

MIRACULOUS MELBOURNE



Success of intersivity festival defies apocalyptic weather

INSIDE:

| | | | | | |
|--|---|-----------------|----|------------------------------|------|
| AICSA Reports | 2 | Features | 7 | Notices | 25 |
| Review: Melbourne IV 2 nd Concert | 3 | Festivals | 14 | Fun | 26 |
| News | 4 | Society Reports | 16 | Contact & Submission Details | back |

EDITORIAL

Greetings AICSAlians, old and new, and welcome to the 94th edition of Erato! We hope you enjoy it; it was some time coming, and we do apologise for that, but we hope you'll enjoy it all the same. There's certainly plenty to read, so many thanks to our loyal contributors – presidents, secretaries, archivists, convenors, photographers, freshers, old farts, umpires and poets from across the nation.

As this is our first edition for 2005, we would like to extend a very warm, very fuzzy (in a good way) welcome to everyone who is new to AICSA and its member choirs. Freshers (that's you) are the lifeblood of a university-based organisation such as ours. We very much hope that you find Erato an interesting read and that you will get as much inspiration, fun and fulfilment from your involvement with AICSA as we and countless others have. You might like to have a look at the feature articles on pages 7 and 10, which cater particularly to a fresher's view of AICSA and its activities.

It seems there is much afoot in university choirs around the country. The society reports make highly entertaining reading (trust us, we proofread them!) and the month of May looks to be a merry one indeed in the realm of AICSA. Several of our choirs will be staging

their first major concerts for the year, and in fact Hobart, Adelaide and Perth will all see roofs raised by their corresponding AICSA choirs on the night of May 28. Many choirs are also joining with other student organisations in protesting against the proposed VSU legislation; Dominic from SCUNA has something to say about this (see page 23) and if you have any ideas about how AICSA can help its member choirs in voicing their concerns or in coping with the legislation should it be passed, please contact us.

In other news, the elections for the 2005/6 AICSA committee are fast approaching (see page 25). All positions on the committee are open for election, and while the current Executive committee plans to stand for re-election, we at Erato are very keen to hear from anyone who is interested in taking over the reins. If you think you might like to run for election as Erato

editor, or for any other position on the committee, alone or with assistance, please contact someone on the committee! We are happy to discuss what each role entails, and our contact details appear on the back of this magazine.

Well, that's about all folks. We hope you've had as much fun reading Erato as we've had making it, but without quite as much coffee. Sing hard, sing long (sweet chariot) and don't stop until the fat lady starts. So long, and thanks for all the software crashes.

Yours in friendship, music and Coopers,
Jonathan Webb and Lou Tunbridge



Photo: Mark Tearle

Photo: Lou Tunbridge

Lou with boys (Chris and Justin, Melbourne IV cocktail party) and Jonny with ears (Easterfest safari theme dinner).

PRESIDENT'S REPORT

by Tim Dunstone

Firstly I would like to pass on, in this public forum, the AICSA committee's congratulations to committee and participants of the 56th Australian Intersociety Choral Festival, held in Melbourne earlier this year. It was a spectacular festival, thoroughly enjoyed by all the two hundred and forty people that attended it. It is great to see that the number of participants at festivals has been gradually increasing every year since 1999. Musically speaking, the first concert in Melbourne was simply stunning, but the personal highlight for me was being a small part of raising over seven thousand dollars from the second concert. This money was donated to the Red Cross Tsunami and Earthquake appeal. The horrific events on Boxing Day this year shocked us all, and it was truly humbling to be able to do what we love doing (singing) to raise money for the areas so terribly affected by the 2004 Boxing Day tsunami.

The festival in Melbourne this year also played host to the unveiling of the AICSA

Honour Board. This has been a project that has been talked about for some years, but over the last year the AICSA committee has done a great deal of work to bring this idea to reality. It is an award to recognise the significant contributions of those who have given so much voluntary service to the AICSA movement or the intersociety choral festivals over the years. It is in the format of an Honour Board, and each recipient will receive a medal to keep. With the prior approval of the Australian Intersociety Choral Council for the format and recipient, it was my great honour to make the inaugural presentation to Graham Edmundson. Graham was one of the founding parties from the Melbourne University Choral Society that initiated the concept of the Intersociety Choral Festival in the 1940s and played a major part in making it reality in 1950. It was tremendous that Graham was present at the academic dinner to receive his award, and he reported that he was truly moved by the occasion and humbled by the

warmth and appreciation of the participants for his service all those years ago.

Whilst on the topic of acknowledging great service, I would like to take this opportunity to reiterate what I briefly said in my toast to AICSA at the academic dinner in Melbourne. AICSA, the Intersociety Choral Festivals and all AICSA's member choirs are completely administered and coordinated by volunteers. These people give tremendous service to their choirs, festivals and the association, and without them we would be unable to perform the wonderful concerts every choir and festival showcases each year. I would urge everyone in an AICSA choir to thank a committee member next time you see them and acknowledge their service, because without these volunteers, the AICSA choirs, festivals and even AICSA itself would not exist. Our volunteers are not nearly often enough sincerely and gratefully acknowledged for the service and dedication they so selflessly give. It would be great to see the

participants of festivals and choirs genuinely thanking those who have organised the events for the benefit of the participants, and I urge you all to do exactly that at your next available opportunity.

The only event that AICSA actually organises (all the other events are organised by the individual committees) is the Australian Intersociety Choral Council meeting. This meeting was held in Melbourne earlier this year, and for more information please read the report on page 6. However, I would like to highlight one decision that was made at that meeting, which was to accept our newest member choir: the choir of the Australian

Catholic University, St Patrick's Campus. There was an 'eratic' about this choir in Erato 92, and more information about them will be forthcoming under the Society reports in Erato, much like all the other AICSA Society reports. It is a wonderful boost to the association to have a new member, and it is not the only Society to express interest in joining the association in the last year. We can all be very proud of the fact that our association is something that other university choirs in Australia are keen to join and play an active role in.

Finally, I would like to close by commending the 57th Australian Intersociety Choral

Festival committee for organising such an enjoyable Easterfest weekend, which was also the official post-MIV party. After the success of that microfestival, I think we can all look forward to the actual festival, which will be held in Adelaide in late January 2006. It was a fantastic send off for the Melbourne festival, and an excellent promotion for Adelaide IV next year.

I wish all the choirs the very best in their preparations for their first concerts for 2005, and look forward to seeing some of you soon as I travel the nation this year.

CHORUS CELEBRATING *EN MASSE*

by Joel Crotty, published in *The Age* on 8th February

**56th Australian Intersociety Choral Festival
Second concert: Melbourne Town Hall
Saturday February 5**

For more than half a century the choral societies from universities across Australia have gathered annually to present a series of concerts. These get-togethers are as much social as they are a musical, but rehearsals are rigorously adhered to and the hard work is released through a couple of concerts. This year the finale program focused on Bruckner's *E minor Mass* and Kodaly's *Missa Brevis*, and the large choir handled the material reasonably well.

In many respects, it was an odd program as Bruckner's rather dour music alongside Kodaly's more theatrical exploration meant a lack of continuity. Nonetheless, the *Missa Brevis* proved to be the work that came

across with greater cohesion. Conductor Jonathan Grieves-Smith arranged the male singers facing the audience and the women were on the sides, which provided a better vocal blending than the traditional method of choristers stretched across the stage.

The soloists - Kylie Pointer, Lauren Oldham, (sopranos), Kerrie Bolton (mezzo soprano), Mark Fowler (tenor) and Derek Welton (bass) together with Jonathan Bradley (organ) - gave serviceable performances.

For a time Kodaly's score was particularly popular, especially in Britain. Written in the last years before the communist takeover of Hungary, it was a good candidate for Cold War propaganda - popular in the West, but hidden from sight behind the Iron Curtain.

Bruckner's *E minor Mass* also served a political purpose as it fulfilled the Cecilian Movement's charter of sacred music simplic-

ity. In the 19th century this organisation held some sway in Catholic music making, and Bruckner wrote the Mass with their guidelines in mind.

Nonetheless, the Brucknerian quirks occasionally pushed the choir out of their comfort zone. There were, however, some beautiful moments, particularly in the legato phrasing; while the dynamic shading was given some thoughtful attention. The chamber instrumental band of brass and winds (from Orchestra Victoria) provided some effective background colourisation.

*"...beautiful moments,
particularly in the legato
phrasing"*



Photos: LouTunbridge

The Melbourne IV choir, performing its first concert in the BMW Edge auditorium at Federation Square, and also enjoying the recovery BBQ a week later.

CANTORION: SOMETHING IS STIRRING IN THE EAST

Jon Price reports on the fledgling ANU Graduates Choir

Hello to AICSA!

Yes, Canberra now has a new pending-AICSA choir. Some people will have heard of us as CANU (A choir at the ANU) when we were getting started last year. We had hoped to continue with that name, but it turns out that ANU Marketing policy is that we couldn't use the 'ANU' bit in our main name and remain affiliated with the ANU Alumni. After a quick meeting a few weeks ago we settled on Cath's suggestion that we call ourselves Cantorion. So there we are, with a new name and still affiliated. Cantorion is the Welsh word for 'singers', and in Latin the Cantor is the person who does all those chant bits in the mass settings. Which is nice.

We have a split membership, though everyone is a full member. There is a larger social group to which all Cantorion members belong, and from that group is drawn the performing group by audition. This means that whenever someone's life gets too full of things to do they can drop back into the social group and still be a member and be on all the email lists and get all the choir and social information. Then they can come back into the performing group when they have time.

Currently we are aiming to be a graduate, alumni and staff choir for the ANU and with other locals who are graduates, alumni or ex-staff of other choirs as well as having members from the general community.

Because we are just setting ourselves up we are by invitation only, but that will relax when we are more settled.

Our conductor is the wonderful Andrea Charlton, previously the conductor of Phoenix and ex-SCUNA soprano. She has a strong preference for early music a capella which suits us perfectly, although she also has a great sense of humour which is showing itself in some of our standard repertoire! To stop her burning out we will consider occasional guest conductors and doing some collaborative sings with other choirs.

After finding our feet last year and singing with Judy Clingan's performance of 'In Principio', we sang carols in King's Hall and a Christmas concert with Earthly Delights, then carols for the ANU staff children's Christmas party. All went well, rapturous acclaim followed and so we started this year with a tsunami benefit concert along with a number of other Canberra ensembles.

Easter sees our first serious concert as Cantorion. We are performing Victoria's *Requiem* (The **four** part one from 1583, not the common old six part requiem). As far as we can tell it will be the Australian premiere of the four part requiem, and we will be rounding out the performance with some of Victoria's motets and poetry readings suitable for Easter. The concert will be in St Phillip's church in O'Connor at 4:30pm on Easter

Saturday.

Later in the year we are planning a selection of popular songs from the 1930s and 1940s in Old Parliament House for the 60th anniversary of the end of World War II; a Christmas in winter concert in July; madrigals in the Botanic Gardens in spring (the concert to be called 'The damn nymphs are frisky') and a spring concert for the ANU Alumni before the Christmas concert and carolling madness is once more upon us. A busy first year!

"Cantorion is Welsh for 'singers', and in Latin the Cantor is the person who does all those chant bits in the mass. Which is nice."

Have a look at our website for more information; a logo and some photos are in the works but not finalised yet, so the site looks a little bare, but otherwise all the contact information is there. We would also like to see the other grads choirs out there make an appearance in AICSA - we know you are out there!

See you all at AIV. (I've registered. Have

Website: www.watersprite.com.au/~canu

Snail mail: PO Box 543, Civic Square, A.C.T., 2608

Rehearsals: Thursdays 6:30 - 8:00 pm.

Where: On campus or at the performance venue.

Conductor: Andrea Charlton

Chair: Rob Mitchell

Secretary: Belinda Ketley

Treasurer: Alex Stock

Con Man: Emma Collins

Electron Wrangler: Cath Lawrence

Librarian: Jon Price

Publicity Officer: Catherine Hayman

Social Secs: John Lloyd and Gerrie Titulaer (!!)

Wots this? No president? Correct! We are an anarcho-syndicalist commune and everyone helps out.



Photo: Amanda Dunning

Cantorion singer Chas (right), spotted at IV with Karl from PUCS and Amanda from MonUCS. So much joy, so many spectacles...

EXTRAS TOP SCORE, ADELAIDE TRIUMPHS IN IV SERIES

A summary of the Adelaide IV 'Easterfest' Cricket Match, thanks to umpire Jeff Christensen

ADELAIDE v REST OF THE WORLD:

Adelaide University Sports Ground, 26 March 2005

ADELAIDE: Mark Egelstaff (capt), Jason McNie, Ali Ryan, Tim Dunstone, Ali Hansen, Jonathan Webb, Edward Watts, Pier du Toit, Andrew Lloyd, Geoff Coates, Oscar Archer, Peter Leech, Clara Mazzone, Andrew Wilkins, Alasdair McLellan

REST OF THE WORLD: Nicholas Cowall (capt), David Cannell, Petra Lindsay, Hamish Taylor, Shaan Pawley, Rod Scanlon, Andrew Wailes, Michael Flaherty, Ayla Erken, Justin Presser, Luke Murtagh, David Young, Edward Jarrett, Mark Tearle

UMPIRES: Jeff Christensen, Peter Campbell

STREAKERS: Kate Haslam, Ange Randall, Ali Ryan, Andrew Wailes, Brett Rann

MAN OF THE MATCH: Pier du Toit

WOMAN OF THE MATCH: Ali Ryan

AUK OF THE MATCH: Audrey



Photo: Peter Campbell



Photos: Lou Tunbridge



Photos: Lou Tunbridge

Images of the fateful day, including the glamorous umpires (top right) and members stand (bottom left).

REST OF THE WORLD

| | | |
|----------------------------------|-----------------------|----|
| Cannell | b Dutoit | 2 |
| Lindsay | c Lloyd b Archer | 1 |
| Taylor | retired | 4 |
| | c Webb b Mazzone | 3 |
| Pawley | c Webb b Coates | 0 |
| Scanlon | c du Toit b Wilkins | 1 |
| Cowall | c Egelstaff b Wilkins | 0 |
| | c Dunstone b du Toit | 1 |
| | c Hansen b Wilkins | 0 |
| | not out | 15 |
| Wailes | b Egelstaff | 2 |
| Flaherty | run out | 1 |
| Erken | lbw b McNie | 0 |
| Presser | b Coates | 1 |
| Murtagh | c Hansen b Egelstaff | 0 |
| Young | c McNie b Ryan | 2 |
| Tearle | b Lloyd | 0 |
| | b Lloyd | 0 |
| Jarrett | not out | 1 |
| Sundries (3 NB, 39 W, 4 B, 1 LB) | | 47 |
| TOTAL | 16 wickets for | 81 |

| | O | M | R | W |
|-------------------|---|---|----|---|
| Egelstaff (3w) | 2 | - | 8 | 2 |
| du Toit (3w) | 2 | - | 7 | 2 |
| Webb (5w) | 2 | - | 5 | 0 |
| Archer (8w) | 2 | - | 13 | 1 |
| Coates (1nb) | 2 | - | 2 | 2 |
| McLellan | 1 | - | 1 | 0 |
| Hansen (1w) | 1 | - | 5 | 0 |
| Wilkins (1w) | 2 | - | 11 | 3 |
| Dunstone (6w 1nb) | 2 | - | 13 | 0 |
| Lloyd (3w 1nb) | 2 | - | 3 | 3 |
| Leech (4w) | 1 | - | 5 | 0 |
| McNie (1w) | 1 | - | 2 | 1 |
| Mazzone (3w) | 1 | - | 4 | 1 |
| Ryan (1w) | 1 | - | 2 | 1 |

ADELAIDE

| | | |
|-----------------------|---------------------|----|
| McNie | lbw b Young | 1 |
| Ryan | b Scanlon | 0 |
| Dunstone | c Young b Scanlon | 0 |
| | c Scanlon b Wailes | 7 |
| Hansen | c Taylor b Flaherty | 0 |
| Webb | retired | 8 |
| Watts | c Cowall b Erken | 7 |
| du Toit | retired | 8 |
| Lloyd | c Taylor b Lindsay | 6 |
| Coates | not out | 3 |
| Egelstaff | c Cowall b Cannell | 4 |
| Archer | c & b Cannell | 0 |
| Leech | not out | 4 |
| Sundries (5 NB, 29 W) | | 34 |
| TOTAL | 9 wickets for | 82 |

| | O | M | R | W |
|-----------------|---|---|----|---|
| Pawley (3w) | 1 | - | 4 | 0 |
| Lindsay (7w) | 2 | - | 12 | 1 |
| Scanlon (3w) | 2 | - | 9 | 2 |
| Taylor (4w 1nb) | 2 | - | 13 | 0 |
| Young (2nb) | 2 | 1 | 2 | 1 |
| Wailes (1w) | 2 | - | 1 | 1 |
| Flaherty | 1 | - | 6 | 1 |
| Erken (2w) | 2 | - | 8 | 1 |
| Cannell (1w) | 2 | - | 6 | 2 |
| Tearle (5w 1nb) | 1 | - | 6 | 0 |
| Murtagh (2w) | 1 | - | 9 | 0 |
| Cowall (1w 1nb) | 1 | - | 4 | 0 |
| Watts | 1 | - | 2 | 0 |

ADELAIDE won by seven wickets

FOUR HOURS WE'LL NEVER SEE AGAIN...

OK, so that's a cheeky headline, but you've got to laugh... Don't you? Truth be told, the 2005 meeting of the Australian Intersivity Choral Council, or AIVCC, went extremely well. Tim Dunstone, AICSA President and Chair of the AIVCC, reports.

The 2005 Australian Intersivity Choral Council meeting was held on Sunday 30th January at 64 Stubbs Street in Kensington, Victoria. It was a very successful meeting in many regards.

It was the first time in at least seven years that all the twelve member choirs of AICSA were represented. Included in this representation was Paul Hubbard, who is the President of TUMS. He flew up from Hobart especially for the meeting and the Melbourne IV concert the night before. Cassandra Brooks, the President of MuscUTS was present, and she too had flown down from Sydney especially for the meeting with funding assistance from the UTS Student Union. Cassandra's commitment is especially admirable given that she is not even a member of the choir of MuscUTS, but rather plays clarinet for the MuscUTS band. It was also wonderful to have one of the Trustees of the AICSA Trust Fund present for the first time since 1999 to give the Trust Fund report and answer questions. In total there were thirty-six people at the 2005 AIVCC as official representatives, which is the equal greatest number of representatives in the last seven years; there were even some observers there in addition to that number.

The meeting was held in the record time of four hours and ten minutes, which included a fifteen minute break! When one considers this meeting has sometimes lasted two days, it is a significant improvement to reduce the meeting time to just over four hours. This was



Photo: Peter Campbell

Only a very select few members of the press are invited to witness the hallowed rituals of the AIVCC, and those who, on this occasion, found themselves amongst the chosen, captured a mood that was equal parts pensive and positive, earnest but encouraging, accurate but alliterative...

done by ensuring that all official reports (including the AICSA committee) were made in writing before the meeting and by allowing Council members time to read these reports in hard copy before the meeting. This meant that meeting time could be dedicated to questions and discussions, rather than spending time receiving verbal reports from AICSA Officers, Society Presidents and Festival Convenors.

At the meeting, and for the second time in seven years, the Council voted to enlarge AICSA's membership. The newest AICSA choir comes from the Australian Catholic University St Patrick's Campus. This is very exciting and has many benefits to the greater AICSA community. Firstly there is now one extra choir to promote to and attract participants for our annual Intersivity Choral Festival. They also bring a significant contribution to the AICSA music catalogue, and finally they will be contributing membership fees to the association.

Also at the meeting the Council officially invited Brisbane to be the host city for the 58th Australian Intersivity Choral Festival in 2007, and QUMS accepted that invitation. The Council also asked SUMS, MUS and MuscUTS to consider the possibility of hosting the 59th AIVCF in Sydney in 2008. Paul Hubbard (President of TUMS) outlined Hobart's enthusiasm to host a festival again in the near future. AICSA and the Council were very keen to offer support for this notion, and Paul was buoyed by the enthusiasm of the meeting to have a festival in Tasmania. However, Paul also outlined how and why it was currently an impossibility for TUMS to host a festival in any of the years before 2008. However with some work, TUMS could be in a position to host a festival again some time soon. The Council was very excited by this news and demonstrated this with generous applause.

Many, many other issues were discussed at the meeting, and some exciting developments can be seen to be happening within AICSA and the Australian Intersivity Choral Council. For more information you can contact myself or read the minutes of the meeting, which are available from a secure section of the AICSA website (contact us for details).



Photo: Lou Tunbridge

During the meeting, Tim (President, right) tries, with some success, to look both awake and thoughtful; Joel (Treasurer) fails to do the same, while Brad (previous secretary, left) starts to consume digits.

THE FRESHER'S A TO Z GUIDE TO AICSA

An alphabetical introduction to the Intervarsity community compiled by its esteemed Archivist, Dr Peter "Chicken" Campbell with able assistance from Sister Louise Tunbridge

A is for AICSA

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

A is for AIVCC

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

A is for AIVCF

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

A is for ARCHIVES

As a national organisation, AICSA maintains archives of all the records associated with IVs and with its member choirs. Past concert programs, recordings, t-shirts, bumper stickers, photos and reports are all here, available for research and providing a permanent record of your choral activities. The position of AICSA Archivist is currently held by Dr Peter 'Chicken' Campbell.

A is for AUCS

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

A is for AUSTRALIAN CATHOLIC UNIVERSITY

The Choir from ACU (St Patrick's Campus, Melbourne) is the newest member society of AICSA. We are delighted to welcome them to our choral network (they were admitted at the recent AIVCC meeting in Melbourne), and wish them a long and fruitful association with AICSA.

B is for BAZZA

Barry ('Bazza') Gration is an IV Legend. He began going to IVs in 1973 and has not missed one since! He is the one who used to

have an old battered hat and an even older battered van. He is a past president of MUCS and of AICSA, and has a huge store of jokes and stories. Just ask him.

B is for BAZZA SPECIAL

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

B is for BRAD THE ALTO

Brad 'The Alto' Dean is the current AICSA web-guru. He looks after AICSA on-line presence, official email redirections and other techie stuff like that.

B is for BOATRACES

These are also known as Sculling (see below).

B is for BULLSHEET

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

C is for CATALOGUE

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

C is for CONVENORS' CHAIN

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

D is for DINNER

Each festival features an Academic Dinner which is an excuse to dress up in your finest and get to know the elegant side of your fellow choristers. The trophies and other awards are given out during the dinner.

E is for EDITOR

AICSA's mouthpiece is called *Erato* (see below) and is produced by the Erato Editors. Anything that you want to appear in *Erato* can be sent to the Editor by email to <erato@aicsa.org.au>. The current Editors are Lou Tunbridge and Jonny Webb from AUCS.

E is for ERATO

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

F is for FESTIVAL

Each year the Uni choirs across the country get together for two weeks of mayhem and music making. The concerts are always fantastic and the social life is wild. So don't miss any opportunity to get involved and go to IV. **The next Intervarsity Choral Festival will be held in Adelaide from 21 January to 4 February 2006. Be there!!**

F is for FIBS

Each festival publishes its own guide to what happens when which (no matter what its real title is) is generically called a FIBS, or Festival Information Booklet. They always contain useful details to help you get the most out of your festival.

F is for FILM NIGHT

If you are lucky, you might get to see yourself at a past festival having a great time; if not, you might get to see you parents having a good time! Films of old IVs are shown at each festival.



Photo: Lou Tunbridge

That's right, in AICSA we *sing*! And watch the nice conductor... (Jonathan Grieves-Smith at MIV)

THE FRESHER'S A TO Z GUIDE TO AICSA

(Continued from page 7)

F is for FOETUS

The Immediate Past President of AICSA is Andrew 'Foetus' Wailes. Andrew is a past president of MonUCS and has been conductor of MUCS since 1993.

F is for FRESHER

Anyone who is attending their very first festival is referred to as a fresher, even if they are no longer a fresher in their own choir. Freshers always seem to have the best time at IV, so we really like to encourage as many of you to go as possible. When it comes to sculling, if you have never actually sculled before, you are still classified as a fresher, even if you have been going to IVs for years. We have all been Freshers at least once in our IV careers (even us Old Farts - see below), so come on and get involved.

F is for FUCS

The 'other' uni choir in Adelaide, The Flinders University Choral Society began about 1965 as part of the university's Music Society. The choir became an independent body in 1968. FUCS probably holds the record for the highest percentage of its membership attending IVs.



Photo: Lou Tunbridge

Anyone for some highly interesting (and very economical) historical light reading? Well, try *Laudate*. Available from your nearest AICSA Archivist.

G is for GRABBOTT

An affectionate name for the stunningly fantastic Graham Abbott, conductor of the upcoming Adelaide IV 2006 performance of Handel's *Israel in Egypt*.

H is for HISTORY

The Australian Intersociety Choral Movement turned 50 in 1999. A superbly illustrated 250-page book, *'Laudate': The First 50 Years of the Australian Intersociety Choral Movement*, was written by Peter Campbell, and limited numbers of copies are still available by contacting Peter directly at <archives@aicsa.org.au>.

I is for INTERVARSITY

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

J is for JOKE

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

K is for KIM

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

L is for LAUDATE

Laudate nomen Domini is the unofficial IV themesong. It is in all the society songbooks, so learn it off by heart so you can sing along after every performance and at the pub.

L is for LIBRARIAN

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

L is for LURGY

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

M is for MICROFESTS and MINIFESTS

Just like a real IV only smaller, minifests are short festivals usually put on to celebrate something important. Falling between the big annual IV festivals, they are a good excuse to hone your IV skills. This year, choristers practised for Adelaide IV 2006 by going to Adelaide for Easterfest, at, um, Easter time.

M is for MONUCS

The Monash University Choral Society turns 42 this year. They rehearse every Tuesday night under the delightful Trevor Jones. Their mascot is a cherub.

M is for MUCS

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

"F is for Festival... The concerts are always fantastic and the social life is wild. So don't miss any opportunity to get involved."

M is for MUS

The Macquarie University Singers is conducted by Margot McLaughlin and was begun in 1967.

M is for MUSCUTS

A relatively recent addition to the AICSA fold, the Music Society of the University of Technology, Sydney were founded in 1991.

O is for OLD FART

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

O is for ORGASMIC

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

P is for POST CONCERT PARTY

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

P is for PRESIDENT

Most choirs have an elected president, and your parent organisation AICSA also has one. The President is responsible for running the society and being the public figurehead. Sometimes they also have some good ideas of ways to improve things. The current AICSA President is Timothy Dunstone.

P is for PRESIDENTS' PYJAMAS

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

P is for PUCS

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

Q is for QUMS

The Queensland University Musical Society was founded in 1912 and is the third oldest university choir. Their mascot is the QUMS banana and their magazine is called *Banana Profana*.

R is for RECOVERY BBQ

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

R is for REVUE

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

R is for ROCS

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

S is for SCULLING

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

S is for SCUNA

Officially known as the Australian National University Choral Society, their acronym

somehow got reversed (like if you translate it into French or Latin) to become SCUNA. They were founded in 1963.

S is for SECRETARY

Jonny Webb is the current AICSA Secretary. Email him at <secretary@aicsa.org.au> about anything at all to do with the running of AICSA!!

S is for SUMS

Begun in 1878, the Sydney University Musical Society is one of the oldest musical bodies in Australia. They meet on Wednesday nights, and for the past twenty years have been conducted by Ben Macpherson OAM.

T is for TREASURER

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

T is for TRUST FUND

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

T is for TUMS

TUMS used to be TUCS, and before that TUS, so while it officially started as the Tasmanian University Musical Society in 1973, its origins go back to about 1955. TUMS hosted the 1999 50th AIVCF, but unfortunately felt unable to do such a fantastic job again in 2006 when their turn in the roster would normally come up. We wish them well in strengthening and rebuilding so that they can host another great festival in Tasmania real soon.

U is for UVULA

The uvula is a very important part of your body; it is also the logo for FUCS (see page 17 - it's even on T-shirts). To know more, consult your doctor. Or someone from FUCS.

U is for UCS and UMS

That's you: the Uni Choral Societies and Uni Musical Societies across the country. Sorry to those of you whose choirs aren't named UC or UM; that's just the way abbreviations work sometimes. So, if you see "UCS and UMS", it means you, even if you are an OCS or an

UTS or simply an US. (And SCUNA is still an UCS, just a bit backward is all.)

V is for VARSITY

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



Photo: Lou Tunbridge

Yes, that's right, T is for TUMS, and don't forget it! Paul (TUMS President, left) and Penny (ex-TUMmy) hope to see you at a festival in Hobart soon.

W is for WEBSITE

Visit your friendly neighbourhood AICSA website at <www.aicsa.org.au>. Visit early; visit often. Fun for the whole family!

X is XXXX

That's a hideous beer from north of the border. Come to Adelaide IV in January 2006 and drink real beer like Coopers. XXX is also a type of naughty video you might get in Canberra. The Adelaide IV video won't be quite as raunchy, but it sure will Xcite you just as much.

Y is for YOU

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

Z is for DZINTARI

Ok, so it's got a silent D! It is a wonderful semi-rural campsite south of Adelaide, and is the site of the next IV in January 2006.

MY "FRESHER EXPERIENCE" AT MELBOURNE IV

Brave MUCS fresher Sue Harris reports on her Intervarsity debut.

Fri 21st Jan: I ventured to the pub, registered, picked up my goodie bag, towel & T-shirt, had my mugshot turned into an ID card, met Shiv, who'd been snoozing at the pub since arriving from Perth earlier in the day, then waited around for Ange to arrive from the Overland from Adelaide. I had no idea what to expect from this IV experience. Would I find people I would relate to? Was it going to be easy to join in and enjoy this? After reading the WANKER (festival information booklet - Wonderful And Necessary Knowledge Everyone Requires) and the Scavenger Hunt sheet, I did go home & repack my clothes, with a different coloured outfit to go with the theme of each day. I was going to get into the swing of this IV right from the start! (However, I gave the condom to my son, who was aghast that I was going to a camp where it may have been a requisite. He's starting uni this year. He'll learn!)

Saturday: My 2 billets & I travelled to Telstra Dome to collect extra bods for the trip to Rawson, only to find a group of waiting drivers and cars, and no passengers. After a pleasant lunch at a nearby waterside café, we finally set off on our car rally, minus extra passengers. Ange & Shiv promptly went to sleep, however I woke them once we passed the ROCS football field, to watch out for the rest of the items on our car rally list. I was going to partake of everything on offer at MIV, even though the other two were past all this silliness!

On arrival at Rawson, I staked out a position for my tent, right outside Julie and Heather's motel room so that I could use their bathroom, and we hit the first of the array of bottles keeping cool in their fridge. The best thing about this site was the lack of mobile phone coverage! We were free of these pesky appliances & interruptions. I hadn't left the camp phone number at home, and if anyone died they could wait until I got home!!

The first dinner, and every dinner afterwards, was interrupted by loud banging on a table, followed by excruciating verse asking one of the diners for a joke. So many awful ones, but I can't remember any of the good ones either. I tried to sit at different tables most meals, to meet new people. I seemed to be finding a lot of MUCSters that I'd never seen before. Come to MIV to meet your own choir? Meeting our lovely leader, Richard at the first rehearsal and sight-reading the first of the music was somewhat daunting. Just how many rehearsals before

we have to perform this in public?

Day of fire. (I wore all yellow) Most of us 'Loved it Hot' at the welcome party. Great costumes, many old friendships obviously being rekindled, and the start of many new friendships for us freshers. All those PhDs, and even a couple of teenagers! I bought the first of several coasters and started to feel one of the crowd. (that's 'feel like' not 'feel up'!)

Sunday: Day of Earth (time for the green and brown landscape dress) 7.30 every morning was SO early for breakfast! Some of the more seasoned choristers obviously skipped this, but I wasn't going to miss a minute!

Market Day, a chance to buy a couple of CDs and lament that I had not brought enough cash!

Prezzie's PJs. When I saw the fire truck, I wondered if I should have bought one of the great orange MIV umbrellas. What a mucky business, how did poor Sarah cope with her back just crawling with flies, but with a smile on her face? Twister has a whole new mental image now. Like a good fresher, I helped pick up all those broken rubber skins scattered in the grass.

Film night. Such well made films too! The traditions finally began to mean something as we viewed films from previous IVs. I looked forward to each of the traditional activities that I knew from the WANKER were going to occur. I was so glad I wear waterproof mascara, as I was in tears from laughing so much.

Massage Parlour: This looked like it was going to be very relaxing, but everyone seemed to be paired off, so I took myself off to my tent on my own!

Monday: Day of Water (Blue clothes today!) How did we get to fluke such great weather for the whole week? It was perfect weather for a swim, and fancy a tiny little hamlet having an indoor heated pool? The locals were quite bemused by their pool full of rowdies playing 'pat the beach ball', and even more so when everyone burst into song. Not Fair! I only know Laudate! However I hummed along. I had never participated in a whirlpool, so this was a real buzz, except I grazed my elbow, only a minor injury!!

Boat Races. This was a real eye opener! Also for Richard, who after the '16 of the Best' versus the 'Neanderthals', (or was that the Oggers-Oggers), didn't know quite where to look next morning! My laugh muscles were

definitely sore. Julie and I were too slow in organising our Fresher Veterans team of three, and vowed to compete at AIV next year. Not having sculled, we are apparently technically still Freshers. (We are looking for a MUCS male Fresher aged 44yrs or more, who intends to go to AIV. Any takers out there?)



Photo: Peter Campbell

Ah yes, the fire truck. Enough said.

Tuesday: Day of Air (all in white, was I a cloud?). I'm starting to wilt a bit by now, but rehearsals are starting to feel like we may actually nail these pieces, thanks to Richard's positive encouragement.

Sog Ball: This sounded like it wasn't going to happen so I opted for 40 winks in my tent. I managed about 20 before I almost cooked in the heat, then wandered over to the oval to see what wasn't happening. I arrived just in time to see a semi-inflated ball being 'rolled' onto the oval, and 2 teams trying to get enthusiastic despite its immobility. Quite depressing really, considering the long tradition and great enjoyment of this activity. 'Bye, Bye dear old Sog Ball Goodbye' indeed!

"My kids were quite certain it was a mid-life crisis, but it isn't a crisis. It's a life!"

Wednesday: Day of Music: (I resurrected the purple tie dyed hippy skirt I wore when a uni student, too many years ago to count, and felt great!) Camp was definitely becoming a bit of a blur, too much food & drinking, lots of

water and talking, too little sleep, desperately trying to concentrate on learning the music.

The revue: More traditions! Some excruciating, some thoroughly entertaining, and some great talents show-cased. The amount of work that the committee had been doing all week was enormous, and I felt by helping collect and wash glasses was another way to get to know this dedicated bunch! I rewarded my efforts with using up too much of my coaster, and enjoying the attentions of an IV regular.

Thursday: Oh no! It's the last day of camp! To delay going home, I helped to clean the rehearsal room and kitchen. (What is this Never-Never game? Maybe I don't really want to know!) I wasn't the only Fresher who didn't want to end this wonderful experience. Who should be doing the vacuuming, but none

other than Richard, our esteemed conductor! Camp Officer Hamish wandered past and commented he'd never seen that before.

Unfortunately when we got back to Melbourne, my family had organised a party so I missed the Sop Aria. I look forward to seeing the film!

Other memorable experiences of MIV.

- Pub sings (finally getting to sing the words of the songs from the pool sing!)
- A wonderful first concert although my voice went halfway through, but I sang Laudate!
- A really enjoyable PCP and a chance to talk to composer, conductor and scullers.
- Dressing up for the Academic Dinner and enjoying being part of this traditional sharing of friendship and fun.

- Admiration for the committee and the seemingly flawless 2 weeks. Were they appreciated enough?
- Meeting more choristers from interstate, finding new lunch places with new friends, and getting to know more MUCSters!
- Getting my voice back in time for more pub singing, another great concert and seeing the excitement on the faces of my friends in the audience afterwards. Another PCP. I even got to observe a Bazza Special, along with several others in a disabled loo!

I loved the whole experience of MIV. My kids were quite certain it was a mid life crisis, but it isn't a crisis. It's life! I feel a cycle beginning! See you at AIV!

THE ACTS OF THE CHORISTERS

Book LXI: 56th Intervarsity Choral Festival, Melbourne, 22 January to 6 February 2005
by the Right Honourably Venerable Jeff Christensen

I. **AND** it did come to pass in those days that the children of InterVarsity came together in the South, for Sarah the daughter of Chan had summoned them. ²Some there were who came unto the Dome of Telstra, for Tamara the daughter of Paravicini was in that place, and had summoned them: but David the son of Woodgate came not thither, though he has been a servant of the House of Telstra these many years; and there were many who like him answered not the summons. ³They took lunch beside the waters, and drove forth unto the town of Rawson.

4. **IN** the hall of recreation the son of Woodgate danced with Anne the daughter of Saunders, and Adrian the son of Corston, who dances ever, danced with Emily the daughter of Edwards out of the West: she lay before him, and he exalted her.

5. **AT** half an hour after the sixth hour they gathered in the hall of dining, and Hamish the Taylor welcomed them to this place: while he praised the servants of that realm he forbade the children of Intervarsity to speak with them, for he held himself in all things wiser than they. ⁶And some were summoned for jests: even Audrey, the idol of all those who dwell South of the Desert and East of the Sea, was so summoned: her words are too deep for mortal ears to hear, but she suffered her image to be roughly seized by Amethyst the daughter of Gratian.

7. **THEY** sang in the hall of recreation:

Richard the Swann was there that they might sing the better. ⁸They sang a strange song of the Devil, and the daughter of Chan named the names of the whole Council of Intervarsity. ⁹Hamish the Taylor solicited gifts from many in return for some action, and summoned unto himself all those who yet wanted bedding.

10. **IN** that evening there came to pass the revel of fire: many there were who were clad in scarlet and in incarnadine, and with flames of fire: there came also fighters of fire, and it seemed that Hell itself was emptied of its demons, setting forth their temptations amidst song and dance. ¹¹JJ the daughter of Edmondson put forward unto them many ways to find favour with the Council and among men by the doing of certain deeds and the wearing of certain raiment, and she set them to discovering other people by their various kinds; but I took my rest.

HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

but it is said that in the night the son of Corston was roused by an alarm as of fire: he pulled forth its battery with violence, and its voice was stilled.

II. **THEY** rose, and took breakfast: Richard the Swann was before them, and directed them in the contortions of their bodies and a

song of Kenya. ²He commanded the daughters of Men to ululate in the way of ne-gresses, but Jodie the daughter of Lockyer did this more than any other. ³They sang a song of death, and a siren as of fire was heard from afar. ⁴They ceased their singing before the appointed time, and many photographs were made.

5. **THEY** took lunch, and games were played among them: they sang in that day many new songs. ⁶When their singing was ended Lisa the daughter of Catinari reproved them for their speaking, and foretold that some would be sundered one from another. ⁷Tim the son of Dunstone spoke of the Association which enfolds us all; and Andrew the son of Howell who is named Thurston spoke of the films and the races of drinking which were to come. ⁸Kate the wife of Gondwana reproved those who had lost their identities, and Ruaridh the son of Atkins warned them of the perils of the Presidents' Pyjamas which were to come; they were such that the Presidents of the earth had need to be taught their ways.

9. **I WENT** forth into a hidden place, and I saw engines of fire upon the greensward; and I saw the Presidents of the Earth there gathered: the voice of Andrew the son of Corkill was heard in the land, calling for his second. ¹⁰I saw one clad wholly in white: and I heard the voice of Ruaridh saying "This is not the corpse of a Mussulman", for it was the

THE ACTS OF THE CHORISTERS

(Continued from page 11)

daughter of Chan, and a wig as of fire surmounted her.

11. THE voice of Ruaridh spoke of the passing of wind: and he commanded the Presidents of the Earth to pass from the one tree to the next without setting a foot upon the hallowed earth. ¹²Daniel the son of O'Connor seized Maria the daughter of McBride (as what man would not?) and bore her bodily to the tree, while Margit the Archer by the aid of Andrew the son of Wilkins crossed by six suspended tyres, and the son of Corkill stretched his length upon the ground.

13. AND I heard a voice raising the cry of fire: but a strange fire it was, for it burnt not the grass whereon it lay. ¹⁴And the Presidents of the Earth went unto the engines of fire which lay hard by, and they clad themselves in raiment of gold so swiftly as they may.

¹⁵Hoses of water they took to quell the flames; and the voice of Siobhan the wife of Hicks mused on the meaning of these things.

¹⁶Ayla the daughter of Erken fell to the ground beneath the raiment of gold, and her feet were in the air; in the quelling of the flames some who looked on felt the force of the water, and the mysterious poison (wrought for the death of fire) which some thought lay therein.

17. I saw before me a matrix of slimes: the food of men grown cold, and of dogs, and a nameless green; the Presidents twisted upon it, and the back of one who fell was blackened with flies.

18. I saw Andrew the son of Wilkins set off to pursue Ruaridh the son of Atkins, but men prevented him, for his time was not yet come.

19. AND I saw balloons filled with vileness proliferating among the Presidents, that they might make war one upon another; their blinded servants they took for defence, though it was said of the son of Wilkins that he went forth to conquer. ²⁰When their combats were ceased the water of the Freshers was cast upon them, that they might be clean; but the wedding-ring of Daniel the son of O'Connor slipped from his finger and passed from the sight and knowledge of Men. 20. AND I saw the Presidents of the Earth clad in the vesture of the night, and they sang a song of God in many strange fashions, as they were commanded. ²¹Richard the Swann stood over them in judgement, and bade them enter upon the right side to the reward prepared for them.

22. AND they took dinner: a special table was set aside for the Presidents, who had entered upon the right side as Richard the Swann had

commanded them; a stench remained yet upon them, and Hamish the Taylor and Catherine the daughter of Burke were their servants.

23. AND they sang again; the head of Richard the Swann was orbited of a fly, which wrought some confusion in his conducting until he smote it upon the wall, and thus slew it. ²⁴When their singing was ended he praised them, and the son of Corkill with the other Presidents wrought their delayed vengeance on the son of Atkins. ²⁵He knelt before them in the field, and so many strange foods were upon him that the vengeance far outweigh'd the offence which gave it cause.

26. MARIA the daughter of McBride returned to the field whither the Presidents had had their combats; she sought once more the ring of the son of O'Connor, and bore it back in triumph.

27. AND there were shown films of the past gatherings on the shores of the Western Sea, and when last the Children of Inter-Varsity were gathered in these realms of the South; and it seemed that the bag of the daughter of Lockyer was lost. ²⁸When the films were ended many people remained in that place to massage each the other; but as it was nigh unto the first hour of the morning, I took my rest.

HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

III. **THEY** rose, and took breakfast: Monica the daughter of Atallah took up milk in her hands to the wonderment of many; but she forbade any man to question her deeds.

2. **THEY** sang in many places: but the truest sons of Men had need to await the advent of Hamish the Taylor ere they might pass into the hall of conferences: for he was both Keymaster and Gatekeeper. ³In the cessation of their singing Tamara the daughter of Paravicini manifested the traditional appearance of a robin by reason of the Sun.

³Richard the Swann continued the work of Phillip the son of Legge among the sons of Men, and he praised him and Michael the son of Winikoff that they permitted him to abide among the daughters of Men.

4. AT the luncheon-hour Lisa the daughter of Catinari reproved those who were in the hall of rehearsal but only slept, or in some wise

sang not, that it would be ascribed as a vice against them.

5. IN that afternoon they wandered into the town of Rawson hard by, and swam among the waters of the pool which was there; they sang among the waters, and balls were cast among them.

6. **THEY** took dinner, and there came into that place Harry the son of Goh for the races of drinking which were to come; many there were who played at soccer, and the face of Edward the son of Watts was bloodied.

7. **MANY** races of drinking there were: for the sons of Men and the daughters of Men, councils of that Festival and the one which was to come, for those but new to the art and those grown old in it, and for those named Doctor for their healing powers and those so named for their wisdom; for they were many; and some of the daughters of Men brought forth their mighty breasts to the general gaze.



Cheerful onlookers of the many (many) Races of Drinking...

⁸The races came to an end shortly after the midnight hour; and I took my rest.

HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IV. **THEY** rose, and took breakfast; as a commemoration of the drinking of the previous night, and to augment the biliousness of those who yet felt ill, when they sang Mark the son of Egelstaff and certain others were clad in raiment of many colours. ²And a decree went forth, that the Sog-ball be no longer played by reason of the perils it engendered. ³They took lunch, and sang again; an engine of airconditioning was set upon the lowest daughters of Men, that the benefits thereof might be upon all; and a decided coolness was upon them.

4. **THEY** ceased their singing at half an hour before the appointed time, and Barry the son

of Gration proclaimed the Not-Sogball which was to come upon the playing-fields of the town: many games of a vigorous nature were to be played outside the bounds of the Camp, that the peril thereof not fall upon the Festival. 5. THUS the son of Gration instructed them: they ran a race of seven legs, wrought by the tying together of the legs of six, and they built towers of themselves; and they played also a game of pursuit and liberation, which was known by many names. 6 They played in the manner of Sog-ball for a time without a Sog-ball, and they prevailed who with the more loudness could shout "The ball comes" or "The ball goes". 7 Behind a hill as they played the Sog-ball was inflated privily to the half of its former magnitude: by this way the game was slowed, and no man took hurt from it. 7. THEY took dinner, and by reason of the anniversary of their marriage Sarah the daughter of Chan and Donald the son of Shaw sat by themselves; David the son of Woodgate was nigh to them, and made musick unto them upon his violin. 8 They sang again, and amid them there came upon Mark the son of Tearle both sleep and the reproof of Richard the Swann.

8. AND in that evening there was set in action a machine of karaoke, that they might sing for themselves and for those who sat about songs more commonly heard in publick broadcasts; but a great fatigue was upon me, and I took my rest.

HERE ENDETH THE ACCOUNT OF THE FOURTH DAY.

but it is said that Fiona the daughter of Joshua in the company of Mark the son of Chapman gazed rather upon a column of ants.

"And I saw balloons filled with vileness proliferating among the Presidents, that they might make war one upon another."

V. THEY rose and took breakfast, and sang again at the eleventh hour. 2 When their singing was ended, and it was the luncheon-hour, the son of Egelstaff and some others were appointed as examiners and assessors of jugs during that meal: in the time of need they were authorised to take them in hand, that all men might drink of them. 3 Lisa the daughter of Catinari warned those who would be late for the rehearsal of that afternoon that the doors would be locked against them.

4. AND they took lunch and many prepared themselves for the Revue which was to come; they sang at half an hour after the second hour, and Lone the daughter of Christoffersen had the door locked against her.

5 Richard the Swann matched first the voices of the highest daughters of Men, and bade them be known to their new companions; he justified this by the assertion "You hear differently through your ears". 6 He passed next unto the lowest daughters of Men, promising "to work the back lot first".

7. WHEN they ceased, Timothy the Long gave unto Jessica the daughter of Edquist a bouquet of celery, as a sign of his esteem; and she smiled upon him.

8. THEY sang again: not even a failure of power could prevent them. 9 When they ceased, Richard the Swann thanked them, and out of his kindness he declared a late rehearsal for the day which followed, and that they would sing much as they would in the concert, in so far as touched the absence of chairs and the order of musicks. 10 At the reading of the actions of the Revue which was to come the face of Gala the daughter of Hingston was reddened with mirth.

11. THEY ceased their singing, and went forth to prepare themselves for the Revue which was to come: a siren as of fire was heard, and all went forth unto the field of soccer, that they might not perish among the flames; so commanded Hamish the Taylor, and they obeyed him, but only after some had emulated the servants of the realm by remaining whither they were in the absence of any manifest conflagration.

12. AT that time there came unto that place Kirsty the daughter of Ellem, also Tania the daughter of Siegemund and Natalie the daughter of Levin with certain others; for they were to attend the Revue which was to come. 13 I name not all the acts performed in that night, for they were very numerous; he who is named the Box of Dogs introduced them all, and taught to many the lost voices of saurians.

14. WHEN the Revue came to an end, there were games of drinking instituted among men, and some for that reason ran unclad; but I took my rest.



Amethyst the daughter of Gration makes her affections known to Audrey the Auk.

HERE ENDETH THE ACCOUNT OF THE FIFTH DAY.

VI. THEY rose, though languidly, and took breakfast; JJ the daughter of Edmondson and Jessica the daughter of Edquist appeared in their raiment of the night. 2 They sang at half an hour after the ninth hour, standing as they would in the concert as Richard the Swann had foretold; but the musick of Stanford confounded so seamless a process as he prophesied.

3. WHEN their singing was ended Richard the Swann praised their work and yet demanded more. 4 Kim the daughter of Asher threatened them that the musick of Pärt might be no longer seen by them, for some had illicitly withheld them; and Hamish the Taylor spoke of the cleaning process which was to come. 5 Tamara the daughter of Paravicini sought a driver to take certain women into the city, and she sought also the six strong men who had promised themselves to her in the previous night.

6. AFTER they took lunch Hamish the Taylor named their multitudinous gratitudes: for today was the day of their departure. 7 Louise the daughter of Tunbridge was made the new Officer of the Camp, for the Taylor would pass from us and rest no more from his labours; and she was given a coat of many colours to signify this. 8 The nativities of Tania the daughter of Siegemund and of Jodie the daughter of Lockyer were commemorated in song; and in that afternoon they departed from thence, and the town of Rawson knew them no more.

HERE ENDETH THE ACCOUNT OF THE CAMP.

ADELAIDE IV 2006

Convenor Ange Randall gives the goss on the next Intervarsity Festival, just 8 months away...

Hi choristers!

I'm getting very excited about AIV especially now we are allowed to share the fun with you all! We all had a ball at MIV and hope you can all come again to AIV! Or, if you missed MIV then you should definitely come to AIV because we want to see you!

Adelaide IV dates are set for January 20th - February 5th, 2006. We have chosen an African Safari theme for AIV as both our concerts (*African Sanctus* and *Israel in Egypt*) have African connections. I suggest buying your safari suits now!

Easterfest was an absolute blast, and we are all really looking forward to the main event. Please feel free to call or email me at any time if you have any questions, especially if you're new to IV! If you don't understand something then I really want to know!

Angela Randall
AIV Convenor
Mobile: 0414 240 914
Email: angela@labf.org

Key Points for the Diary

Adelaide IV: January 20th - February 5th, 2006

Concession Rego \$165, Adult Rego \$190

****Registration now open****

Visit our website www.aiv.aicsa.org.au to register!

you have registered by paper rego we have set up a login and password which will be emailed to you. You can always change your password whenever you like.

Concerts

The first concert will feature the spectacular *African Sanctus*, composed by Englishman David Fanshawe during his pilgrimage along the Nile. Conductor and chorus master for this concert will be the charismatic Timothy Sexton. *African Sanctus* requires piano, two or three percussionists, a required performance tape, SATB choir and one paid operatic soprano soloist.

The second concert, Handel's *Israel in Egypt*, will have an orchestra and six paid soloists: soprano, mezzo-soprano, counter-tenor/alto, tenor, baritone, bass. Choir is SSAATTBB. It's guaranteed to be exciting because the conductor, local Handel guru Graham Abbott, hasn't performed it before! Chorus masters for the second week will be Peter Kelsall and Timothy Sexton. Timothy Sexton will also be conducting rehearsals with the Adelaide Art Orchestra, who are performing "Israel in Egypt" with us. We have pencil booked the Festival Theatre for this concert as we expect it to be huge!

liven things up. There will be an all-important tour of some of Adelaide's finest taverns and establishments. For the benefit of the Non-Adelaideans - that means a pub crawl!

Camp

Camp will be held at the beautiful Latvian campsite Dzintari. Located on the Fleurieu Peninsula 75 kilometres south of Adelaide, the campsite overlooks the scenic Carrickalinga beach. There is dormitory accommodation for 180 people, as well as additional places in tents. For the history buffs, that's where AIV 1994 camp was held. The camp is a short drive (or a long walk) to the beach and Normanville. Normanville is perfectly set up for the holidaying chorister, with beaches, ATM's, cafés, restaurants, op-shops, post offices, supermarkets and a pub. At this stage we are deemed to arrive at camp Monday 23rd in the morning and leave on the Friday 27th, giving us 4 nights / 5 days.

Regular Direct Deposit

Do you want to go to IV? Do you feel that paying \$400 in one hit would just be too much for you? Well has AIV2006 got the solution for you! We would like to introduce our \$25 a fortnight direct deposit scheme.



AIV 2006 Website

We launched the website as MIV started and we already have 70 people registered for AIV! We will be updating the site regularly and adding features (like Frequently Asked Questions and the full list of registrants for you all to view!) as we go along. Keep referring to it please! Also, your AIV login allows you to update your registration details whenever you like. We are adding registration questions when we find we would like more info so please read through and answer as much as you can at any given point in time. If

Social

For the Academic Dinner we have decided to opt for a very stylish venue with a great food and drinks package: the Adelaide Hyatt, situated on the waterfront in the city. We have arranged two meat dishes and one vegetarian dish to be available to choose from on the night. Vegan and other special diets will be catered for on a person by person basis.

The usual social events will be present: Film night, sculling, theme party, Pressies PJ's, revue, pub nights, PCP's etc. We would also like to add some new social events to

Here's how it works: you setup a regular payment of \$25 a fortnight into the AIV bank account (BSB 105120 Account 027885840) using online banking. When you get to IV, you will have paid off registration and your camp fee, and any excess money you have paid can go towards merchandise or bar cards*. And here's the best part: It's fully refundable!!! If you suddenly discover that you can't come to IV (and we hope that doesn't happen), we will give you every cent that you have paid us back. So what are you waiting for? Go to www.aiv.aicsa.org.au and register for AIV

today! (* Camp fee is subject to change. The amounts quoted are based on estimates of the camp fee. Please contact Wilkins via treasurer@aiv.aicsa.org.au if you are interested in the direct deposit scheme.)

Ambassadors

We will soon announce our chosen ambassadors for each choir. These members will be well informed of AIV events and updates and will be making sure their choir knows all about AIV. We will try to choose a sociable, late night, well respected, IV-savvy person who ideally will not be an exec member of their current choir. This is the person who will be hassling you all to come to IV in a convoy with the rest of your choir. You'll know who they are quickly enough! The Ambassadors and Executive of each choir will be asked to show their choirs the AIV Promotional DVD (featuring our Revue Act from MIV) at some point soon.

Post IV Relaxation

We are considering the possibility of heading to Robe for a week of relaxation on the beach after AIV. Robe has many caravan parks with affordable cabin pricing. The town itself is surrounded by gorgeous beaches and is one of South Australia's favourite holiday destinations. We can even do an AIV African Safari tour at Monarto Zoo on the way to Robe!

Easterfest

For many choristers, a year was simply too long to wait (and it is, really!) to see Adelaide and the hundreds of friends we made at MIV, so they came along to Easterfest, the annual post-IV party, from March 25th- 28th. It went off swimmingly, featuring an instant concert of Mozart's *Great Mass in C minor*, a dinner in the Pavilion at Adelaide Zoo (Safari Theme of Course!), big parties, yum cha, a picnic, a cricket match and a pub crawl. Appetites for Adelaide IV 2006 were well and truly whetted. Only 8 months to go now...

The AIV 2006 Committee

Convenor - Angela Randall
 Treasurer - Andrew Wilkins
 Secretary - Timothy Dunstone
 Concert Manager - Mark Egelstaff
 Librarian - Jeff Christensen and Erin McKenzie-Christensen
 Fundraising Officer - Greg Read
 Publicity Officer - Phoebe Vivian
 Corporate Sponsorship - Matt Winefield
 Camp Officer - Louise Tunbridge
 Social Secretary - Kate Haslam
 Transport and Billeting - Emma Clutterham
 General Assistant/Ombudsman - Ellinor Willumsen
 General Assistant - Michael Gehling

AUCS President - Ellinor Willumsen
 FUCS President - TBA...



Photo: Peter Campbell



Photo: Lou Tunbridge



Photo: Mark Tearle



Photo: Lou Tunbridge

Clockwise from top left: Ange and Kate from the AIV '06 Committee cheerfully flogging merchandise at Melbourne IV Market Day; the spectacular view from the grounds of Dzintari, campsite for AIV '06; three happy punters and, er, Rod, on the pubcrawl at the AIV warm-up event, Easterfest '05; some of the Melbourne guests getting right into the safari theme at the Easterfest dinner.

ACU ST PATRICK'S CAMPUS CHOIR

Australian Catholic University St Patrick's Campus Choir
ACU website: www.acu.edu.au

Conductor/Lecturer in Charge: Andrew Wailes
Assisting Lecturer: Dr Ian Burke
Accompanist: Jonathan Bradley

Contact: Andrew 0412 158 247
a.wailes@patrick.acu.edu.au

Rehearsals: Tuesdays 4–6pm, Central Hall Recital Room,
ACU St Patrick's Campus: 115 Victoria Parade, Melbourne

Next concert: Friday May 27th, Central Hall

2005 is already proving to be a great year for the ACU St Patrick's Campus Choir – still without an acronym (ACUSPCC does not have a great ring to it!) – with numerous performances already under our belt and with many exciting projects on the horizon.

The choir is enjoying the benefits of a good intake of singers this year, with a very healthy number of eager tenors and basses providing one of the most balanced and versatile ACU ensembles in recent years. The choir currently numbers fifty, and meets for two hours each week at the Melbourne (St Patrick's) Campus of the ACU in the City (rehearsal venue for the recent MIV). The choir was pleased to be formally accepted as AICSA's newest member choir at the recent AIVCC held in Melbourne.

Our first performance for the year was for the ACU commencement Mass, where music included Marty Haugen's *Mass*, as well as various motets and hymns including some by Melbourne composers June Nixon and Christopher Willcock. This was followed by the choir's first ever television appearance, with a guest performance at the Melbourne Comedy Festival Gala, backing comedian Paul McDermott and his band 'GUD'. Singing (and dancing!) to a crowd of around 3000 at the magnificent Regent Theatre in a concert televised nationally on Network Ten, the evening

proved to be lots of fun, if not particularly serious in the music-making department!!!

Most recently the choir performed at the ACU Graduation Ceremony to a packed Melbourne Town Hall, the highlight of which was a performance of a work specifically composed for this choir by young Melbourne composer Nicholas Buc. *A Centenary Flourish* also featured the brass ensemble of the Royal Melbourne Philharmonic Orchestra, and our performance was personally sponsored by the Vice Chancellor.

The ACU Choir's next concert will be a recital concert on Friday May 27th at 8pm in Central Hall, when we present a program including short works by Palestrina, de Victoria, Gabrielli, J.S. Bach, Bruckner, Mozart, Bortniansky, Arensky, and Stravinsky. A number of choir members will also perform vocal and instrumental solos, and our audience will be invited to join choir members afterwards at a wine and cheese supper.

Alongside this program, we are well into preparation for two other major concerts. Firstly, the world premiere of *Anastasis* – a new twenty-five minute work commissioned for the choir from leading church composer Christopher Willcock, which will be performed at St Patrick's Cathedral at a Gala concert as part of a major international Liturgical Symposium on July 7th. The work will feature

SSATBB choir, string quintet, bells and soloists Merlyn Quaiffe (soprano) and Derek Welton (baritone) and is a setting of the poem *The Great Saturday* by a priest and leading scholar formerly associated with the ACU.

In August the choir will combine with Monash University's School of Music Conservatorium Choir "Viva Voce" (also directed by Andrew Wailes, who will conduct both performances) and the Camerata Academica Freiburg (a chamber orchestra visiting from Germany) to perform Mozart's famous *Requiem* and motets by Bruckner in St. Patrick's Cathedral. The program will be repeated in October at Robert Blackwood Hall, Monash University (with the Monash Chamber Orchestra). Soloists will include eminent singers Linda Thompson, Suzanne Johnson, Adrian McLenery and Lucas De Jong.

A number of social events are currently being planned, including a "Kwire Karaoke Night", a BBQ, a combined rehearsal weekend camp (with the singers from Monash University), and a small committee of second year students have recently formed to assist with publicity and promotion, social activities and campus recruitment.

It is hoped that a number of ACU singers can participate in the next IV, and already several are planning to make the trek to Adelaide for what promises to be a great festival!

AUCS

Adelaide University Choral Society
www.aucs.org.au

Established 1960

C/- Clubs' Association
Adelaide University
SA 5005

Contact: Ellinor 0409 826 877

Conductor: Peter Kelsall

Mascot: Audrey the Auk

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

Next concert: Victoria *Requiem* and other renaissance works
St Patrick's Church, Saturday 28th May

President: Ellinor Willumsen **Vice President:** Margit Archer **Secretary:** Karin Holzknecht **Treasurer:** Andrew Wilkins
Librarian: Heidi Holzknecht **Concert Managers:** Tom Byrt and David Thorpe **Social Secretaries:** Oscar Archer and Molly Bond
Publicity: Phoebe Vivian **Fundraising:** Ali Ryan and Matt Winefield **Skwauc Editor:** Heidi Holzknecht **Webmaster:** Michael Gehling
Morals Officer and Archivist: Tim Dunstone **IPP:** Emily Heylen

So far 2005 has been a very busy year for AUCS with most AUCsters being involved or participating in MIV and Adelaide's Easterfest on top of the excitement (or should that be exhaustion?) that is AUCS!

O'Week was very successful, with lots of freshers joining up and our annual O'Week BBQ and rehearsal where we began our voyage into the land of Victoria, or his *Requiem* to be exact. Our first concert for the year will take place at St Patrick's on the 28th May and will include numerous works by Victoria as well as other renaissance pieces.

We also had our camp at Longwood

which is an AUCS favourite; I seem to remember having a beer fight with the now AICSA president over some inflammatory comment he made. Jonny Webb, Sam Mickan and Tim Dunstone hosted Act 1 of the revue as AUCS' version of 'Queer Eye for the Choir Guy' (big thanks and apologies to those members who were 'volunteered' for that experience). Then they hosted the second Act as 3 seriously non-PC construction workers (wearing, I might add, the smallest pairs of shorts in the world and doing their best to resurrect the mullet and handle-bar moustache!) It was a great night and really

reminded AUCsters of why we have camps — aside from the rehearsals of course.

Other exciting news in AUCSland is that our fabulous conductor, Peter Kelsall, and his wife Trish had a baby girl, Emily, just a few days after Jo and Andy Turner welcomed their daughter Emma into the world. And the fact that PK is still able to conduct AUCS at the moment show his dedication to the choir.

So far our first concert is coming together beautifully and AUCS is sounding amazing, and I look forward to seeing some of our fellow interstate choristers on 28th May.

Ellinor Willumsen

Photo: Mark Tearle



Photo: Amanda Muller

The AUCS cheer squad the boat races at Melbourne IV, and three happy (mostly) FUCsters at Melbourne IV: Fiona, Daniel and Matt displaying uvular unity.

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: Andrew Chatterton

Mascot: Uvula Man

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

Next concert: African and jazz/gospel music

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"

We have had two rehearsals so far in the new year. We are singing African and jazz/gospel music for the first concert which will be great fun for all. We have some freshers who are very welcome. Our conductor is still Andrew

Chatterton. Remember the name. I am sure you will hear it again in the future as is the case for so many past conductors of FUCS. We have changed venue to where there is a nice piano. It is in the library, hence

I worry that we make too much noise. Someone else should write this article because I am not hip - I have too many worries on my mind. Think I'll go drink some sherry.

JJ

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: Fauré *Requiem* and Lauridsen *Lux Aeterna*
St Mary's Star of the Sea

Contact: Moira 0409 240 683

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

2005 is here, bringing with it an exciting new year of concerts and social events for MonUCS. Last year ended with a combined concert with MUCS and ROCS, performing Mozart's *Vesperae Solennes de Confessore*, Haydn's *Te Deum* and the Rutter *Gloria*. Almost 150 singers participated, culminating in a memorable performance at the church of St Mary's Star of the Sea, West Melbourne.

The concert certainly achieved its aim of unifying the three choirs in the lead up to MIV. Not only did the combined choir sound fantastic, but also members of all three choirs got to meet each other, meaning that there were many more familiar faces when MIV

came around. The combined camp at Buxton was a lot of fun, with a trivia night and a homebrew competition among other things.

Of course, the next major event after the December concert was MIV, and no doubt there has been plenty of reports about it in the rest of this magazine, but from a MonUCS perspective it was a lot of fun. A near white-wash in the sculling by MonUCS was very impressive, as was our conductor Trevor winning the Sop Aria. There was a fine showing of MonUCS members at MIV, including many freshers. Hopefully many of the MonUCS freshers at MIV will continue on to AIV 2006 after such a great experience this time.

Orientation Week at Monash University is not far away, and we hope to have many new members joining MonUCS. Our first concert of the year is a performance of the Fauré *Requiem* and the Lauridsen *Lux Aeterna* at St Mary's Star of the Sea, and we are also preparing for September, when we will be putting on a concert performance of the Broadway musical *Ragtime*.

MonUCS has a lot to look forward to this year, with a healthy active membership, an exciting concert program and an enthusiastic, motivated committee. Here's to a happy and enjoyable 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: Handel *Coronation Anthems* and other works
Saturday June 3rd, St Patrick's Cathedral

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

The second half of 2004 was a highly successful and productive time for MUCS.

Our performance of Andrew Lloyd Webber's *Requiem* and David Howell's *At the End of the Stars* for the Daffodil Day Memorial Concert was highly successful. In the words of Clive O'Connell in 'The Age', Tuesday August 31st: "the singers' bright attack and generous sound colour gave the reading laudable distinction, not least because of the

even spread of input from all vocal levels...Indeed, the only disturbing point, apart from Lloyd Webber's insertion of a wildly inappropriate 1960s rock sequence for the Sanctus/Benedictus segment, came when two, high-heeled, young clod-hoppers decided to exit during the work's riveting last bars...". After that incident, a number of MUCSters have developed a phobia of high heels.

The theme for the MUCS Annual Dinner this year was "Bollywood!" and Ruairidh, our irrepressible Social Secretary made the occasion a grand one with his untiring efforts and hard work. The bright colours, the live music and all the gaiety of GayLord Restaurant offered the ideal location for the event. Pre-dinner champagne (courtesy of MIV fundraising) helped to get the evening off to a flying start, and probably contributed to many

of the sore heads the morning after. Thanks to all of those people who gave toasts, and congratulations to those considered 'worthy' of Morals Awards!

MUCS organised a trip to a "Mary Poppins" Sing Along that managed to traumatise many of the kids and parents who were present at the Astor Theatre. MUCSters with a lot of "Dutch Courage" singing raucously along with the music... it was a fine sight to see/hear. Carla and Thorfy opened up their house for coffee and nibbles (and more beer in Ruaridh's case) after the event, many thanks!

The next major social event on the MUCS calendar was the Trivia Night held in late November as part of fundraising for MIV and was hosted by our very own champion of The Einstein Factor, Dave "The Wiz" Greagg. The Bitchin' Bakeoff and the Home Brew competition held at camp, also organised by Ruaridh, were immensely successful and were a source of a great deal of medicine (ahem -

laughter... Lame, I know...). The judges proved to be quite bitchy indeed. The entries were rather impressive ranging from "Super Ted" (the theme was "Super Heroes") to the "First Bar" (of the Lloyd Webber *Requiem*). Ewan's "Dream Date" won the first place for "taste". The Home Brew competition resulted in many judges who had wonderful hangovers the morning after.

Our final rehearsal camp of the year held weekend of the 26th to the 28th of November was a combined rehearsal camp with MONUCS (Monash University Choral Society) and ROCS (RMIT Occasional Choral Society). The Theme was 'Belgium' in the spirit of chocolates and... Ruaridh's favourite drink. Over 150 people attended, making it one of our largest and most successful camps of recent years. This camp was catered for by lovely Catherine (hence I am 5 kilos heavier). There were twice as many people as there were beds, making it a fun filled weekend indeed.

Our final major performance for the year was held in conjunction with MonUCS and ROCS, with whom we sang three great choral works from 3 centuries: Mozart's *Vesperae solennes de confessore*, Haydn's *Te Deum Laudamus* and John Rutter's *Gloria* on December 11. This was a great opportunity for the three choirs to work together during the lead-up to Melbourne IV. MIV was a great success, with a number of enthusiastic freshers already making plans for Easterfest and AIV!

We are about to start rehearsals for our first performance of 2005, a collaboration with a touring US choir from Yale. We'll be performing Handel's *Coronation Anthems* (and a number of smaller works) at St Patrick's Cathedral on June 3rd, and are looking forward to working with our international guests.

Last but not the least many thanks to the committee and members for their hard work over the last year!

Anne Jacob

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

Next concert: Handel *Israel in Egypt*,
14 May, in the Macquarie Theatre on the campus

President: Geoff Bell **Secretary:** Rita Holland **Treasurer/AICSA Liaison:** Lee Owens **Librarians:** Brenda Scully
Concert Manager: David Healy **Membership Secretary:** Joan Scott **Publicity:** Ann Davies **Social Secretary:** Bryan Cox

The end-of-year concert for 2004 was a light-hearted program called "Classics Unzipped", featuring much satire, spoof, and varied novelty. It was in part a celebration of the 40th anniversary of the founding of the University. The evening opened with the traditional *Gaudeamus Igitur*, but with verses recounting incidents in those 40 years, written by choir member Dinah Hales. The concluding verse:

Forty years hence there will be
fifty thousand students bright.
Thanks to new technology
they'll never set a foot on site.
Then with classrooms obsolete,
Where on earth can Singers meet?
They will sing in the open air,
If they've left any space out there.

Selections from Dyson's *Canterbury Tales* included *The Clerk of Oxenford*, of which the concluding line is the University motto, "and gladly teach". Novelty numbers included Toch's *Geographical Fugue* with a chamber group, and *The Typewriter* by Leroy Anderson. Chamber groups returned with the lively Elizabethan song *My Bonny Lass She Smilleth*, coupled with *My Bonny Lass She Smelleth* by P D Q Bach. *Killer Tango* gave The Brass Belles, an all-female brass ensemble, the opportunity to show their skills, musical and dramatic. The evening concluded with the reappearance of P D Q Bach and his quasi-oratorio *The Seasonings* (Tarragon of Virtue and Bide Thy Thyme, etc.). It was a good house, and they left in fine spirits.

"Rehearsals for 2005 have begun with a roar of enthusiasm as some 140 choristers prepare Handel's *Israel in Egypt*."

The final gig for the year was the annual "Not the New Year's Eve" concert in the Opera House with the Australian Pops Orchestra. There was a different, rather reflective, feeling about this one, the last for a while because AusPops had announced that the Sydney performance program was to be suspended for 2005 as a result of financial difficulties. The five AusPops gigs per year have

MUS

(Continued from page 19)

been a significant earner for the choir in conjunction with our partners, Willoughby Symphony Choir. Not only that, the popular musical repertoire has been of considerable attraction for our membership. We face 2005 with the need to prepare careful budgets and scrutinise expenses in a manner unaccus-

tomed for the past four years. Our rehearsal time, too, has been rearranged to enable three major campus concerts rather than the previous two plus AusPops preparation.

Rehearsals for 2005 have begun with a roar of enthusiasm as some 140 members prepare the Handel oratorio *Israel in Egypt*. The intention is to put 120 on the

risers for the concert, and so we look for some attrition over the next two months.

Unexpected has come the invitation to return to the Goulburn Cathedral for an Easter *Messiah*, following our well-received excursion there two years ago.

Lee Owens

MuscUTS

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

Conductor: Darren Saady

Established 1991

c/o Activities Centre
PO Box 3210
Broadway NSW 2007

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

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

MuscUTS has had a fairly non-eventful holiday following last semesters end of semester concert. There have however been a number of eventful executive board meetings in preparation for the Universities Orientation Day – more affectionately known as O'Day – 23rd February. MuscUTS has even had special t-shirts made by Amy Thorby-Lister our Vice President especially for the day!

It was decided that to raise awareness and therefore increase membership levels in MuscUTS and UTS our logo would need to be changed from the muscut grapes to something more musical. We therefore developed our new logo (see below) designed by Luke Sandford the Publicity Officer who happens to also be a design student! We had all our

membership forms and leaflets re-printed with this logo and so far the courageous change has been a huge success!

Also in preparation for O'Day – 23rd February, the choir has been rehearsing for a short 30-minute performance on the day where a smallish group of last year's choir sung a variety of songs including *If you love me* by Thomas Tallis, *Pastime* attributed to

Henry VIII, as well as *Locus Iste* by Anton Bruckner. They were conducted by Darren Saddy. The performance was commented on by one interested bystander who said that we were a 'Choir with Calibre'!!

Stay tuned for more information regarding our next concert – information will be on the website!

Cassandra Brooks



Photo: Cassandra Brooks

A photo from MuscUTS post concert / Christmas party last year! Cassandra (President), Iris (Fundraising Coordinator), Amy (Vice President) and Monique (Member) enjoying the food.

PUCS

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

Established 1963

PO Box 606
Nedlands WA 6909

Contact: Ken (08) 94888960

Conductor: David Gething

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

Next concert: Mozart *Coronation Mass* and works by Bach, Haydn and Brahms
Saturday 28th May, venue TBC

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

After a chaotic break, PUCS restarted its rehearsals for 2005 on Monday February 28th with two significant changes.

Due to the WA Youth Music Association booking out the music department at UWA every Tuesday from now until the end of time we now rehearse each MONDAY - rehearsals will still be from 7pm - 9pm each week in G5.

Our conductor for the 2005 Performance Season is David Gething. David is currently Master of the Chapel Music at Guildford Grammar School, director of the Giovanni Consort, a regular choir conductor at St Georges Cathedral and a member of the Western Australian Opera Company chorus. He has also been the head of the music department at Wesley College. David is a trained pianist / organist and holds a degree in music from UWA. Accompanying us is Bradley Gilchrist, who we threw in at the deep end at the first rehearsal by having the music he had to play arrive late on Sunday night.

This year, we decided to get out to some of the other uni campuses around Perth, and as such, we were involved in O-Days at UWA, Curtin and Murdoch. These worked a treat and we have a very enthusiastic bunch

of freshers from all three universities.

At a music sub-committee meeting held late in January we worked out our repertoire for the two primary concerts of 2005. Our first concert will be on the 28th of May, with the venue most likely to be St Georges Cathedral. This concert will showcase a 14 piece orchestra, the magnificent organ of St Georges as well as local soloists. We will be singing the Mozart *Coronation Mass*, as well as beautiful works by Bach, Haydn and Brahms. Truly this is a concert to die for.

Our second concert will focus upon a "Romantic" theme with contemporary works such as Gershwin's *Porgy and Bess* and works from the Romantic period. We are currently investigating venues for such a concert and further announcements will be made later in the year.

In addition, we have been approached by the Midland Brick Brass (who played for the Mandurah concert at PIV 2004) to take part in their major concert of 2005, to be held sometime in the last quarter. Negotiations are still going on - and we'll make announcements regarding this potential exciting collaboration as more information comes to hand.

Our first weekend rehearsal camp is booked for the weekend of 15th-17th of April at Lake Leschenultia camp site in the hills. The theme of the camp is still to be decided, but you can bet with camp officer AJ and social sec Mystery Dave at the helm it will be a weekend to remember.

All in all, it's looking like a fantastic year and if the sound at the first rehearsal was any indication, we'll be putting on some pretty fantastic concerts - can't wait!

Ken Taylor



Photo: Mark Tearle

Mark from PUCS compares bulges with Kate at MIV.

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

Next concert: Purcell *Te Deum* and *Jubilate Deo*, Mozart *Mass in C major*
St. Andrews on Creek

President: Ian Clough **Treasurer:** James Hudson **Acting Librarian:** Lone Christofferson **Acting ConMan:** David Webster
IPP: Sarah Cole

QUMS

The QUMS Committee has been very busy meeting to plan out the year. We've been looking at attracting new members, managing concert costs, improving musicianship, increasing fundraising, considering the possible impact of VSU ("Voluntary" Student Unionism), planning our carolling negotiations etc. All the stuff any busy executive would find themselves doing.

We have a new Secretary. Former President, Bill Clinton Cameron Meiklejohn, has recycled himself as Secretary. Because our most recent Secretary won't be enrolled as a student this year, she has had to step down to comply with Student Union rules. She has however taken over as Banana Profana Magazine Editor. Looks like you can't keep a former FAUC down.

Our 1st concert repertoire has been decided and we will be doing:

Purcell: *Te Deum*

Purcell: *Jubilate Deo*

Mozart: *Mass in C major, KV167 (Missa in honoram Sanctae Mariae Trinitatis)*

Once again we will be performing in St. Andrews on Creek.

We didn't have time to get any IV reports together for this edition, so we hope to have them next time. I would like to say that my friends and I thoroughly enjoyed the first IV

concert and the PCP. Well done everyone. I wasn't able to stay for the second concert.

Cheers!
Ian Clough



Photos: Lou Tunbridge

The wonderful choir-mixing effect of an IV... Maggie (QUMS) rubs Andy (SUMS) while Cameron (QUMS) poses with Peter (ROCS), all in Melbourne in January.

ROCS

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

Established 1999

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

Contact: Sarah 0413 008 017

Conductor: Sarah Chan

Mascot: R'mit, the ROCS frog

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

Next concert: *The Fairy Queen* - details TBC

President: Peter Liakatos **Vice-President:** Emma Morgan **Secretary:** Sarah Carpenter **Treasurer & Librarian:** Tony "Stretch" Crowley
Social Secretary/Webgeek: Leanne Veitch **Concert Manager:** Sandra Uitdenbogerd **Publicity:** Theresa Wallner

At the end of last year, ROCS performed in a combined concert with RMIT's bands, the Stage Band and the Concert Band and brought together a collective showpiece of the music on offer at RMIT in its annual get together concert. This was successful with the feature of the night being the raffle during the interval.

ROCS also performed a number of works including the Rutter Gloria alongside with MUCS and MonUCS as the Melbourne groups continue to push stronger allegiances in providing the choral experience. This was also a good experience for ROCS members

as it gave most of us a chance to sing in a large choir.

ROCS sent its largest contingent to IV this year. It did help though that it was a home IV. The IV also boasted many other records including ROCS entering a sculling team that was actually all ROCS members and no fill-ins, plus also it was the first time that a standing ROCS president actually did Pressies PJ's whilst in term. It was a thoroughly enjoyable experience to be able to work with seasoned professionals and ROCS is even now planning to send a larger contingent to Adelaide (hopefully!).

During the first half of the year ROCS will be performing the Fairy Queen. More details will be announced in the near future.

And now just two apologies. First to Emma Morgan, who is not Emma Watson. She is not to be confused with the actor from Harry Potter. This came about due to my brother's infatuation with the Wizarding series. My second apology is to anyone I may have offended on the Tuesday night of the camp. The only disappointment I have is my inability to finish off the whole bottle.

Peter Liakatos

SCUNA

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

Established 1963

GPO Box 8353
Canberra ACT 2601

Contact: Dominic 0439 673 500

Conductor: Jonathan Powles
Assistant Conductor/Chorusmaster: Matt Stuckings

Mascot: Position still vacant

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

Next concert: *Requiem* and *Coronation Mass*
June 4th and 5th, ANU Arts Centre

President: Dominic McKenna **Secretary:** Clara Adams **Treasurer:** Lizzie Voss **Concert Manager:** Lynda Stenton **Publicity:** Kate Webb
Librarian: Kylie Jonasson **Social Officer:** Matt Nogrady **Associate Member Rep:** Alison Airey **First Year Rep:** Freya Ashman
OCM: Petar Rajic **Soprano Rep:** Madeliene Rowland **Alto Rep:** Anna Gordon **Tenor Rep:** Peter Row **Bass Rep:** Matthew Lendrum

Hello AICSA,

SCUNA ended last year with a Christmas concert and three other major caroling gigs. All the money raised was donated to charity, over six hundred dollars going to the Smith Family Christmas tree appeal. We also had a fantastic Christmas dinner at a local Chinese restaurant, complete with impromptu carol performances to rapturous applause from the other patrons.

SCUNA then shut up shop for the holidays. This has been the way SCUNA operates for the last two years, and it reflects our efforts to get more students involved. Students from interstate (of which ANU has many) now arrive before the first SCUNA rehearsal, and can take part in both major concerts without having to stay in Canberra over the holidays.

During O-Week we received great interest at the Clubs & Societies' Marketday, selling over 70 student memberships on that day alone! We held a repeat of last year's "New Student" introductory rehearsal to begin our rehearsal period. It is an informal event with free food and drink for those attending. New students are slowly introduced to the choir environment, and are taught to sing *Laudate*, which they perform at the New Member concert four weeks later. This concert was highly successful, allowing friends, family and current members of SCUNA to show their support of our new members in their first SCUNA performance. We are very glad to be

able to share the wonderful experience of choral performance with more and more tertiary students.

We have begun holding a large social event at the start of each month to bring the choir together. March saw a trip to the Pancake Parlour (if you don't know of it, I'm sure you can guess what they provide there) and April's event will be a BBQ on the beautiful shores of sometimes-not-poisonous Lake Burley Griffin. Plans are well underway for our

"SCUNA has become actively involved in our university's fight against VSU legislation."

first major concert, featuring Mozart's *Requiem* and *Coronation Mass*. We are holding the concert in the ANU Arts Centre, a venue designed for dramatic productions, so we are working on lighting effect to accompany our performance. We will be performing the concert twice, due to the smaller venue capacity, on June 4th and 5th.

If no one minds, the rest of my report will be a slight rant on the topic of VSU. VSU (Voluntary Student Unionism) legislation, currently being proposed by the Howard Government, will make it illegal for universities to charge any compulsory fees for non-academic services. Among other things, it will

decimate your university's Students' Association (Guild or Union) and completely destroy many of the social, cultural, religious and sporting clubs and societies on campus. Although I believe that SCUNA and most of AICSA's member choirs will survive this process, due to our own significant resources, I'd imagine that some of our smaller cousins (TUMS?) and maybe choirs who might become AICSA members in the future could be wiped out by this attack on the student way of life. SCUNA has become actively involved in our university's fight against VSU legislation. We will be performing at an upcoming protest day, will speak against VSU during our own concerts and in our concert program, and members of SCUNA will be encouraged to attend anti-VSU events and sign anti-VSU petitions. I would like to challenge each AICSA choir, and the AICSA organisation as a whole, to get involved in the fight against VSU. This legislation can be stopped. Several senators in the National party have already voiced concerns over the proposed legislation, and our support could tip the balance. For more information, or to see what your choir can do to help, contact your local Student Union (or similar) or get in touch with the National Union of Students (NUS) at www.unistudent.com.au

Dominic McKenna

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 very glad to hear from you!

SUMS

Sydney University Musical Society
www.sums.org.au

Conductor: Ben Macpherson OAM

Motto: *A Choir - a Reputation*

Established 1878

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

Box 32 Holme Building
University of Sydney
NSW 2006

Next concert: Yale Glee Club concert
Saturday 5th June, Sydney Town Hall

Contact: Nadine 0408 241 143

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

TUMS

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

Conductor: Simon Reade

Mascot: The Rampant Lion

Established 1973

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

C/- TUU
PO Box 950
Sandy Bay TAS 7005

Next concert: Mozart *Requiem*
Stanley Burbury Lecture Theatre, University of Tasmania
Saturday 28th May

Contact: Paul (03) 6225 3127

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

TUMS' recruitment poster for 2005... Only *slightly* in poor taste, and we'll forgive them anyway. Because they're TUMS! Go you little TUMmies!

Our participation in the Tasmanian Symphony Orchestra's presentation of Handel's *Messiah* last December, resulted in a very enjoyable performance for both Tummies and the audience! It has infused TUMS with the energy and enthusiasm needed to get off to a flying start in 2005.

We are currently in rehearsal for the Mozart *Requiem*, which we are presenting at the Stanley Burbury Lecture Theatre, at the University of Tasmania on Saturday, 28 May. Over forty TUMmies will be singing on stage. We will be accompanied by a small chamber orchestra, and by Ben Mackey, our repetiteur, on the splendid pipe organ. This will again be under the very energetic baton of Mr Simon Reade.

In response to demand this year, TUMS is also very pleased to be presenting "Notes for Singers". This is a 30 minute pre-rehearsal rehearsal for people new to choral singing. Ben and Siobhan Mackey teach new singers how to read music, improve vocal technique,

and ensemble singing skills.

Finally, TUMS hopes to see some AICSA choristers in Hobart in July 2005 attending the Festival of Voices (www.festivalofvoices.com.au). Having such a large choral event in Hobart should give some newer Tummies some festival experience

"Participation in the TSO's presentation of Handel's Messiah ... infused TUMS with energy and enthusiasm..."

before attending Adelaide IV. Speaking of which, the committee is currently looking into hosting a mini-IV in Hobart. Thanks to everyone who has offered to support this project.

Paul Hubbard

AICSA ELECTIONS

Very soon, the Australian Interschool Choral Societies' Association will be holding elections for all of the positions on its committee. These are: President, Secretary, Treasurer, Librarian, *Erato* Editor and Archivist. The current holders of these positions are listed on the back of this magazine.

These positions are open to all members

of the AICSA community and if you are interested in nominating for one of them, please contact the current AICSA committee or your choir's president about what they entail. The new committee will be elected by the Australian Interschool Choral Council, which means the presidents of all AICSA choirs, by correspondence during May 2005.

As the Executive (President, Secretary and Treasurer) work closely together, nominations for these positions must be grouped into a "ticket"; all other positions are open to single nominations from any AICSA chorister.

If you have any questions at all about these elections, please send an email to <exec@aicsa.org.au>.

Surrender to the 'music of the night' and allow the dazzling spectacle of *The Phantom of the Opera* to seduce you, as it debuts on DVD & Video just in time for Mother's Day!

Based on Gaston Leroux's novel of the same title, Andrew Lloyd Webber's musical phenomenon has played in over 100 cities in 17 countries, earning over \$3.2 billion at the box office - making it the largest grossing stage production in the world. Long awaited by Phantom fans, director Joel Schumacher's sumptuous film adaptation takes audiences beyond the boundaries of theatre, and immerses them in a vibrant world of high romance, soaring music, riveting suspense, action and drama, while introducing the powerfully compelling story to a new generation of fans. *The Phantom of the Opera* tells the legendary story of a disfigured musical genius (Gerard Butler) that haunts the catacombs beneath the Paris Opera, waging a reign of terror over its occupants. When he falls fatally in love with the innocent Christine (Emmy Rossum), the Phantom devotes himself to creating a new star for the Opera, exerting a strange sense of control over the young soprano as he nurtures her extraordinary talents. Mesmerising and visually spectacular, *The Phantom of the Opera* was nominated for 3 Golden Globes (Best Picture, Best Actress & Best Original Song) and is nominated for 3 Academy Awards®, including Best Art Direction, Best Cinematography and Best Music (Song) for 'Learn to be Lonely'; and also stars Patrick Wilson (Raoul), Miranda Richardson (Madame Giry) and Minnie Driver (Carlotta).



Win a copy of *The Phantom of the Opera* on DVD

To be in the running, just submit a feature article to the next edition of *Erato*! The best article (as judged by the Editors) received before the deadline will earn its author a FREE copy of this brand new release. So get writing, and submit your articles to erato@aicsa.org.au before Friday 9th July 2005.

ADVANCED SYMPTOMS OF ADVANCED DEGREES

From a recent FUCS newsletter, submitted by Amanda Muller. The text is largely by Lawrence Douglas and Alexander George, "Sense and Nonsensibility: Lampoons of Learning and Literature"

It is hardly news that graduate students are often not the happiest of campers. Only recently, however, have scientists, psychologists, and discourse pathologists come to appreciate and diagnose the full range of maladies afflicting the graduate-student population.

Global Irony Syndrome (GIS)

Indications:

GIS is an affective disorder most commonly characterized by the following symptoms: an erosion of belief in Enlightenment values; snideness toward the concepts of truth, objectivity, and universal ethical codes; cynicism about the two-party system and the wealth-levelling effects of global capitalism; an ironic stance toward all physical laws and reality itself. The onset of GIS is often signalled in the sufferer by the replacement of easygoing laughter with sarcastic smirks, and by the refusal to debate any issue except through indirection, punning, and sneering banter.

Prevalence:

GIS has been largely concentrated in humanities departments, with occasional outbreaks in the "softer" social sciences, such as sociology, anthropology, government, and politics.

Treatment:

Intensive viewing of "It's a Wonderful Life" has proved salutary. Failing that, a semester's leave spent in a hard-labor camp of a despotic regime is effective in more than 75 percent of reported cases.

Hyper-Theory Disorder (HTD)

Indications:

HTD is a cognitive disorder distinguished by an increasingly abstract frame of mind. Sufferers gradually lose the ability to speak in a manner unmediated by poststructuralist theory. In extreme cases, sufferers come to view all aspects of popular culture, such as Bananas in Pyjamas, reruns of Hogan's Heroes, or the Olympics, through the filter of

Heideggerian metaphysics or Lacanian psychoanalysis. HTD is often misdiagnosed as Tunnel Visionitis (TV), a similar, though etiologically distinct, malady marked by a gradually escalating inability to communicate with anyone -- including friends, family, spouses, and domestic pets -- who does not share all of one's theoretical presuppositions.

Prevalence:

HTD is endemic to literature departments. TV, by contrast, is rampant throughout all disciplines, often hitting the natural sciences hardest.

Treatment:

Complete abstinence from all French and German texts remains a controversial treatment for HTD. Until further therapeutic remedies have been discovered, a travel advisory for Continental Europe has been issued to all humanities students.

Manic Mentor Mimesis (MMM)

Indications:

The disease, difficult to diagnose in its earliest stages, first manifests itself in the sufferer's subtle mimicry of an adviser's hand gestures. Gradually, the mimetic tendencies deepen and spread to include head movements and distinctive eye rolls of the adviser, as well as slouches, gaits, and even, if opportunity presents itself, dancing styles. As MMM becomes more systemic, tones of voice, sighs, vocal tics, and even idiosyncratic expletives come to be included within the ambit of imitation. In its final and most humiliating stages, sufferers find themselves mimicking the dress of their advisers and adopting their hair styles.

Prevalence:

MMM is especially prevalent in departments, such as philosophy and mathematics, with high concentrations of eccentric faculty members.

Treatment:

Extreme ridicule from peers outside academia, such as siblings, has been known to help.

Terminal Graduate Paralysis (TGP)

Indications:

This chronic, debilitating, and sometimes fatal condition represents the most serious and widespread of the many behavioral disorders facing the graduate-student population. Symptoms often appear in the fourth year of graduate study, though this can vary from discipline to discipline. Early signs are typically mild and therefore easily overlooked or ignored. These often include a subtle shift in media-consumption habits, from National Public Radio to South Park, and from professional journals to extreme-makeover television. More serious symptoms include compulsive retitling of the dissertation; a tendency to misplace routinely or otherwise lose or obliterate thousands of hours of work as a result of alleged computer failures.

Advanced symptoms include substantially impaired performance on all cognitive tasks; hyperanxiety and night sweats; bibliophobia; comma-shifting mania; and a marked adviser-avoidance response. At its most extreme, sufferers display a deer-in-the-headlights appearance; epistemological aphasia (the conviction that one no longer knows anything); morbid feelings of lack of self-worth often accompanied by paranoid delusions of victimization; a deepening of syntactic torpidity (the loss of the ability to write clearly, simply, and, ultimately, at all); a resurgence of teenage acne. Failure to Submit (F2S) represents a particularly heartbreaking, and dimly understood, form of TGP.

Prevalence:

Cases of TGP have been reported in every state and in every graduate department.

Treatment:

In its advanced stages, TGP is considered untreatable. For early-stage sufferers, long walks in open farmland accompanied by a complete termination of parental financial support have proved effective.

AICSA POETRY PAGE

Choristers unleashing their lyrical talents on an unsuspecting nation

Sonnets*

Excavated from the vaults of choral literature
by our very own literary sleuth, Dave Young

"To singing in key"

by a tenor

O thou most fickle of things!
Thou, who hast no place in my life
(be I interested or bored)
Or in my section
Nor my heart,
Like vivisection
A cut apart
From any other that he brings,
He, the cause of musical strife,
Discord.

"To a soprano"

by a (relatively eloquent) bass

Shall I compare thee to a Summer's day?
Umm ... no.
But you're pretty anyway,
And it's not just me who says so.
Ask anyone - they'll tell you.
Or maybe they'll just think you're vain.

"An alto reflects on and admires the simple beauty of her line"

Gee.

No soprano poetry was forthcoming, because they were all off
flirting with the tenor soloist.

* Well, almost.

Ode to the MIV Committee

Written for the MIV Scavenger Hunt
by Sandra Uitenboger
(to the tune of Winnie the Pooh)

Deep in the heart of Melbourne
Where MonUCS, MUCS and ROCS play
You'll find a soprano in all 3 choirs
whose team we all honour this day

A treasurer named Rohan is her friend
There's JJ and little Tam
There's Catherine, there's Hamish and Anh Dao
But most of all there's Sarah Chan

Chorus: Sa-a-rah Chan, Sa-a-rah Chan
A leaner convenor all filled with skill
is Sa-a-rah Chan, Sa-a-rah Chan
A filly with really long hair.

There's so many more names on this list
There's Lisa and Steve's your man
There's Emma, Amanda and Philip and Kim
And Gemma help Sarah Chan

(Repeat Chorus)

I haven't said all the people yet
There's Kate who gave a big hand
And section leaders we can't forget
For they have all helped Sarah Chan

(Repeat Chorus until bored)

How romantic...

Couplets with a kick, by the legendary Bill Enoch Jackson

Love may be beautiful, love may be bliss.
But I only slept with you, because I was pissed.

I thought that I could love no other.
Until, that is, I met your brother.

Roses are red, violets are blue, sugar is sweet and so are you.
But the roses are wilting, the violets are dead, the sugar bowl's empty
and so is your head.

Of loving beauty you float with grace.
If only you could hide your face.

Kind, intelligent, loving and hot.
This describes everything you are not.

I want to feel your sweet embrace.
But don't take that paper bag off of your face.

I love your smile, your face, and your eyes.
Damn, I'm good at telling lies!

My darling, my lover, my beautiful wife:
Marrying you screwed up my life.

I see your face when I am dreaming.
That's why I always wake up screaming.

My love, you take my breath away.
What have you stepped in to smell this way?

My feelings for you no words can tell.
Except for maybe "go to hell".

What inspired this amorous rhyme?
Two parts vodka, one part lime.

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 *any* changes to your society's current details, 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 95 is Friday 9th July 2005.

AICSA

Email
exec@aicsa.org.au

Web
www.aicsa.org.au

Telephone
0403 827 831 (Tim)

Snail
PO Box 176
North Adelaide SA 5006

THE 2004/5 AICSA COMMITTEE

| | |
|---------------------------------|--------------------------------|
| President | Tim Dunstone |
| Secretary | Jonathan Webb |
| Treasurer | Joel Mendelson |
| Librarian | Kim Asher |
| Erato Editors | Lou Tunbridge Jonathan Webb |
| Archivist | Peter Campbell |
| Immediate Past President | Andrew Wailes |

ERATO

Email
erato@aicsa.org.au

Telephone
0414 433 604 (Lou)
0403 858 763 (Jonny)

Fax
(08) 8379 8923

Snail
C/- 30 McAllan Ave
Beaumont SA 5066



ERATO IS A PUBLICATION OF THE AUSTRALIAN INTER-VARSITY CHORAL SOCIETIES' ASSOCIATION

Views expressed in Erato are not necessarily those of AICSA or any of its representatives. AICSA takes no responsibility for offence taken or injuries sustained as a result of reading Erato. Deliberate inhalation may have serious side effects. Reading in rehearsals may have some as well. Be good.