

# ERATO

ISSN 0819-5072

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

## New proof that Choristers are smarter than your average bear



**Sopranos glue their heads together ...**



**...Basses offered two for one deal**



**Tenors that sing together  
Get stuck together**



**Altos learns to clap!**

**More revelations inside, as well as society reports, an AIV update and fascinating articles on VSU and insurance...**

### INSIDE:

AICSA Reports	2	AIV report spectacular	5	More society reports	12
Review: Yale and Hearty	3	Insurance Article	7	Yet more society reports	15
VSU article	4	Society Reports	8	Contact & Submission Details	back



## EDITORIAL

Hello to the AICSA World

Thank you for joining us in the first edition of Erato for the new elected year—it's an absolute pleasure for one half of us to be back with you again while the other half is fresh and smelling like daisies. We'll let you work out which is which.

It's been a mightily gratifying process to put together Erato edition 95—to begin with such blank pages and to carefully, lovingly, almost sensually create a journal out of it. A great big warm thank you to everyone who sent in their articles in a timely manner, and an even bigger thank you to those who sent through photos. It's always good fun to see your fellow choristers, so photos are always more than welcome. The more the merrier—both of your editors work for government institutions, so we both have huge inboxes. Remember, the more photos you send us, the fewer words you have to write. We can simply fill the rest of your societies space with pics of cute freshers doing daft things.

Late September and early October see no less than 9 concerts from AICSA choirs in the space of about 3 weeks. That's fantastic! Of course, that will also mean that there will be lots of photos of dress rehearsals, people standing on

stage for concerts and silly antics at PCPs for the next edition. Right?

Plus, it will mean that there will be lots to write about for your next society report—or maybe an article if you aren't an officialised member of your committee. Why not give an Alto report from your view point? Or things that you've learnt as a fresher this year? Or things that you've learnt as an old fart this year?

There are three articles of particular interest in this edition—Craig Turner writes some interesting things on VSU; a pro-active item on how University choirs might be able to avoid detrimental effects and might even be able to profit from any changes to student union membership. There is no doubt that VSU could have a huge negative impact on many AICSA choirs. But as with many things in life, the more prepared you are, the easier you can weather the storm.

Which is doubly true of the subject of Tim Dunstone's article concerning insurance for AICSA choirs. There can be almost no other area for AICSA choirs, and indeed any volunteer organisation today, so fraught with danger and pitfalls as insurance. It is an expensive and complicated part of running a choir yet is also something that all committees should be

very aware of and should know the options available.

Once you've finished heaving yourself through two heavy weight subjects, you can make it all feel better by reading Ange Randall's article on Adelaide IV 2006. By golly its going to be one hell of a festival if you ask us. Yes, both of your editors are involved in the organising of this festival so we might be a little biased. Which means you, dear reader, have even more reason to come to AIV—you can see how truthful we really are.



Photo: Lou T

Your editors looking mighty pleased with themselves. And so they should, considering the quality of this fine journal.

## PRESIDENT'S REPORT

by Tim Dunstone

AICSA recently held its annual elections, and it is a great honour and very pleasing for us that the AICSA committee (except the Erato Editors) have been successfully re-elected until September 2006. Hopefully this will give us enough time to complete some of the very important, but time consuming, initiatives that we begun work on late last year. I would like to thank the other returning members of the committee, Jonathan Webb, Joel Mendelson, Kim Asher and Peter Campbell, for their ongoing and commendable service to the association.

However, I would especially like to thank the retiring Erato Editors Jonathan Webb and Louise Tunbridge for their service. Together they have served for one year and produced four editions as a team. Jonathan served in the same position for another year before that with myself, and together we produced three editions. Jonathan has formatted, designed and edited seven editions in total, making him the equal third most prolific editor of Erato in

its thirty five year history. On behalf of all readers and contributors I would like to thank Louise and Jonathan for maintaining Erato as a regular, reliable and stimulating read. I wish the new editors all the best in maintaining the high standards set by their predecessors. (ed: thanks, we'll need it)

With the first round of society concerts for 2005 successfully performed and the semester break over, rehearsals have started again for our second concerts. However, it also comes to the time of year when societies host their annual general meetings. Speaking with society committee members around the nation over the last couple of years, I have noticed that in general it is becoming increasingly difficult to find students to volunteer for positions on committees. The opportunity to become more involved in your choir may be fast approaching, and I urge all students actively singing in an AICSA choir to seriously consider volunteering for committee service.

One of the roles of the AICSA societies and festivals is to provide students with the opportunity to manage, lead and organise events and arts organisations of varying sizes with varying requirements. Personally I have benefited greatly from my time on AICSA society, festival and association committees and I would highly recommend the experience to other students. The opportunity to learn about the organisation of a choir and the arts community, and the opportunity to develop the skills required to organise events are two excellent benefits to being involved on a committee. However, I believe the real advantage gained by those students who serve on choir committees is the experience, knowledge and practice of working with, building and developing a team in a formal and structured forum. Regardless of the future profession or career, you will always be required to serve on committees or boards, or work collaboratively with a team of people. Sometimes the people on boards, committees or in a team may disagree, as often AICSA



society and festival committee members disagree. It is the experience, knowledge and practice that choir committee members have gained, that will advantage them over others later in life to achieve harmonious and productive conflict resolution.

There are few remaining organisations that offer students such uninhibited and generous leadership and committee experience as AICSA societies and festivals do. The experience gained as a student from serving on a choral society or festival committee or committees will not only look impressive on your curriculum vitae, but it will also provide you with a real, experienced and practiced

advantage over others that will aid you as you develop in your career or profession.

It is my opinion that university is only partly about learning the requirements of the course you are studying. The other significant part would be the learning done outside of university contact hours. I speak of the learning of social, musical, sporting, management and leadership skills. An AICSA choir offers you the opportunity to develop your musical, social, management and leadership skills. Simply by being a member of a choir you are already developing your musical and social skills, and I congratulate you for taking up that opportunity, but by volunteering for a

committee you also develop those equally important management and leadership skills.

At Adelaide IV in four months time, I look forward to meeting students from all over Australia, who have taken advantage of all the opportunities offered by an AICSA choir by joining a committee. It will be an experience that will create new friendships, enhance your knowledge of music and the administration and organisation of musical events, develop your leadership and management skills and provide you with an advantage that can be translated across the spectrum of university qualifications.

## YALE AND HEARTY

by Clive O'Connell, published in *The Age* on 14th June, 2005

The Royal Melbourne Philharmonic Society (sic)  
and the Yale Glee Club  
St Patrick's Cathedral, June 2

Visiting Australia for the first time, the Yale Glee Club numbers about 80 voices and has an impressively broad repertoire.

As its only Melbourne appearance, the group sang mainly American music from all over that country's music tradition. A brisk and deftly graduated account of *Gaudeamus igitur* was followed by *David's Lamentation*, a product of the forefather of American church music, William Billings.

More challenging matter came from the most famous Yale musician, Charles Ives, whose

lucid polytonal setting of *Psalm 67* held no terrors for these students.

Like its hosts, the Melbourne University Choral Society, the Glee Club takes singers from all the university's faculties. Nevertheless, the quality of ensemble and pitch remains at a high standard, whatever the music performed.

Virgil Thompson's setting of *My Shepherd Will Supply My Need* was engrossing for its balance and dynamic control, both qualities shown to equal effect later in a carefully honed version of *Shenandoah*.

For its part, the Melbourne University group gave the local premiere of Australian composer John Peterson's *In Visible Darkness*,

supported by the Royal Melbourne Philharmonic Orchestra. The work presents a stark, quickly assembled series of musical images dealing with the current world situation - car bombings, terrorists, protests, individual and group deaths.

To his credit, the composer uses no tricks, expressing his emotions clearly. The singers coped creditably with the score's rhythmic changes and the rapid succession of textual material.

"...the quality of ensemble and pitch remains of a high standard..."



Sent by Ratkins. Paparazzi unknown



Photo: Donski

Choirs spend a lot of time hanging around old buildings. If you're in MUCS, it's nice to add a bit of Hobo Chic by drinking out of a bottle.



# VSU AND ITS EFFECTS ON UNIVERSITY CHOIRS

Craig Turner gives some thoughts about VSU

I've recently been reading a novel [1] where the protagonist is torn between causes over the issue of separation of church and state. Though his contemporaries are God-fearing (and mostly Anglican), some of them acknowledge that there is something wrong with the idea of forcing people who are Catholic, Jewish or (heaven-forbid) atheist to donate a substantial proportion of their income to the Church of England. Reading this reminded me of the compulsory student services fee paid by Australian university students.

This year is probably the last year of universal student unionism in Australia. People involved in student organisations are concerned about the effect the change will have on them. It's an issue I've thought about a lot since joining uni life ten years ago. I'm convinced that it's a good thing on simple ethical grounds. I also believe there are opportunities for university choirs to do well out of transition. But we need to be organised to make best advantage of them.

The current system is stupid. Australian tertiary students tend to be poor. For this reason, almost all of the costs of attending university can be deferred to a time when students are in a better position to pay it back through HECS, and many university libraries are required to have copies of all text books. Yet, every year most Australian university students are required to pay a substantial, up-front services fee at enrollment. The education component of the fee is very small and the proceeds are frequently spent in ways that are inefficient or irresponsible [2]. Yet the fee is fiercely defended.

Many aspects of the fee discriminate against the poorest of students. These students bring their lunch from home and miss out on the luxury of horribly-inefficient, heavily-subsidised catering. When they're not studying, the poorest of students are either working, searching for work, sitting in a bus on a long trip home or looking after children. Thus, many will miss out on the clubs due to time or travel obstacles or due to being unable to afford the associated costs. In some ways, the fee makes even less sense than the situation from my novel, because whereas church dues would be levied according to income, a student's financial position has no affect on the rate of the fee.

At it's most basic, the issue comes down to this: a person's interest is much better served when they get to spend their own money than when somebody else gets to spend it. Under VSU, students will have more money for the things that are important to them. Fortunately, this is good for university choirs, because our members are fairly fervent and will choose to spend their money on things like IV, choral merchandise and camps.

With easy money gone, it will be easier for uni choirs to stand out. University choirs meet regularly, have an ongoing focus, are responsible with money, fundraise and offer a positive contribution to the university experience. But that's not typical of all student organisations. My experiences from university were that most student organisations were inactive and disorganised. Some clubs are little more than a front for extracting beer money from the services fee. These groups will disappear. Thus, we will have less competition for members, and potential members are less likely to be scared off by bad experiences.

The new scenario will also resolve the ethical problem currently posed by choirs who attract substantial funding from the services fee but which have a large proportion of non-student members.

Committees should start getting organised now. All clubs are in our position, and our choirs are likely to have committees who can make the most of the situation. Make sure your committee is on the ball - brainstorming and working to make the most of the change.

Here are some things to be thinking about:

- Some choirs have their constitutions structured to exclude non-students from committees. Under VSU there will be no advantage to this system, so it might be worth getting ready to change your constitution to allow you to make maximum use of available talent [3].

- Be sure to emphasise the lifting of the fee to current and prospective members when explaining prices.

- If your club is dependent on funding from the services fee, you'll need to change to

accommodate the loss of this. Changes to membership fees is one way to do it, but not the only way.

- Many choirs have lots of room to improve their fundraising efforts. It's possible for a choir of less than twenty active members to raise several thousand dollars through caroling if their effort is organised and members give their strong support. Think about sporting clubs (golf, footy, racetracks) in your city and hotels and the sort of events they might be putting on in December. Come December, make sure that your choir is signed up for caroling and rehearsed, and that you're part of the effort.

- It's probably worth investing extra effort into all recruitment opportunities (postering, fair days, enrollment days, etc) until mid next year, particularly the opening weeks of the first semester next year. Expect a few clubs to be demoralised by the disappearance of easy money, and make sure you're pulling in the students they're neglecting.

- Make sure your rehearsal venue is secure. You might need to put a solid effort into building new relationships with parts of the university you haven't dealt with before.

[1] *Phineas Redux*, Anthony Trollope, 1874

[2] Would you believe that Adelaide University Union has an art gallery? 495 works; established 1942; 0.6 staff. What sort of philosophy supports taxing students to fund upkeep of an art gallery?

[3] Pity SUMS who have just gone through an elaborate process to change "to" this model due to impositions from their clubs association.



The Author seen relaxing at a recent AUCS camp.



# COME ON SAFARI TO ADELAIDE IV...

A titillating teaser from AIV 2006 Convenor Ange Randall



Hi all! It's Ange (your trusty Adelaide IV convenor) here. Hope you're all looking forward to Adelaide IV as much as I am! Easterfest seems like a million years ago, so it's a good thing AIV is only a few months away. Better get a move on buying your African safari suits and zulu outfits – You only have until January!

What's IV? Only a fresher would ask that and we do plan to look after all of our freshers. Ask as many questions as you need to. Ask everyone who has been to an IV. Anyway, IV is about the most fun you can have on a holiday. A couple of hundred choristers from around Australia converge on a city for two weeks of singing culminating in a huge concert at the end of each week. As you might guess, this will mean a LOT of rehearsals. But never fear, not only are the rehearsals fun (if you disagree then what are you doing singing in a choir, huh?) but the festivities surrounding rehearsals seem to last a lifetime and are truly memorable.

So, what have AIV got planned for this one? The first week is a camp for which we have booked Dzintari Latvian Camp near the beachside town of Yankalilla. Around the scheduled

socialising there should be plenty of time to run off down to the beach with your newly found choral friends. The second week will see us spending our time in the Adelaide CBD where we will be paying much attention to the finer public establishments, of which Adelaide has many. Between rehearsals we have an assortment of fantastic social activities planned (by our very own Kate, who we all know to be the real life of the party) to keep you entertained and meeting the rest of the IV'ers. We have all sorts of things planned including BBQ's, coffee, pub nights, parties and a re-run of our fantastic pub crawl!

What are we singing? IV's traditionally perform high quality, ambitious works with renowned conductors and Adelaide IV 2006 is no exception. Timothy Sexton will be leading us for the first concert while we sing African Sanctus. African Sanctus is written by the weird and wonderful David Fanshawe while he journeyed through Africa. You really won't believe this piece until you hear it. Fanshawe has put together a very different kind of Mass, incorporating real African sounds he recorded along the Nile by use of a tape played specifically with the performance. We'll also be using a small rock band and a soprano diva. Each movement represents a geographical location from his journey.

Moving right along to the second concert we have the historically recognised Handel. We will perform Israel in Egypt in Adelaide's famed Festival Theatre with the Adelaide Art Orchestra. The Adelaide Art Orchestra has Tim Sexton as their regular conductor, so he will be preparing them for this concert, while AUCS's own Peter Kelsall will be the chorus-master. Graham Abbott (Australia's Handel Guru) will be conducting us for this concert. This is pretty



Photo: Phoebe V

Audrey the Auk gets into the spirit—you can too!

exciting for us, because Graham has never conducted Israel in Egypt! This piece is fascinating as it is based on the Old Testament, featuring the Israelites time in and escape from Egypt, with the libretto taken from Exodus and three of the Psalms. Israel in Egypt is high on the choral work, with only a third of the piece as solo or duet. We are also proud to note that Peter Kelsall is one of Adelaide's finest organists, so he will be with us for the whole two weeks, helping with accompaniment in rehearsals for African Sanctus and performing with us in the concerts.

Continued...

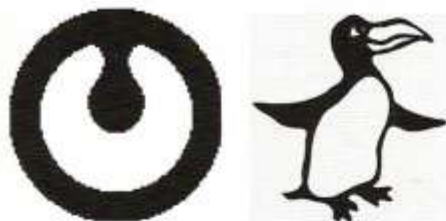


Photo: Phoebe V

The view from the outside altar at camp towards the beach.



## AIV IS SO EXCITING, IT NEEDS A SECOND PAGE



Now, since you last saw us a lot has happened. The AIV committee have been very busy working to bring you all a fantastic festival in January. AUCS and FUCS have been very supportive of all our strange fundraising ideas and are ready to look after you all when you arrive. Very soon you will be bombarded with information ranging from bullsheets to outright fantasy. The ambassadors will be enlightened with very special news – so keep chatting to them about the festival and you may well be surprised with the results.

If you're unable to wait for the posted info you could always take a look at the website. Phoebe has been keeping the site up to date so there should always be something new to look at. We'd actually prefer people to sign up for AIV using the website anyway, so what are you waiting for? [www.aiv.aicsa.org.au](http://www.aiv.aicsa.org.au) wants you!

Registration costs are \$165 for Students and \$190 for workers. Camp fees are still being

discussed, but it shouldn't cost you more than \$300 if we can help it! We are really keen to help those of you who find it hard to afford IV and we are happy to accept pre-payment of smaller amounts so that you have paid for everything by the time you get here. If you make pre-payment we will refund you fully if you then find you cannot attend. If you started to pay \$40 or more a fortnight right now, you should be ahead by the time you get to IV, leaving you money for bar cards and merchandise too! Send money to: 57th Australian Interschool Choral Festival, BSB 105120, Account 0017885840

We strongly encourage choirs to start up fund-a-fresher fundraisers to get as many freshers to IV as they can. The theory being that once they get there they usually work out a way to fund themselves for future IV's because they love it so much. Do you remember when you were a student? Going on a holiday can seem a bit out of reach for students. FUCS has been funding freshers for a few years now by asking for a simple pledge from older choristers. We usually get \$20-50 from a handful of dedicated IV choristers who want to help get a fresher to IV for the first time. It makes a huge difference to the freshers who can then afford to come to IV! Obviously, different things will work for different sized choirs. You might prefer to dedicate a particular type of fundraising or

proceeds from a gig to the cause. Get your committee thinking about it now – or offer to run the fresher fundraiser yourself. I want to challenge all choirs to get as many freshers to IV as they can! The more the better... let's get some new blood!

By the way, feel free to contact me anytime by email on [convenor@aiv.aicsa.org.au](mailto:convenor@aiv.aicsa.org.au) or phone 0414 240 914

Seeya at IV!

Ange.



Photo: Mark Tearle

These are some of the people are running AIV. Yes, we're scared as well. To find out who they are, go to the AIV website



## BRINGING CLARITY TO THE CONFUSING WORLD OF INSURANCE FOR CHOIRS

AICSA President and ANCA SA Branch Committee Member Tim Dunstone writes on the fun-filled world of insurance.

Over the last few years, insurance has become a significant issue for choirs. Our society is becoming more and more litigious, and insurance is becoming more and more expensive. The Australian National Choral Association (ANCA) has attempted to combat this by taking out an insurance policy that covers ANCA choirs and individuals for certain types of insurance, gaining a discount for 'bulk purchase' so to speak. However, whilst it is excellent, the insurance cover is not comprehensive.

I write this article to bring to attention several options for insurance for choirs in relatively simple terms, it is not intended as advice. When arranging insurance, a solicitor and insurance broker should be contacted and negotiated with. It is also wise to gain more than one quote for the type of insurance you are arranging.

Firstly, some people believe that if the choir is incorporated, then the members are protected against legal pursuit. This is definitely not the case. Incorporation makes the choir a corporate entity and offers limited protection against personal liability for members of the choir under the various volunteers' protection acts in each state. However, incorporation alone does not insure the choir against any claim. For this, you require insurance, even for volunteer run choirs.

There are four main types of insurance for community organisations such as a choir. There is 'public liability insurance', 'personal accident insurance', 'associations and officials liability insurance' and 'income protection insurance'. There is also 'professional indemnity insurance', 'director and officer liability insurance' and 'event liability insurance (general public and products insurance)' to consider. ANCA currently offers members 'public liability insurance', and the option of 'personal accident insurance' for a small additional cost.

Public liability insurance covers choirs against claims from third parties for injury or property damage resulting from accidents or negligent acts by volunteers. The ANCA insurance policy will cover choirs up to a cost of ten million dollars, although some choirs

have paid an additional fee to increase that cover to twenty million dollars. There are several exclusions on the current ANCA policy, including personal injury or damage to property of persons actually participating in any sport, game or athletic or aerobic contest. It also excludes any personal injury or property damage caused by an employee or contractor, such as the conductor or engaged musicians. Finally it also does not cover personal injury or property damage caused by molestation or use of the internet. Event liability insurance (general public and products insurance) is a form of public liability insurance, but for one off events (such as a concert or festival).

Personal accident insurance covers the choir for claims by members of the choir for injury, disability or death while carrying out the duties for an organisation. This includes members attending rehearsals and concerts, and the travel to and from those rehearsals and concerts.

Associations and officials liability insurance covers committee members and officers of an incorporated choir for loss (including legal costs), where the committee members or officials have committed a wrongful act in the process of managing the choir. Note that incorporation alone does not cover this. Director and officer liability insurance is very similar, but this time it insures against board members and officers of an unincorporated choir for the same thing. Either of these could be particularly important for choirs staging large concerts or festivals with a significant opportunity for financial loss. Without this insurance individual committee members could be partly financially responsible for the losses incurred if a concert was not well patronised and therefore ran at a loss.

Professional indemnity insurance covers the risk of volunteers providing incorrect advice that results in a person suffering a loss as a result of using that advice. Finally, income protection insurance protects volunteers against loss of income as a result of suffering an injury and having to take time off from a paid job. These two are less likely to be relevant for community choirs.

Public liability and personal accident insurances are the only two forms of insurance that ANCA offers. It is an excellent cover for the cost incurred by membership of ANCA, however it is not comprehensive. If the choir you are involved in suspects that it may need further insurance to cover for some of the exclusions in the ANCA insurance policy or for a different type of insurance altogether, then there are several options for community groups such as choirs.

More information about insurance can be obtained from solicitors and insurance brokers, but also from the South Australian "Local Government Risk Services" (ph 08 8235 6444), "Community Care Underwriting Agency" (ph 1800 023 456), "AON Risk Services Specialty Division" (ph 1800 806 584 and mention NCOS), "Arts Law Centre of Australia" (ph 1800 221 457) or the various state offices for volunteers. For more information about the ANCA insurance policies, they are available for viewing and download from [www.anca.org.au](http://www.anca.org.au). It is also recommended that you contact your affiliated university or university student union, guild or association as sometimes these organisations provide limited insurance cover for their members, however it should be remembered that this cover will certainly not cover all the needs of a publicly performing choir, such as an AICSA choir.

Hopefully no choir will ever need to make a claim on their insurance cover, however I would rather have it and not need it, than need it and not have it.

Tim Dunstone  
SA Branch Committee Member  
Australian National Choral Association Inc.



Photo: Lou T



# AUCS

Adelaide University Choral Society  
www.aucs.org.au

Conductor: Peter Kelsall

Mascot: Audrey the Auk

Established 1960

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

C/- Clubs' Association  
Adelaide University  
SA 5005

Next concert: Durufle *Requiem* with guest organist, Thomas Trotter  
October 8, Pilgrim Church, Flinders St, Adelaide

Contact: Ellinor 0409 826 877

**President:** Ellinor Willumsen **Vice President:** Margit Archer **Secretary:** Karin Holzkecht **Treasurer:** Andrew Wilkins  
**Librarian:** Heidi Holzkecht **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 Holzkecht **Webmaster:** Michael Gehling  
**Morals Officer and Archivist:** Tim Dunstone **IPP:** Emily Heylen

2006 Committee: **President:** Phoebe Vivian **Vice President:** Janelle Komorowski **Secretary:** Mark Egelstaff **Treasurer:** Alistair Knight  
**Publicity Officer:** Ellinor Willumsen **Soc Sec:** Tim Dunstone **Concert Manager:** Vacant **Fundraising Officer:** Ali Ryan  
**Librarian:** Allan Ooi **Skwauc Editor:** Heidi Holzkecht **Archivist:** Tim Dunstone **Morals Officer:** Alice Morgan

Hello from AUC-land!

AUCS has just recovered from our absolutely fabulous Victoria concert and we've begun rehearsing for our upcoming concert with Thomas Trotter, an internationally renowned organist from England. We will be performing Poulenc's Christmas Motets, Durufle's Motets and Durufle's Requiem. The concert will take place on Saturday 8th October so feel free to come along!

The Victoria concert was a great success. It was in the Saturday Advertiser as being one of the Top 5 Things To Do On Saturday. And we certainly proved them right. The performance was beautiful and we received numerous compliments from audience members. Then a smaller group of AUCS did a repeat performance of this concert at the Seven Hill Winery in

Claire. Again, this made it on to the Saturday Advertiser's Top 5 Things To Do On Saturday. AUCS has done a huge amount of fundraising this year and as a result we are in a far better financial place now than we were 12 months ago- a big thanks to those committee members who have gone above and beyond for our choir and to the choir for promoting chocolate addiction in Adelaide. And in other good news, AUCS has been asked to do a recording with a local band, which we are currently in the middle of organising the logistics of.

Socially, we have a lot of events coming up this semester. The camp will take place at the Crystal Lake campsite from July 29-31 and is turning out to be lots of fun. This semester we will be also have our annual dinner on October 20th, which gives us all an excuse to dress to the max! AUCS will also be having its pub crawl

on October 2nd. So if any of our interstate compatriots would like to visit us, see if you can coordinate your trip with our social events.

Ellinor Willumsen

AUCS is looking forward to an exciting year in 2006. The year will start with a bang with Adelaide IV, and as one of the host choirs AUCS will be heavily involved in the festival. Soon after IV, AUCS will perform a reprise of our much loved 70s concert in the Adelaide Fringe Festival in March. Including such greats as Queen's Bohemian Rhapsody and Pink Floyd's Dark Side of the Moon and featuring The World's Greatest Rock Band, Perestroika, the series is sure to be a hit! I'm looking forward to working with the new committee to put on some great concerts next year.

Phoebe Vivian



The many faces of AUCS—at the pub on second concert camp (left) and AUCS-lite sings a fundraising concert in the Clare Valley (right)

Photos: Lou Tunbridge



## SCUNA

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

Established 1963

GPO Box 8353  
Canberra ACT 2601

Contact: Lizzie Voss lizzievoss@hotmail.com

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: Rachmaninoff Vespers  
Saturday 15 October, St Andrew's Church

**President:** Lizzie Voss **Secretary:** Adrian McKenna **Treasurer:** Stuart Szigeti **Concert Manager:** Freya Ashman **Assistant Con Man:** Lynda Stenton **Publicity:** Phoebe Moore **Assistant Publicity:** Kate Webb **Librarian:** Matt Nogrady **Social Officer:** Tegan Cruwys **Associate Member Rep:** Claudia Keitel **First Year Rep:** Freya Ashman **OCM:** Caroline Woolias **Soprano Rep:** Christine O'Keefe **Alto Rep:** Anna Gordon **Tenor Rep:** Matt Nogrady **Bass Rep:** Vacant

Hi everyone,

Last semester went really well for SCUNA. We had our stay-at-home rehearsal weekend in early May, which was productive and fun. It was choc full of social events, with dinner and a movie, pizza and frozen custard, the revue and a lovely BBQ. Obviously, there was also intense rehearsing for our first Major concert of the year, Mozart's *Requiem* and *Coronation Mass*. We performed the concert twice, on June 4<sup>th</sup> and 5<sup>th</sup>, both nights to near capacity audiences. The singing was wonderful, and the lighting effects we had arranged really added to the experience. We invited several members of ANU's administrative executive, many of whom were pleased to attend. We have since heard that the concert (and our conductor's anti-VSU preconcert speech) have gotten the ANU exec talking about the effect VSU could have.

The week after the concert was SCUNA's AGM. A youthful new committee was elected, with several first years in the executive. As I'm no longer president, I'll let Lizzie finish the report.

Dominic McKenna

After a bit of a break and some light songbook rehearsals, SCUNA has jumped into the start of our next major concert piece. Recently, we had a change of repertoire and have decided to perform Rachmaninoff's *Vespers*. This concert will be performed in St Andrew's Church, where we performed the Howells and Dvorjak last year. The lighting effects proved a great addition to our last concert so this time around we hope to add more effects using candles and other small lights.

Other plans for the year involve a large prospective Christmas project. We hope to have a huge ANU Christmas party hosted and performed at by SCUNA, with other clubs and societies taking events such as lunches and performances. Carols by candlelight is also on the agenda for later in the year. We hope to have a shiny new Christmas songbook published by then also!

The new committee structure of mid-year elections has been very beneficial in that the old committee is still around, and as you can see, they are also on the new committee. We are all settling into our new responsibilities well and look forward to the year to come.

Lizzie Voss

## FUCS

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

Established 1965

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

Contact: Fiona 0403 932 274

Conductor: Andrew Chatterton

Mascot: Uvula Man

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

Next concert: Favourites from the Musicals—October

**President:** Toby Gajewski **Vice-President:** Vacant **Secretary:** Matt Winefield **Treasurer:** Fiona Zuiderduin **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:** Toby Gajewski **Fresher Rep:** Ashleigh Bunton **FUCS car:** Neil Philbey's Car "The FUC Truck"



FUCS' successful first concert for 2005 featured a popular program of African music, spirituals and jazz, with 22 voices in Adelaide's Malvern Uniting Church. This was our second concert with Andrew Chatterton, who took over the reins as conductor of FUCS during 2004. Andrew's youthful energy and new ideas for repertoire have helped to rejuvenate the choir.

FUCS also welcomes several freshers in 2005, including three who've joined the Committee: Ashleigh Bunton (Fresher Rep), Fiona Zuiderduin (Treasurer) and Juszie Coeli (Vice President). We also say farewell to Jenny Larter and Heather Calder and thank them for their years of service to the Committee.

We're currently rehearsing for our next concert in October, favourites from musicals (including *West Side Story*, *Porgy & Bess*, and a healthy dose of Gilbert and Sullivan), and looking forward to an exciting year in 2006, with Adelaide IV as well as the 40th anniversary of FUCS.

Matt Winefield

## MONUCS

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

Established 1962

Building 10, Campus Centre  
Monash University  
VIC 3800

Contact: Moira 0409 240 683

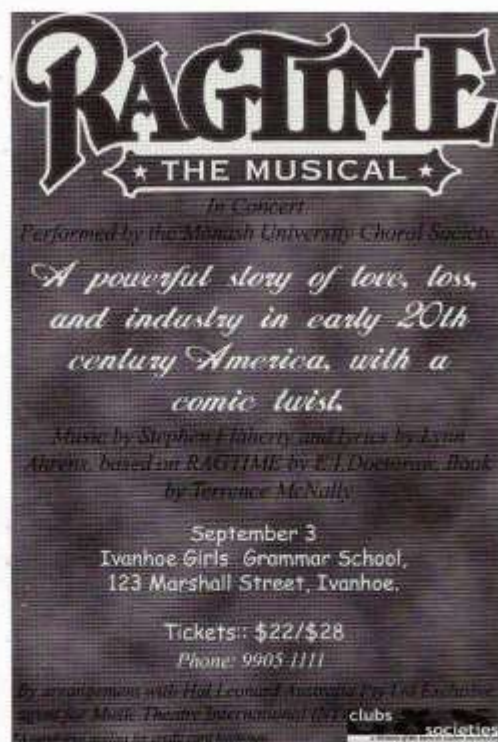
Conductor: Trevor Jones

Mascot: Captain MONUX

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

Next concert: *Ragtime* in Concert (Ahrens/Flaherty)  
September 3, Ivanhoe Girls Grammar Performing Arts Centre

**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, Rick Williams  
**Assistant Librarian:** Nathan Goode **Fresher Reps:** Astin Pepper, Craig Davies



The flier from the last MonUCS concert—the real one was a lot prettier in colour.

Semester 1 was a typically busy semester for MonUCS. We conducted a strong recruitment drive during O-Week. For some time now MonUCS has not had a Fresher Camp, rather we have a Fresher Day which is a mixture of getting-to-know you activities and singing workshops. This year's Fresher Day was very successful with a high attendance rate from both freshers and other choristers. The day concluded with a barbeque in the warm summer evening and then going out for drinks nearby.

Our May concert was a performance of the Fauré *Requiem* and Morten Lauridsen's *Lux Aeterna* at the church of St Mary's Star of the Sea. Our theme for rehearsal camp was 'All Things French' (besides the fact that Morten Lauridsen is American!). Saturday night of camp saw the dining hall decked out as a French café, with a special French themed menu. All in all camp was a lot of fun, and we had one of our highest attendance rates in recent times which was probably due to the success of our

O'Week recruitment.

Rehearsals came together really well in the lead up to the May concert, resulting in a high standard performance. MonUCS' next concert, *Ragtime* is quite different repertoire again. *Ragtime* premiered on Broadway in 1998, winning 4 Tony Awards. The concert performance by MonUCS will be the Australian premiere of the work. We are very excited about putting on the Australian premiere, and MonUCS is now hard at work rehearsing for the September performance.

The MonUCS AGM is in early August, meaning that there will be a new committee in place quite soon. I'd like to take this opportunity to thank our conductor Trevor and the MonUCS 04-05 Committee for all their hard work this year that has kept MonUCS on track.

Moira Tucker



# MUCS

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

Established 1939

Box 51, Union House  
University of Melbourne VIC 3010

Contact: Ruairidh 0438 396 412

Conductor: Andrew Wailes

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

Next concert: Rachmaninov "The Bells"  
October 2, Melbourne Town Hall

**President:** Ruairidh Atkins **Secretary:** Jim Baldwin **Treasurer:** Sussan Doolan **Librarian:** Kim Asher **Concert Manager:** Zoe Levendakis  
**Camp Officer:** Sylvia Masjid & Ewan Campbell **Social Secretary:** Daniel Kilby **Publicity:** Racheline Jackson & Jenny Newton  
**Fundraising:** Anne Jacob **SCUM Editors:** Keegan Bow **General Assistants:** Sue Harris & Jessie Jo **IPP:** Tam Paravicini  
**Archivist:** Carla Dunn **Geek support:** Brett Rann

HUGE. The word that encapsulates MUCS' 2005 thus far and beyond. We've had a combined concert with arguably one of the best collegiate choirs in the world, a most unfortunately timed AGM with Ms Tam Paravicini giving a new meaning to 'outgoing President' and a hysterical *Last Night of the Proms Concert* with a bearded soprano soloist. Now we're gearing up for (yet another) combined concert of truly epic proportions.

After having had all the mayhem and hilarity of being one of the three host choirs for MIV, we got straight into preparations for a combined concert with the Yale Glee Club. The performance, held in June, was a resounding success, as well as a fantastic opportunity for MUCSters to hear such a brilliant sound from the Yaleys. Coming from differing choral traditions, both choirs learnt much from each other. Yale's rendition of *Gaudeamus Igitur* was flawless, and I mean flawless... almost too flawless, as some MUCSters' comments attest: "Where are all the 'Oi's and feet stomping?" and "A bit too *Children of the Corn* for my liking." All jokes aside, to hear Yale's entirely a Capella repertoire sung so beautifully was quite a humbling experience. MUCS by no means embarrassed themselves either, performing the Melbourne premier of John Peterson's *In Visible Darkness* so well that Yale has decided to induct the piece into their repertoire, a coup both for MUCS as well as the composer, who attended the concert – he was also most impressed by MUCS' rendition. The choirs then came together to perform Handel's *Coronation Anthems*, receiving a standing ovation for this combined effort.

Post-concert, however, was where the MUCSters really taught the Yaleys a lesson. At the PCP, Yaleys were benevolently introduced to some proper beers, none of that Budweiser, Corrs or Miller crap. This writer's favourite moment was seeing Geoffrey Douma, Yale's con-

ductor, continuously grab the bottle of Coopers and upright it every time the barman attempted to roll it across the bar, as per tradition. The Yaley's made a commendable effort to stay up, but unfortunately had to be up at 6:30am to visit a farm in order to experience 'the real Australia'. Despite having to leave earlier than most MUCSters, they were most impressed by Foetus and the haggard band of MUCSters who stayed up the whole night and came and had breakfast with them at their hotel before they left.

The following week saw us perform in the Annual *Last Night of the Proms* concert at the Melbourne Town Hall. Arguably the most fun and relaxed performance on our schedule, this concert is has a repertoire of old British standards (*Pomp & Circumstance*, *Rule Britannia*, *God Save the Queen* etc.) sung by both the choir and the audience, as well as more contemporary British music. Unfortunately the contemporary part of the programme was represented by a Lloyd-Weber medley this year (last year it was Beatles) but MUCSters nevertheless had a great time. Usually, renowned soprano Margaret Haggart sings the solo for *Rule Britannia*, but she was this year unable to attend. Instead we got the facially follicled David Rogers Smith who had already performed *Nessun Dorma* in the first half of the concert (why anyone would sing *Nessun Dorma* at a *Last Night of the Proms Concert*, I have no idea). Concert dress for this one was all black tie for men, and ball gowns & tiaras for anyone with the figure, the end result looking like a double booking of a drag queen convention and a Queen Elizabeth II impersonator's convention. Speaking of double booking, the Melbourne Town Hall management (mis)managed to double book the building that night. Must have sucked to be the Wedding reception that was being held directly beneath us.

Now all those concerts have been dispensed with, MUCS is on to preparing its next perform-

ance, to be ready for October. We will be combining with the Royal Melbourne Philharmonic for Rachmaninov's *The Bells*, considered by the composer himself to be his greatest masterpiece. As with most things Russian such as books, inflation, consumption of vodka etc. this work is massive. Based on the poetry of Edgar Allan Poe, *The Bells* utilises a 12-part choir and an orchestra nearing 100 musicians. This is going to be both a challenging and exhilarating experience for MUCS, especially the learning of so much Russian text.

Finally, as of June MUCS has a new committee. The AGM was held in the last week of semester, which was lucky considering the outgoing President, Tam, was jetting off to Ottawa to further her academic career a fortnight later. She will be dearly missed by the MUCS enclave, and even more missed as a guiding light for the new Pres. Being the last week of semester, this was also just before exams began, a bad time for any student. Now post-exams, comprising a refreshingly large number of bright-eyed and bushy-tailed MUCS Freshers (pooled from one of our largest recruitments of late), the new committee is preparing to consolidate, breathe in and blast off into a fantastic year for MUCS.

We are lucky enough to be following some exemplary recent committees, which have put MUCS in a very sound position both in finances and more importantly, reputation. This will hopefully be a year of progression and development for us. Building on previous successes, we now have the luxury of thinking outside the square instead of just consolidating; making what is great, greater. These are exciting times to be involved in MUCS, there's only one word for it - HUGE.

Ruairidh Atkins





MUCS proudly presents:

(above) 2005 freshers Justine, Corinna and Chris.

(top right) MUCS' bake-off. Yep, MUCS has returned to the glory days of the 1950s and the Country Women's League. John Howard would be proud.

(bottom right) MUCS treasurer Sussan Doolan proves that even Melbournites think South Australian is better.



## MUS

Macquarie University Singers  
www.mus.org.au

Established 1967

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

Contact: (02) 9850 7818

Conductor: Margot McLaughlin

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

Next concert: "Wolcum Yole", Christmas Concert  
12 November, in the Macquarie Theatre on the campus

**President:** Bryan Cox **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 first half of the year is all about getting the membership numbers up initially, then fitting a big choir into a medium-sized rehearsal space, then preparing and delivering a major work in a campus concert. By mid-year, membership has now topped 150, and, given the space available in the major campus venue, we are satisfied to put 100-110 on the risers for major performances. As well, it is a tight squeeze in the rehearsal room, not too bad in the cool of the winter, but on a warm summer night the temperature does rise.

When the music was chosen for the first concert of 2005, we were aware that Israel in Egypt had not been performed in Sydney for several

years, and it seemed time. As it has evolved, our May presentation was the first of three scheduled in the city during the year. Plainly other choirs have been thinking along similar lines. It is a huge work, and we found it challenging. The weekly drilling, the chorister homework between, and the weekend rehearsal camp provided a satisfactory level of confidence, though the double choir stretched the musical resources of the Singers. [Memo: AIV. There are an awful lot of notes to learn; even harder is the amount of rest-counting between entries; and there is little respite in the form of solo passages, with choruses following in succession one after another.] Nonetheless, it is one of the great stories in western litera-

ture, and Handel's assembly of it is masterfully dramatic. A good-sized audience gave us a splendid reception for our efforts.

Immediately preparation has begun for the second major campus concert in August, whimsically entitled "Psalm Enchanted Evening". The program will feature the Bernstein Chichester Psalms and the Rutter Requiem, along with the Australian premiere of Greg Bortholomew's From Ode 14 of the Odes of Solomon. This will be followed within a few weeks by the Mahler Resurrection Symphony with the TOPS Orchestra. It is being a delightfully busy musical year.

Lee Owens





Photo: Bryan Cox

Cause and Effect: Be a good chorister and go to your rehearsal camp (left: MUS camp at Galston) and you'll look stunning on stage (right: MUS singing Mozart's Requiem last year)



## 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 October 30  
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

The seventies costume party, hard draining rehearsals, the wonderful concert and the post concert party were the highlights of the MuscUTS schedule this past semester.

The seventies costume party was great fun with delicious food and cute prizes for best dressed (see photo of 70's party), with everyone enjoying themselves thoroughly. The concert, held again at Pitt St Uniting Church, was successful with a joint performance by MuscUTS Orchestra and Choir performing

Schubert's Stabat Mater D.383 in F, a number of pieces by the MuscUTS orchestra and then the choir going acapella performing Locus Iste by Anton Bruckner (see photo of MuscUTS Choir), conducted again brilliantly by Darren Saddy. We had masses of people coming up to congratulate us on such a great concert!

As if we hadn't all had enough of chocolate, after selling loads of fundraising boxes throughout the semester, at the post concert party, held at Wagamama on King St Wharf,

we had really interesting tasting wasabi chocolate mousse! A great turn out of members eating and laughing – relaxing after the concert.

After a tough semester of work, it all ended well and we are looking forward to next semester, which will feature the resurrection of the MuscUTS Jazz Band on top of our usual Choral and Orchestral performances!

Cassandra Brooks

Photo: Cassandra Brooks



Amy, Cassandra and Iris show their fresher recruitment skills at the recent MuscUTS 70s party.



Photo: Cassandra Brooks

MuscUTS at work



# PUCS

Perth Undergraduate Choral Society  
[www.pucs.aicsa.org.au](http://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: An Evening of Romance  
 15 October, Perth Modern School Auditorium

**President:** Ken Taylor **Vice President/Camp Officer:** Dave Clifton **Secretary:** Craig Miskell **Treasurer:** Joel Mendelson  
**Librarian:** Kathryn Teale **Concert Manager:** Melanie Kerrigan **Publicity:** Gaylene Kelso **Social Secretary:** Maddy McCreanor  
**OCM/Fundraising:** Matt Flett **OCM/IT:** Pete Wright **Dischord Editor:** Maya K2

Well there goes another committee year! The PUCS AGM was held on Monday the 5<sup>th</sup> of September, and the new (and in some cases, old) committee are as listed above. After a hugely successful first concert, we're now well on the way to our second, which is on the 15<sup>th</sup> of October at Perth Modern School Auditorium. The concert is entitled "An Evening of Romance" and features a combination of contemporary romantic works such as *Porgy and Bess*, *Blue Moon*, *My Fair Lady* along with classic romantic works including lieder from Schubert and Brahms, *Lay a Garland* by Pear-sall and *Blest Pair of Sirens* by Parry. Our rehearsal camp was held last week, and we did some major work getting the final pieces into our heads. It's now onto polishing up those rough patches. We carried the "romantic" theme on to the camp, and had a candle-lit dinner on Saturday. Tickets for the concert are available from our website at [www.pucs.org.au](http://www.pucs.org.au)

Ken Taylor

PUCS photos are courtesy of Kathryn Teale and Maya K2



A Basses view of PUCS rehearsal



(above) PUCS soprs rehearsing hard at camp. Except for the one with her tongue poking out.



(Right) Even on camp, PUCS shows a level of decorum rarely seen amongst other AICSA choirs.



# QUMS

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

Established 1912

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

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: 24 September, St. Andrews on Creek  
TBC (check website)

**President:** David Webster **Treasurer:** James Hudson **Secretary:** Rebecca Sellars **IPP:** Ian Clough **Librarian:** Vacant  
**ConMan:** Vacant **Fundraising:** Vacant **Publicity:** Vacant **Soc Sec:** Vacant **Webmaster:** Vacant **Archivist:** Vacant

QUMS has recently had two concerts. The first was our "Mostly Mozart" Concert at St Andrew's Uniting Church in Brisbane City on Saturday, May 28. It was entitled **Mostly Mozart**, because Mozart himself was unavailable on the night. The audience was very appreciative and we were joined by guest musicians. The program opened with *Ave Verum Corpus*, with Gregory Hartay-Szabo on organ, followed by an organ solo from Gregory, *Ein Andante fur eine walze in eine kleine orgel*. This was followed by the Moreton Trio (Nigel Bardsley, Gavin Rebetzke and Leanne Swanson) who played *Trio in E Flat Major (Klegelstat)* for Violin, Clarinet and Organ.

After interval the choir performed the lovely *Missa in C: In honorem Sanctissimae Trinitatis*, where we were more than ably assisted by our Guest Accompanist Mr. John Woods, whose credits include working with Dame Joan Sutherland and as a Musical Associate for Granada Television, where among other projects he worked with "Coronation Street".

The second concert was held on the evening of Wednesday, June 29 at Albert Street Church in Brisbane City. Despite Brisbane being absolutely drenched that night, we had

a near capacity audience who joined us for a combined concert which included Pro Musica and a visiting Russian Male Choir, the Hermitage Ensemble. The Russians were very popular and at least two females enquired about their marital status. Oh yes, and by the way QUMS performed some music as well. We sang Mozart's *Laudate Dominum*, Pastime with Good Company, *Four Seasons in One Day*, and *Wade in the Water*.

We are due to have our AGM in August, so results should be known in the next *Erato* (96). Number 96,..... Number 96..... Now where have I heard that name before? (ed's note: the new committee is as listed above—they got to it before we did.)

As this may be my last *Eraticle* as President of QUMS, I would like to thank all those members of QUMS who have shown me their support, understood the necessary and hard decisions taken to keep the bank balance in the black, put their support behind our fundraising efforts and worked for the best interests of the choir. I would like to make special mention of our Treasurer, James Hudson, who has worked very hard to maximise the financial support we were able to get from the Student

Union and has worked tirelessly to keep our fundraising operational.

We are still unaware of what impact VSU may have on us, if implemented, and I know that the new Committee will have to face that option soon. In March this year, the Clubs and Societies Committee reviewed our Constitution and found the section on who could be voting members was in breach of the Union Regulations, as only financial members of the Student Union could hold voting positions, not the Committee structure as it existed then. As a result we have had to adopt the Model Constitution. We will be working towards a new constitution that complies and this should go to the choir at or before the AGM. This was the same day that the choir voted 5 to 1 to appoint Elspeth as our Conductor till the end of the year.

Challenges abound, but life goes on! Thanks to the current AICSA Committee and good luck to the new one. I know lots of people are looking forward to AIV06, so good luck to you too.

Ian Clough



**Elspeth Sutherland—QUMS' new Musical Director and Conductor**

Elspeth's interest in conducting started in high school, and developed further when she established the a capella ensemble *Rondellus*, while an undergraduate student at the University of Queensland School of Music.

In 1992, Elspeth started a choir and music programme at Emmanuel College, and she continues to be involved in directing the burgeoning music programme, which she has developed over the ensuing years. Among other things, Elspeth has directed the Queensland Children's Chorus, *SingFest '97*, the Christian Community Orchestra, the Albert St Church Choir and the Pro Musica Chamber Choir. She has a keen interest in musical theatre, and over the last few years has musically di-

rected, conducted or coached local productions of *Pirates of Penzance*, *Kismet*, *The Mikado*, *The Sound of Music* and *Amahl and the Night Visitors*.

In addition to conducting, Elspeth is also an established performer, having sung with Opera Queensland, the Queensland Pops Orchestra, the NatWest Theatre Company, Studiopera, The Royal New Zealand Ballet, the Collegiate Singers, Brisbane Chamber Choir, the St Lucia Orchestra and the Ignatians Musical Society.

Elspeth holds a B.Mus (Hons), a BA (languages) and a Graduate Certificate of Vocal Pedagogy. She has recently completed a Master of Music Studies in Choral Conducting at the Qld Conservatorium. She is delighted to have undertaken the position of Musical Director and Conductor of QUMS this year.



# 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: *Hail Chocolate*  
23 September, RMIT Kaleide Theatre

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

ROCS commenced the rehearsal year with a massive 4 new student members and 1 new community member. One of these survived all the way to our amazing mid-year concert which was a costumed concert production of Purcell's *The Fairy Queen*. We had talented guest soloists Chris Busietta, Oliver Mann, Alexandra Oke, Louisa Billeter and Heidi Claus, all of whom were a pleasure to hear. We even had some acting! ROCS veteran Ian Douglas did a stirring job as narrator, and Peter Liakatos created mayhem as Puck.

Oliver and Heidi's courting duet was an absolute scream. In the final act we all dressed as "Chineses" as indicated in the original script, with half the cast making use of my souvenirs from Beijing!

ROCS is currently preparing for its participation in the RMIT Music concert, in which it will perform several pieces written by the local choral composer community on the theme of chocolate (*Hail Chocolate*, *Chocophoria*, *The Chocolate Song* among others).

ROCS are very sad to say farewell to Sarah Chan who has conducted ROCS since June 2000. She will be greatly missed. However, we are pleased to welcome Catherine D'Cruz as our new conductor. We're currently still working on replacing Sarah's amazing "accompany while conducting" skills with a new rehearsal accompanist.

Sandra Uitdenbogerd



Photos from the ROCS recent production of *The Fairy Queen*  
(top left) Rohan as the blind drunk poet  
(middle left) Sandra as Secrecy  
(bottom left) ROCS rocking it  
(above) Sarah the conductor er... conducting  
(top right) Philip as Autumn  
(bottom right) Louisa as Juno  
Photos courtesy of Sandra



## ACU

Australian Catholic University St Patrick's Campus Choir  
ACU website: [www.acu.edu.au](http://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](mailto: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: Faure *Requiem*  
30 September, 8pm, Central Hall, ACU

Since the last edition of Erato, things have been very busy for the ACU choir in Melbourne. The choir has continued to meet on Tuesdays 4–6pm, and has steadily been developing a distinct sound and improving its musical skills. The choir continues to thrive under the direction of its director Andrew Wailes, and also benefits from the professional piano accompaniment of Jonathan Bradley.

A recent highlight was the world premiere performance of a specially commissioned work composed by Melbourne-based Jesuit composer Christopher Willcock: "Anastasis". The 20 minute work is based on a poem about the resurrection of Christ by retired ACU theologian Father Anthony Kelly, and was scored for string quintet, tubular bells, percussion, soprano and baritone soloists and 6-part choir. The work was given its first performance at St Patrick's Cathedral to a large and appreciative audience on Thursday July 7th, as part of an international theology conference. Featuring strings from the Royal Melbourne Philharmonic Orchestra, the distinguished Australian soprano Merlyn Quaife and one of Australia's emerging young baritones, Derek Welton, the performance was conducted by Andrew Wailes who had flown back from New Zealand especially for the occasion, and also

featured motets by composers including De Victoria, Palestrina, Bruckner, Arensky and Igor Stravinsky. In a real coup for the ACU choir, it was recorded for broadcast by ABC CLASSIC – FM, and will be nationally broadcast later this year as part of the "Young Australia" series. It was the same night as the tragic terror attacks in London, and news was just breaking of explosions as the concert began. The performance was hastily dedicated to the memory of those who had just lost their lives in the attacks, and there was a tangible atmosphere in the Cathedral. This performance also featured a guest performance by the Choir of the Ukrainian Cathedral of St Peter and Paul, and was as memorable as it was successful.

Next up for the ACU Choir was a major performance of Mozart's *Requiem* in D minor with the visiting German chamber orchestra, the Camerata Academica Freiburg (from the Albert-Ludwigs University, Freiburg), and the Viva Voce Choir from the School of Music Conservatorium at Monash University. Again at St Patrick's Cathedral, and again conducted by Andrew Wailes, the performance featured the distinguished soloists Linda Thompson (soprano), Suzanne Johnston (mezzo), James Egglestone (tenor) and Lucas De Jong (bass). Other works included the J.S. Bach Double Concerto for 2

violins in D minor, and short motets including Mozart's much-loved *Ave Verum Corpus*. This concert was also professionally recorded, and will shortly be available on CD. It marks the first ever musical collaboration between the ACU and Monash University, and the *Requiem* will be repeated with the Monash Chamber Orchestra and same soloists and conductor at Monash University's Robert Blackwood Hall on October 2nd, along with the contemporary Australian jazz concert for orchestra "Nexus" by Don Banks.

The choir is currently preparing for a short performance at the ACU's Central Hall to mark the unveiling of a new organ, on August 23rd, and plans are also underway for an October recital at the same venue. That concert will feature short works for piano and choir, including a number of works by Australian composers, and will also feature vocal and instrumental soloists from the choir.

ACU Choir is looking forward to the chance for some of its members to attend the forthcoming IV in Adelaide, and for its members to benefit from its recent affiliation with AICSA. It is hoped that 2005 will mark the first of what will eventually become many years of AICSA membership and activities.

Andrew Wailes





# SUMS

Sydney University Musical Society  
www.sums.org.au

Established 1878

Box 32 Holme Building  
University of Sydney  
NSW 2006

Contact: Nadine 0408 241 143

Conductor: Ben Macpherson OAM

Motto: *A Choir - a Reputation*

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

Next concert: Kodaly *Missa Brevis*, Byrd *4 voice Mass*, Gibbons *Hossana to the Son of David*  
24 September, 8pm, Great Hall

**President:** Felicity Turner **Treasurer:** Andrew Corkill **Secretary:** Vacant **Concert Manager:** Daniel McDonald  
**Camp Officer:** Kath Tomkins **Fundraising:** Lisa Aronson **Publicity:** Bruce Stafford **Librarian:** Ayla Erkin & Jess Bailey  
**Archivist:** Richard Heagren-Gibbs **General Assistant:** Veronica Murtagh & Catherine Murtagh **O Vos Editors:** Aidie Murrell

SUMS has had a difficult year to date with a dwindling bank balance as well as chorister numbers, and few new faces to brighten the mood! Understandably, some committee members found the added strain, on top of heavy work and uni commitments, too much, with the result that we now have several new committee members to go through to the end of the year. There have, however, been some bright sparks! The first concert for the year, "Sacred and Profane", was held in late May in the Great Hall with SBS Youth Orchestra. It featured the Holst *Hymn to Jesus*, as well as three Rachmaninoff *Vespers*, Rimsky-Korsakov *Slava* and Tchaikovsky *1812 Overture*. It was a fabulous performance from all perspectives: the audience loved the 1812 Overture and the sopranos' top C at the end of the Rimsky-Korsakov, while the choir was entertained by

the Biblical Apocrypha text of the Holst with its frequent references to Jesus as furniture! Ten days later the choir was at it again, this time in the Town Hall with the Yale Glee Club and the Whiffenpoofs (an a cappella group of male Yale seniors), which was well received by the small but enthusiastic audience. Following the concert the SUMSters treated their Yale counterparts to a lesson in Australian pub etiquette, including a debate over the merits of Rugby Union versus American Football!

In social news, SUMS held its Ball "Seven Deadly Sins" at the Mercure Sydney in late August. Everyone had a very lustful and gluttonous evening; creative costuming was the source of much pride in some and anger in others, while those too slothful or avaricious to attend became envious when photos of the

night appeared at the next rehearsal! SUMS is also celebrating the birth of a choral son, with (soprano) Isabel and (tenor) Hugh Palethorpe welcoming their first child, Stuart Nicholas (8½ lb/ 3.86 kg) into the world at 3.23pm on Saturday 3<sup>rd</sup> September!

SUMS is now looking forward to its next concert "Spanning the Ages", a combination of Byrd, Gibbons, and Kodaly, to be held in the Great Hall on Saturday 24<sup>th</sup> September at 8pm. For any interstaters passing through Sydney in early December, our Annual Dinner will be held on Saturday 3<sup>rd</sup> December: we'd love to see you again before Adelaide!

Felicity Turner



SUMSters go camp...

(left) singing their hearts out at rehearsal

(right) they're happy (?) because they're on SUMS camp!

(below) they're happy because they remembered to put on their socks





# TUMS

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

Established 1973

C/- TUU  
PO Box 950  
Sandy Bay TAS 7005

Conductor: Simon Reade

Mascot: The Rampant Lion

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

Next concert: September  
TBC (check website)

**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

The highlight of TUMS' first semester was our performance of Mozart's Requiem. This took place on 31 May, and involved 40 choristers, a small orchestra and a pipe organ. It was certainly TUMS' biggest event in recent years. Our performance was well received by about 300 people in the Stanley Burbury Lecture Theatre. We even received fan mail. As always, our musical director Simon Reade ensured that high musical standards prevailed on the night. His energy, enthusiasm and sometimes colourful language is well appreciated by Tummies everywhere.

Over the holiday, TUMS participated in the Hobart Festival of Voices. A highlight of this was an eight metre tall bamboo and paper puppet of St Cecilia, the patron saint of music. We carried St Cecilia around a bonfire at Salamanca square, fuel by mulled wine and impromptu choral performances.

Our semester two programme focuses on British music, with an a capella concert scheduled for September, and a full Christmas concert with band in December. Our popular Spring Busking Series commences in late- September at Salamanca Market. Apart from that, we are

singing at a number of small events and engagements.

On a personal note, I will be finishing my third term as President of TUMS at our annual dinner in September. I hope to be graduating at the end of the year, and will not be standing for re-election. As such, I would like to thank the AICSA community for your longstanding support of TUMS. I am certain that the same encouragement which I have received will be extended to the next President of TUMS.

*Paul Hubbard*



Photo: Paul Hubbard



Photo: Paul Hubbard

TUMmies sing and TUMmies party—at their recent Mozart Requiem concert (left) and at the Festival of Voices (right)

## Coming Up in Edition 96...

Apart from all the usual fun of the fair, we'll be running a "Where on earth is wassiname?" edition. Please forward to the editors (editor@aicsa.org.au) photos and stories of ex-choristers and IVers that are now gallivanting their way around the globe. Maybe they moved for study, maybe for love. Maybe they moved just to get the freak out of whatever city they were living in. We want to know about it/them all. Submissions will be due by 28 October 2005.



# 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 and are reading the back page of 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 96 is Friday 28th October 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 2005/6 AICSA COMMITTEE

<b>President</b>	Tim Dunstone
<b>Secretary</b>	Jonathan Webb
<b>Treasurer</b>	Joel Mendelson
<b>Librarian</b>	Kim Asher
<b>Erato Editors</b>	Lou Tunbridge Mark Egelstaff
<b>Archivist</b>	Peter Campbell
<b>Immediate Past President</b>	Andrew Wailes

## ERATO

**Email**  
erato@aicsa.org.au

**Telephone**  
0414 433 604 (Lou)  
0438 834 271 (Mark)

**Fax**  
(08) 8431 2288

**Snail**  
C/- 2/1 Connell Road  
Magill SA 5072



ERATO IS A PUBLICATION OF THE AUSTRALIAN INTERVARSITY CHORAL SOCIETIES' ASSOCIATION

Views expressed in Erato are not necessarily those of AICSA or any of its representatives. AICSA takes no responsibility for offence taken. If pain