printed at the top of each report in this issue. If you update this information, then it will remain up-to-date in Erato! Photos of your choir at work and play are also nice to have. Remember to tell us who wrote the report or took the photos. If you have a more up-to-date logo than appears below, please send us that also.

Society editors - some choirs forward their

own newsletters to the other AICSA choirs for their information. This is up to you, but we at Erato are particularly keen to see them. Please send us a copy if you have one spare, and then if there is anything 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 hear. We are especially keen to hear from our newer members, but variety, as always, is the spice of life, so BOFs (Boring Old Farts) have their place too!

While we strongly encourage you to send us submissions of all sorts, we should state that Erato is a national newsletter and so submissions of national interest are more exciting for its readership. In the society reports there is more room for the local aspects of university choral life.

Erato is, of course, an open forum for acknowledgement of those people who have contributed greatly to the AICSA community, but it is not a forum for discrimination or defamation. Criticism of individuals or groups of people is not welcome, but voice-part rivalry is, of course, exempt, and critical feedback on Erato as a publication and AICSA as an organisation is encouraged!

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

Where possible, please submit written material as MS Word files rather than in the text of an email. Pictures can be in hard copy or any common digital format.

The deadline for submissions to Erato 94 is Friday 18th February 2005.

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