

Issue 96 (2006–2008)

# ERATO

ISSN 0819-5072

magazine of the Australian Interscholastic Association

*inside*

## **BUMPER BRIDES & BABIES ISSUE**

more cute last-gen  
choristers than you  
ever thought possible

**AIV2006**  
IV on Safari!

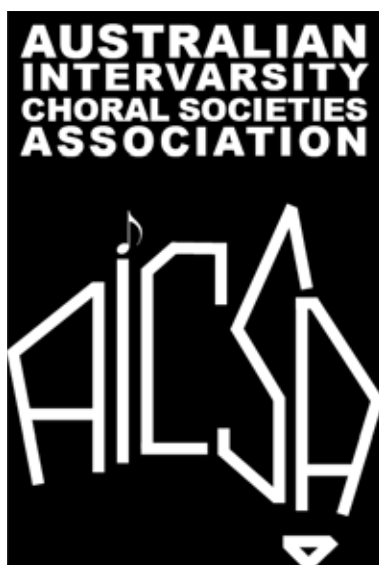
**BIV2007**  
wrap-up from  
the deep north

**ELECTION '07**  
President skips country  
Kontiki girls more fun!

**SYDNEY 2008**  
Intervarsity  
Post Mortem

**101 WAYS TO AMUSE YOURSELF IN REHEARSAL**





# ERATO 96 (2006–2008)

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The views and opinions expressed in this publication in no way reflect those of the writers, the editors or the readers. Irresponsibility for any harm arising from misuse of this product will be entertaining.

This edition of *Erato* is an historic one for a number of reasons. First, it is the first issue of our Society's magazine to appear since September 2005. This edition thus covers the past three year's worth of festivals: Adelaide 2006, Brisbane 2007 and Sydney 2008. It is thus, more than likely, the first edition ever to contain reports from so many societies and festivals!

No amount of sorryness nor any number of apologies can make up for the fact that there were no issues produced during this period. In defence of the editors for this edition, it must be stated, however, that we decided to volunteer during the Intersity Council (AIVCC) meeting held during Sydney IV in order to get an edition together as an interim measure, until such time as a properly elected editor was appointed by Council. That position is still yet to be filled on a permanent basis.

The situation pertaining prior to the acceptance of our offer to volunteer is a particularly unhappy one, and it is unhelpful to dwell on past failings. Suffice to say that a serious nomination was passed over during elections in favour of an alternate candidate who did not end up producing the goods. This led the then President of AICSA to make some specific recommendations to the 2008 AIVCC meeting about the future form of *Erato*. That is why this edition is being produced as a PDF only and not being printed, another interim measure until Council makes a determination. It is also another reason why this edition is historic—a collector's item even!

Be that as it may, we are delighted to offer to the members of the constituent choirs that make up the Australian Intersity Choral Societies' Association (AICSA) what is a bumper edition of *Erato*. This latest volume, detailing the exploits of Intersity choristers both at home (that is, in their dispersed home societies) as well as abroad (that is, in their joint endeavours during the various Intersity Choral Festivals that have occurred around the country during this period), is bound to initiate a resurgence of excitement concerning the future of this prestigious publication. Highlights include a detailed report on the trials and tribulations of the Brisbane IV committee, the biggest set of wedding photographs published in a magazine since Scott and Charlene on *Neighbours*, some wonderful IV fresher views of last year's Sydney festival, and a whole bunch of society reports that will keep those of you interested in history (because none of it is current any longer) entertained for hours!

Please support your magazine by submitting articles that you think will be of interest to your fellow choristers. We look forward to reading your news in the next issue.

*Peter Campbell, Louise McGee (née Tunbridge) and Damien Kuan*





Photomontage by Peter Campbell & Louise McGee (née Tunbridge)



**ADELAIDE**



**Intervarsity**



**Choral**



**2006**



**Festival**



The 57th Australian Intersvarsity Choral Festival, Adelaide, ran from 20 January to 5 February 2006, and was a musically exceptional event, featuring works that shaped the theme, atmosphere and momentum of the festival from the very beginning. The African Safari theme led to some fantastic costume parties, props and gags throughout the festival, with Phoebe's brilliant designs ensuring the festival retained this theme in all aspects of communication. However, it was the music

reality was quite a blow for the committee and the choir, with a noticeably small audience turnout in one of Adelaide's biggest venues, the Festival Theatre. Musically, this was a joy to perform, yet the choir's disappointment at the audience size was clear throughout the first half. During the second half, however, the choir seemed to lighten up and just have a good sing—such is the spirit of IV.

Reviewer Roger Knight drew attention to the

## REPORT from the 2006 Adelaide Australian Intersvarsity Choral Festival

that ultimately made this festival the fantastic event that it was. It's impossible to hear any of the music from the African Sanctus concert without wanting to sing and bop along to it. That first concert was alive with energy and truly amazing to be a part of.

After a week of tiring rehearsals in Adelaide and at the beautiful Dzintari campsite, Timothy Sexton had us living and breathing three well-matched, yet truly unique pieces: Fanshawe's *African Sanctus*, the *Missa Luba* by Father Guido Haazen and the *Missa Criolla* by Ariel Ramirez. All are based on liturgical texts, yet the rhythms and music are both upbeat and powerful, with the first two based on the folk music of Africa, and the latter from Argentina.

Nothing can quite compare to the rush produced by performing in an IV event, but when it's a concert performing such energetic pieces, the excitement is infectious. One reviewer, Miguel Syjuco, described the *African Sanctus* by stating that "the juxtaposition of the roots of music with Western polyphony keeps the piece timeless and important. Sexton and his mob pulled it off with force and grace".

It has to be said, that working with our conductors and chorus masters, Timothy Sexton for the first concert, and Graham Abbott and Peter Kelsell for the second, was a great pleasure for the AIV choir. Timothy, Graham and Peter all work extremely well with IV choirs, and we were thus treated to two weeks of rehearsal bliss. All chorus masters had great vision for the works performed and made sure that the choir developed musically until we were up to the mark. While enjoying a casual morning sing and having a bit of a laugh, we all learned fantastic snippets of history and ways to improve our voices, which is largely the (academic) point of attending IV.

The second concert was Handel's renowned *Israel in Egypt*, performed with the Adelaide Art Orchestra and conducted by Graham Abbott. While high hopes had been pinned on this concert, the



misguided choice of venue, but also made clear that we had unplanned competition for concert repertoire, as Handel's *Israel in Egypt* was seeing its "second airing in Adelaide in twice so many months" by our choir. This had become apparent to the committee prior to the festival, but when it was far too late to change the repertoire. The second concert also suffered a blow when we realised the Festival Theatre had planned a free concert just outside on the night our original plans had been set. Despite changing our plans and publicising as best we could, this concert turnout failed to meet expectations. On a happier note, the performance was superbly executed by the choir, conductor and orchestra, and marked Graham Abbott's premiere performance of the only Handel piece he had not yet conducted.

Moving on to matters of money and publicity, this festival committee worked extremely hard to fund-raise, publicise and obtain grants and sponsorship.

Many hours of car-washing, letter-writing, BBQs, pledges, auctions, mini-fests and equally sweat-inducing endeavours led by Greg Read paved the way to this festival—a truly commendable effort by the AIV committee and both the host choirs, FUCS and AUCS. Sponsorship, under the leadership of Matt Winefield, ultimately proved to be more profitable than obtaining grants, perhaps due to networking opportunities, venue discounts and generous University Vice-Chancellors, but also for including prime publicity opportunities. Again, I am compelled to mention the fantastic design work, since it publicised the festival concerts, branded all our communications, and led to AIV selling quality merchandise with our unique logo prior to and during the festival. Festival merchandise involved the usual t-shirts, photo and CDs, but also included laminated posters, stubby holders and wine glasses.

Despite outstanding musical achievements and committee financial preparation, perhaps the most successful part of AIV 2006 was the social aspect. Kate Haslam, being the IV guru she is, planned each and every social event in the utmost detail. Locations were pivotal, opening hours crucial, menus and drinks



options were pored over for hours. Entertainment, wherever possible, was the amazing band 'Perestroika', keeping the PCP dancing and singing into the wee hours. Most of the usual IV social events were present and the Adelaide choir tradition of hosting pub crawls made its way into IV social event history during Adelaide IV, just as Adelaide IV 2001 gave IV karaoke. Plus, our early second concert gave us an extra free day, which we filled with a casual game of cricket.

A huge part of the social part of IV involves the camp, the food and the environment during those long hot days in summer. Louise Tunbridge did a brilliant job of negotiating and setting up the campsite, the food and the events which took place at camp. The combination of social finesse and overall festival preparation led to this festival's success. Many regular IVers have taken the time to say how much they enjoyed Adelaide IV, which goes to show how memorable and well-executed it really was. The AIV committee worked at length (and ate a LOT of pub schnitzel) to bring the festival to fruition and all deserve commendations for all the hard work put in. After being a part of two IV festival committees, I am acutely aware of the difficulties putting on a festival like this and wish all future IV committees the best of luck.

*Angela Randall, Convenor*

#### **2006 AIV Committee**

**Convenor:** Angela Randall

**Treasurer:** Andrew Wilkins

**Secretary:** Timothy Dunstone

**Camp Officer:** Louise Tunbridge

**Social Secretary:** Kate Haslam

**Transport and Billeting Officer:** David Thorpe

**Concert Manager:** Mark Egelstaff

**Publicity Officer:** Phoebe Vivian

**Joint Librarian:** Jeff Christensen

**Joint Librarian:** Erin McKenzie-Christensen

**Fundraising Officer:** Greg Read

**Corporate Sponsorship Officer:** Matt Winefield

**General Assistant/Ombudsman:** Ellinor Willumsen

**General Assistant:** Michael Gehling







**AIV06**





Each year, during the Intervarsity Festival, the presidents of all the member societies and the convenors of current festivals hold what is in effect the Annual General Meeting of the Australian Intervarsity Choral Societies Association (AICSA). Here is the text of Mark Egelstaff's 2007 AICSA President's report.

## AICSA President's Report 2007

The AICSA executive has spent a productive year discussing and developing our vision for the future of the organisation. Umbrella organisations such as AICSA often engage one of two possible management styles. The first is to respond only to issues as they arise, and to rely on information flowing in to them; to be reactionary. The second is to go out and seek from its constituent members potential issues before they arise, to act as a conduit for information flow both inwards and outwards, and to offer a value-added management structure, to offer more back to the constituent members than the organisation receives itself. Both styles have their merits and detrimental effects.

This AICSA executive made the conscious decision to be proactive. To identify issues as, and hopefully before, they arise. Over the last 12 months, we have discussed several topics that we believe to be of importance to the movement, and present several items for discussion today that we believe will help AICSA grow.

We urge AIVCC to consider positively the prospect of incorporation. While there are no obvious pressing legal reasons for AICSA to incorporate, it is my belief that to not leaves future executives open to personal liability. The structure of AICSA, the current wording of the constitution, and specifically the goals of the organisation mean that festivals are endorsed by AICSA. I believe there is the possibility of a test case waiting to happen where a major financial mishap befalls a festival, and AICSA could be embroiled in the ensuing legal action. If AICSA does not become incorporated, the executive can be held personally liable. Certainly my reason for seeing AICSA incorporated contains a lot of 'if's and 'I believe's. However, it seems prudent to be protected. Incorporation means that AICSA can apply for government grants, should the need arise, and also that AICSA can apply for charitable tax status and register as a cultural organisation.

The executive has also had open discussions regarding the future of *Erato*. As a past editor, I am

aware of the vast amount of time and effort that goes in to producing *Erato*. From chasing choir Presidents for reports and committee lists, upcoming productions and photographs, to finding additional articles that are suitable for publication, from typesetting the journal and organising printing, to actually packing editions into boxes and mailing to member choirs (once numbers have been provided), the process is long and often frustrating. The fact that we distribute *Erato* by

mail means that choir members that don't go to choir anymore don't receive a copy. Additionally, *Erato* is AICSA's single biggest expense.

We believe that *Erato* should become a purely online entity. Using a known and recognised Content Management System, *Erato Online* has the ability to augment the current ad hoc arrangement of Livejournal and Facebook profiles and groups, as well as the Choral-announce and Choral-news email lists. Probably the single largest job as *Erato* Editor is the actual typesetting of the document. Moving to an online system would make this procedure significantly quicker and easier. Personally, I believe that it is appropriate for the Australian Intervarsity Choral Council (AIVCC) to discuss the actual degree to which the website will be closed content, and how much posting can be done freely, albeit moderated at all times.

Finally, I would like to touch on a topic that I raised in my opening remarks. AICSA remains an instrument of its constituent choirs. While the executive does not want to force its way into committees and tell them how they should be running their choir, we have a real desire to help where needed. We are interested in continuing the development of communication flow from choir to choir, and always welcome discussion with our constituent choirs on how AICSA can be of benefit.

*Mark Egelstaff, President*

## Archivist's Report 2007

There has been no significant change in the content of the AICSA archives over the past year, however a number of items noted in my 2005 report deserve comment.

As foreshadowed last year, access to the room at Monash University that housed the archives for the past ten years ceased during 2006. Much of the archive is suitable for transfer to the National Library of Australia, where it can be placed with the

# AUCS Report 2007

The past 18 months has seen AUCS go through a period of substantial change. Mid 2006 saw the departure of a number of AUCS regulars who have graduated. However O'Week 2007 saw a significant number of freshers join the Choir, adding to the strong O'Week recruitment that occurred in 2006. This boosted first concert numbers for 2007 to over 80, which is the first significant membership increase in the last couple of years.

On a committee front, we have also had a large turnover of members, with many relatively new choir members holding key positions. This has given us an opportunity to begin training up the next generation of committee members, but it has also made us aware of how little continuity there is between past and future office holders. Especially with regard to portfolio information such as industry contacts that have been made, but also with regard to how to go about organising particular events that AUCS regularly holds.

Since the Implementation of VSU, AUCS has begun to see the steady decline of support. We were aware at the time of the legislation being passed that there would be no further financial support for clubs, and we adjusted our membership fees to help offset that. Strong fundraising efforts have contributed to replacing this source of income. Since then we have seen the closure of a number of Union Services, highlighted this year by the refusal of Rumours (the union cafe) to remain open for us on Tuesday nights for dinner before rehearsal, forcing us to eat off campus. We have also recently been informed that we could lose the storage space where our library is held. The Clubs Association is holding discussions with both the Union and the University on that front and we are hopeful that something will come of this, as to store our music in a lockup of an equivalent size would cost us in excess of \$2000 each year.

Musically, AUCS has been highly successful in 2007. We have now had a full house at both the concerts we have held, the first being a concert of pub-songs and the second of twentieth-century English organ music with Simon Preston. This is a dramatic turn around from previous years where audience numbers have been steadily falling. Whilst it is difficult to attribute the reason for this turnaround in audiences, we can say that the freshers have been doing a great job selling tickets, significantly more than existing members of the choir. Additionally we have seen the formation of a publicity team (due to the lack of a publicity officer) who have been individually

existing AICSA archive collection, however there is much cataloguing of both new and old material to be done before such a transfer can take place. The full archive—consisting of 18 large archive boxes plus assorted other ephemeral materials such as large photographs, merchandise (including umbrellas, bottles of alcohol and coffee mugs)—is thus currently housed at the Archivist's house in Melbourne, which is a less-than-satisfactory state of affairs. The cataloguing process will take a dedicated team of three or four people about a week to complete, but this has so far proved difficult to organise.

Be that as it may, all festival committees are reminded that they need to maintain full archives of all items relating to their festival, including full financial and publicity records and complete sets of merchandise. These must be deposited with the Archivist at the conclusion of the festival.

Despite the receipt electronically of a few new photographs from festivals held in the 1970s, it has not been possible to devote significant time to the development of the AICSApedia wiki, which is available in very embryonic form through the AICSA website. It is hoped that work on this exciting database of pictures, recollections and lists of participants can be undertaken soon.

Representatives of the various member societies of AICSA are encouraged to look at AICSApedia and write entries for their own societies, including updating the full lists of all officer-bearers of their societies so that a complete picture of AICSA's contribution to Australia's musical and cultural history can be made available.

*Peter Campbell, Archivist*



Photo: Peter Campbell



responsible for arranging small amounts of publicity, including interviews and small adverts. We have also gained the services of a graphic artist for designing concert posters. Each of these factors has contributed to highly successful publicity campaigns, and we are hoping to continue this method of managing publicity within the committee structure in the future.

The annual election of Fresher Reps at the first camp of the year continues to bring valuable input to the choir. In addition to being introduced to the AUCS Committee, the three fresher reps elected this year have conducted a survey of freshers to find out more about what they think of the things we do.

A majority of the freshers for 2007 are university students, although a number are not first years. Generally they seem to have little experience singing in large choirs and tended to have a jazz background. They generally enjoy the diverse repertoire AUCS performs although they do want to perform more modern works as well as larger choral works. We found that because of the busy lifestyles of students, especially ones that work, many have trouble coming out after rehearsal because they have trouble finding time to study. Additionally, a number of freshers can't afford to eat out on a regular basis making dinner before rehearsal have relatively low attendances. Interestingly, camps are well attended and greatly enjoyed by all the freshers. They particularly enjoyed the revue night. Overall it seems that getting freshers onto camp early really helps keep them in the choir.

We have also been heavily advertising BIV to the choir at rehearsals with the information that was available. However, the attendance at BIV from AUCS is exceedingly low with only nine members present, only one of those being a fresher (it is worth noting that this fresher is not a student, and works full-time). A number of people indicated that they did not have enough money to come to IV, despite being very interested in it. A couple are hoping that they will be able to save for the next festival, however in general it seems that most students do not feel that they are able to afford the expense, despite most of them living with parents and working on the side. A number also indicated that they would have trouble taking time off work to attend a two week festival.

We are now in the process of revamping our website to improve communication between the committee and the choir. Additionally we have begun the formation of an AUCS Friends mailing list, for keeping past members of the choir and other people who choose to join the list up to date on our concerts and fundraising events. This will change the AUCS-All list to become a list for regular updates from the

committee for active members of the choir. AUCS is continuing its efforts to become a Deductible Gift Recipient, enabling anyone who makes a donation to AUCS to claim it as a tax deduction. This has already led to offers of sizable donations once the registration is completed.

Finally, AUCS is looking forward to its 50th birthday in 2010 and would like to hold a minifest to be held over the Easter long weekend to celebrate.

*Andrew Wilkins, President*

## MonUCS Report 2007

Over the past 18 months, MonUCS has continued its long history of choral excellence together with social vibrance, due to the friendly, welcoming and dedicated choristers at the heart of the choir.

With the departure of Trevor Jones, MonUCS's esteemed conductor of many years, at the end of 2005, and plans to work with three different conductors for the next year, 2006 promised to be a challenging year. At the same time it gave us the opportunity to produce a year of diverse concerts with conductors of different areas of expertise.

Celebrating Mozart's 250th birthday, our May concert comprised a collection of his works under the direction of Gillianne Griffiths. The concert was well enjoyed by both the choir and audience, and included the lesser-performed work *King Thamós*. Our rehearsal camp for the concert was birthday-themed, as 2006 marked JJ Edmondson's 21st anniversary as a MonUCS chorister. This is an amazing achievement, and it was a pleasure for us to celebrate it with her.

A new committee was elected at the AGM in August, and it was wonderful to see that it comprised both several of the year's freshers, as well as some highly valued, longer-term members. The outgoing committee is to be acknowledged for their strong leadership, and congratulations to Moira for making it to the end of a second term as President!

September saw the performance of the second concert of the year, under the baton of Nicholas Cowall. With Russian music being a forte of his, it was a perfect chance for us to perform the magnificent Rachmaninov *Vespers*. The *Vespers* were accompanied by a selection of Shostakovich's folk songs, and were well accepted by the audience in attendance at the prominent BMW Edge at Federation Square. We were also pleased to be guest performers at the Russian Day of Culture, celebrated at Melba Hall in August.

Amelia Alder directed the final concert of the year, which together with our traditional Christmas touch,

had an Australian flavour and gave the choir a chance to perform some contemporary works. The year came to a close with our annual carolling season, seeing choristers in Santa hats singing Christmas favourites all around town.

Recruitment in 2007 was particularly strong, with a fabulous bunch of freshers joining the choir and returning conductor Nicholas Cowall for a year of music to die for! Our recent first concert of 2007 featured the magnificent Mozart *Requiem* and Vivaldi *Gloria*. The senior choir of Braemar College joined us for the *Gloria*, and the concert was a great experience for all involved.

The year 2007 marks MonUCS's 45th birthday, and to mark this anniversary the fifth Cherubfest was held at Easter. The weekend was jam-packed with a welcome party, the infamous Soprano Aria competition, a glamorous birthday dinner, Easter Egg hunt, 'instant Gloria', PCP and a wrap-up BBQ. It brought together past, present, young and young-at-heart MonUCSters, and was a great success all round. Special thanks to Evil Sarah, JJ, Kate Gondwana and Trae Emery for their tremendous work in organising the event.

Many thanks also to the MonUCS committee that have worked beside me during my term as President, and best wishes to the new committee to be elected next month.

*Lauren Summers, President*

## MUS Report 2007

Macquarie University Singers (MUS), founded in 1967, is the oldest society on campus and draws its membership from students, staff and the wider community who love to sing. MUS has over 150 members, with 80-100 performing at each concert.

MUS has a strong community outreach focus, performing at many events both on and off campus such as student welcomes and graduations, citizenship ceremonies, performances at hospitals, and sporting community events. Apart from its own concerts, MUS sings regularly with the Australian Philharmonic Orchestra at the Sydney Opera House.

MUS celebrates its 40th Anniversary in 2007 with a performance of Brahms's *A German Requiem*, on 2 June, and an entertainment celebrating 40 years of music and song on 27 October. MUS also hosted a performance by the visiting Harvard-Radcliffe Collegium Musicum Choir from Harvard University on their first visit to Australia on 13 June.

MUS rehearses in the Institute of Early Childhood, Room X5B292 on Mondays at 7pm. If you are

interested in singing with us, visit our website: [www.mus.org.au](http://www.mus.org.au), email us at [membsec@mus.org.au](mailto:membsec@mus.org.au) or just turn up – we'd love to see you if you love to sing!

*Bryan Cox, President*

## MUS Committee 2007

**President:** Bryan Cox

**Musical Director:** Margot McLaughlin

**Committee:** Geoff Nadin, David Goodwin, David Healy, Yona Heyward, Andrew Michie, Joyce Nelson, Joan Scott, Brenda Scully

## PUCS Report 2007

It's been 18 months since the last report, and PUCS has had a busy time. Last year, we squeezed in three concerts on top of our other regular fundraising activities. Our first was a largely baroque affair, featuring Bach's *Missa Brevis in A* along with highlights from Handel's *Messiah* and Mendelssohn's *Elijah* at Perth Modern School, accompanied by a small orchestra and organ. The second concert was a collaboration with Midland Brick brass – as used in the first concert of PIV. We performed Schutz's *Psalm 150* along with a number of brass standards, including reprising *Jerusalem*, in St Georges Cathedral. To finish up the year, we tried out a new venue in Trinity Church to perform Fauré's *Requiem*, *Cantique de Jean Racine* and *Pavane*, Bairstow's *Blessed City*, *Heavenly Salem* and Elgar's *Give unto the Lord*. Our Concert Manager, Mel, and our accompanist, Brad, also performed solo works.

The rehearsal camps were at Darling Range, a venue we've now decided not to use again as it's getting pretty undermaintained. We've tried out Woodman Point for our first camp of this year, and although it's not perfect, has a number of advantages.

This year, we've scaled back our original big plans to two concerts, the first of which went off well at another new venue, St Joseph's Church in Subiaco. We performed Vivaldi *Gloria* and Mozart *Vespers* with an orchestra. The second concert will be in Govt House Ballroom and we'll perform Ralph Vaughan Williams's *In Windsor Forest* and *Serenade to Music*. Our committee has almost completed its year, and the AGM is due on August 13th.

I plan to step down this year, and it's good to see some enthusiastic input from some of our student members, and I have all confidence that one of them will be a great president. We again appointed David Gething as our Conductor and Bradley Gilchrist as Accompanist. This year, we have a new assistant conductor in Phillipa Tan, who also helped out at our last concert singing the Mezzo solos.



Financially we're still in good shape, we look forward to our regular fundraising at Burswood resort for Christmas, and citizenship gigs for the Town of Cambridge. Unfortunately, we've lost our other regular non-singing fundraiser which was parking cars for the footy at Subiaco as environmental concerns have removed cars from the park that used to be used. We've applied for a Healthway grant for this year's second concert to help with venue and orchestra expenses, and depending on that outcome, we may scale back to a piano-accompaniment just to make sure we post a profit.

If you're in Perth, drop in and say hello – we rehearse at UWA on Monday nights at 7pm either in G5 or Callaway Auditorium in the Music Department.

*Ken Taylor, President*

#### **PUCS Committee 2007**

**President:** Ken Taylor

**Secretary:** Craig Miskell

**Treasurer:** Joel Mendelson

**VP/Camp Officer:** Sarah Hollingworth

**Concert Manager:** Melanie Kerrighan

**Publicity:** Nicole Zago

**Librarian:** Pete Wright

**Social Secretary:** Madeline McCreanor

**OCM/Fundraising:** Rebecca Lyle

**Dischord Editor:** Ashleigh Ellson

## **QUMS Report 2007**

It has been a very eventful 18 months; a complete turnaround. The last report to the AIVCC was troubled, with dropping numbers, etc. David Webster ended up being conductor of QUMS in early 2006, and has continued. We now have 65 operational members. QUMS has gone from concerts barely approaching break-even to excellent audience numbers. We had a concert in St John's Cathedral and simply being able to afford it was good. We are back in a better financial situation.

The recent concerts have been:

- Vivaldi *Gloria* (Semester 1 last year);
- Around the world in 80 minutes (Semester 2 last year), which was a smaller scale concert;
- Rutter *Gloria* and Bruckner (Semester 1 this year) – a very healthy audience of 150, more than we have had in the last four years.

In terms of membership, the number of students has picked up remarkably due to younger committee and younger executive. However, a lot of students are college students, so members who are an increasing percentage of choir aren't anywhere near Brisbane around IV. The committee members reside in more

far-flung places, makes planning in holidays difficult.

There are only three elected committee members, and the remainder of the office holders have been useful and productive. Appointed people who work together and so committee has been pulling in same direction together over past year.

Before VSU, QUMS was getting \$2200 per semester, now absolutely nothing and union no longer funds any activity of clubs or societies, but do get free use of rehearsal venue. We got certain BIV things for free because of QUMS name. We overhauled membership fees. There were complaints to start with, but accepted since: \$10 semester/\$15 year up to \$80 year for adult. Comparable sized choirs of Brisbane have a concession membership fee of \$110, so not doing too badly. We do Christmas carols and singing at nursing homes – want to see QUMS involved in community. We changed our marketing and logo and went towards more complete overhaul of publicity image of QUMS. Seeking corporate sponsorship with that. It is QUMS's 95th anniversary this year.

*David Webster, President*

## **ROCS Report 2007**

ROCS commenced 2006 with Philip Legge as conductor. We performed a combined concert with RMIT Music (stage band, concert band) in mid-2006, and a combined *Carmina Burana* with MUCS. It makes it easier doing things with RMIT Music.

Peter Liakatos has been President for the past four years. We did a 'choral gems' concert this year with a string quartet, performing the Fauré *Requiem* and the *Cantique de Jean Racine*.

RMIT is continuing to give ROCS space to rehearse. ROCS don't pay our conductor and we have had trouble retaining an accompanist. ROCS got a composition competition going, and had 15 works submitted, six of which were eligible to be in the competition. They are a fantastic set of pieces; Philip Legge has typeset them all, to look forward to in August this year. People in Melbourne are encouraged to join ROCS as well as coming

## **SCUNA Report 2007**

In the 2006-2007 period the ANU Choral Society (SCUNA) produced a number of successful and satisfying large-scale performances and witnessed high numbers of membership and attendance and important developments in the musical structure of the society.

The current executive positions in the committee for this period were elected in SCUNA's Annual General Meeting on 24 May 2006. For the first time in the Society's history, an orchestra member, Alex Kunzelmann, was elected to the executive as concert manager.

In the second semester of 2006, SCUNA embarked on an ambitious project to perform Handel's *Messiah* in its entirety to a full house at St Christopher's Cathedral in Manuka. In the end, we removed only a few movements (out of nearly 30) from our performance but we did succeed in filling the cathedral with nearly 700 people attending the concert on 20 October 2006. Jonathan Powles, our conductor of over five years, remarked that it was the most successful performance he has conducted in his time with SCUNA. The success of this concert was due, I believe, to a number of encouraging developments in the society.

The first was a phenomenal level of attendance during the semester; at least 70 choristers were present for almost every weekly rehearsal. Evidently, this level of attendance has continued into 2007. Second, Jonathan and Alan Hicks, the society's accompanist, showed a great deal of passion and commitment in shaping the musical quality of the choir and orchestra throughout the semester. Finally, SCUNA held one of its most enjoyable and productive camps in recent times at Wombaroo, near Goulborn with an attendance over the three days of almost 100 choristers.

On Sunday 14 October 2006, SCUNA held a General Meeting to make amendments to the constitution concerning the establishment of the orchestra and its position in the committee of the society. All proposed amendments were approved unanimously by voting full members present at the meeting and the changes officially incorporated the orchestra into SCUNA. I greatly look forward to the future success of the orchestra and choir.

Over the Christmas season in later 2006, the choir followed tradition in holding a number of free Christmas concerts in the Canberra Hospital, the City Centre, Albert Hall and nursing homes around the city.

The first semester of 2007 proved to be equally ambitious as the previous semester. On 20 May 2007, the choir of SCUNA performed Beethoven's 9th Symphony 'Choral', in collaboration with the National Capital Orchestra. Over 800 people packed into the Canberra Girls Grammar concert hall for what Bill Hoffman, the *Canberra Times* reviewer, described as a 'marathon musical performance'. Also performed in the concert were Constant Lambert's *The Rio Grande* and Haydn's *Piano Concerto in D major*.

A very productive rehearsal weekend was also held on 21–22 April at ANU, which greatly contributed to the performance on 20 May.

Finally, on 20 June 2007, SCUNA held a free concert with the Harvard-Radcliffe Collegium Musicum as part of their Australian tour. We performed a variety of a cappella works from Brahms, Bruckner, Rachmaninov and Lauridsen in a concert attended by the Ambassador of the United States and ANU dignitaries. The concert was a fitting end to what has been, overall, a very enjoyable and successful year.

*Adrian McKenna, President*

## SUMS Report 2007

The 18 month period of 2006/2007 has been a fruitful and exciting period for SUMS. We began the year in 2006 with a combined performance of *Elijah* with Sydney University Symphony Orchestra. This was a farewell concert for our long-serving conductor Ben Macpherson, OAM, who has also done a lot of work within the AICSA movement. This concert was a great success; nearly 900 people attended the concert over two nights in the Great Hall of University of Sydney.

In July 2006 we welcomed a new conductor, Wayne (Sandy) Glass, from the USA. We began working on a concert named 'Vienesse Bibelots' which was performed in September. This concert consisted of smaller works, written by composers from Vienna: Strauss, Mozart, Schubert, etc. This concert was again successful. Wayne was unable to remain with us after this concert due to work and study commitments in the USA.

In October 2006 we began working with Greg Platt, our current conductor. Greg is currently a music teacher at St Andrew's Cathedral School, Sydney, and has two children. Greg has been loosely involved with SUMS over many years, at times deputising for Ben Macpherson during rehearsals. The end of 2006 saw SUMS perform its 49th festival of carols, again with success. The Christmas season also saw SUMS perform in its traditional fundraising dinners and carolling gigs; some of the funds raised have been for SIV in January 2008.

The year 2007 saw Voluntary Student Unionism (VSU) take effect within Universities around Australia; this had flow on effects with SUMS. In the past, SUMS members who have been members of the University of Sydney Union (USU) have received substantial discounts on membership, camp fees, concert dress and concert fees. This has now been changed, now SUMS members who have ACCESS CARDS are eligible for the discounts. There are



# TUMS Report 2007

some issues here as anyone is able to purchase an Access Card from the Union (USU membership is not required). As a result, it is becoming increasingly difficult to aim SUMS exclusively at Undergraduate students, or younger people. No constitutional changes have been required.

The year also saw a significant change of leadership within the SUMS committee. Our January 2006 executive was Daniel McDonald, Kirsten Salzer-Frost and Richard Heargen-Gibbs. Our July 2007 executive is Richard Hansen, David Prabhakar and Ben Mullaney, all undergraduate students. Several resignations have happened along the way. This year's committee is the least experienced in some time. This is arguably a good thing, as it is in SUMS best interests to appeal to a younger demographic. Currently SUMS is approximately 20 percent undergraduate students, 20 percent recently graduated students (in the last ten years) and 60 percent older members from the community, some who have never been to the University of Sydney. SUMS are currently trying to increase the percentage of undergraduate students significantly. The current committee is in the process of working towards a solution which will allow us to do this.

So far in 2007 SUMS has been involved in two major concerts, 'A Celebration of Handel' which was a combined concert with SBS youth orchestra and secondary school choirs from Barker College Hornsby, St Aloysius College Milson's Point and Trinity Grammar School Summer Hill. This was held in the Sydney Opera House Concert Hall on May 27th and was conducted by Matthew Krel. This concert was very successful and SUMS provided over 90 choristers for the event. All money raised was for the benefit of Save the Children Foundation, over \$150,000.

Another concert named 'Sandstone and Ivy' held three weeks later in the Great Hall of University of Sydney was a combined concert with Harvard-Radcliffe Collegium Musicum. This concert was also very successful; the combined choir was over 120 members. SUMS are very keen to continue this link with overseas choirs, particularly Harvard-Radcliffe who were also very pleased.

Looking forward in 2007, SUMS have a concert planned for September which will consist of Bernstein's *Chichester Psalms*, Haydn's *Te Deum* and Janacek's *Lord's Prayer*. SUMS are very excited about making this concert a great success. The 50th Carolfest will follow in December 2007 then SIV in January 2008.

*Richard Hansen, President*

The start of 2007 saw our home of 40 years be taken away, due to financing and lack of support from TUU, but I can imagine it being that way for many societies.

Our numbers are still very small (15-20 regular singers) but these numbers are more constant now, which is very pleasing for us. Simon Reade is still our Musical Director and we welcomed Debbie Kang back for a second year with us as our repetiteur.

I believe our Hobart IV is moving into its planning stages; as I have not been able to commit, I'm leaving it in the trusty hands of Jeremy, our librarian. Last year wrapped itself up nicely: we saw a new committee in, and presented an end of year concert for which we were lucky enough to have eight lovely soloists and instrumentalists.

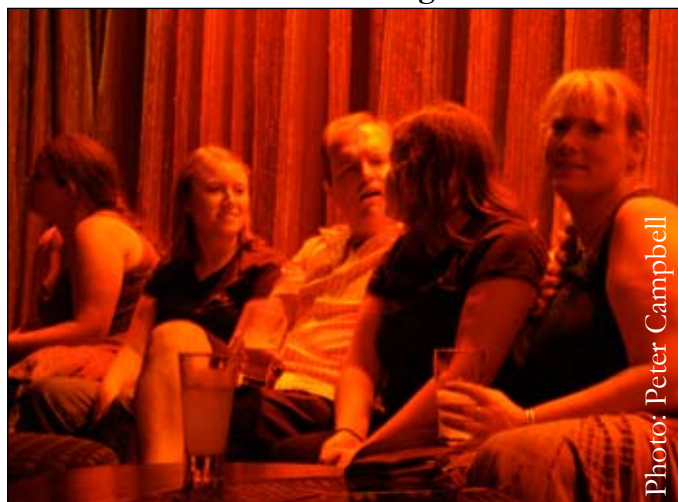
This year is passing very quickly. We started out by learning Haydn's *Nelson Mass*, before we received an invitation from the Derwent Symphony Orchestra to perform some opera choruses. This turned out to be just a chorus from Bizet's *Carmen*, but fun all the same. This was so very recent that we have not had a rehearsal since, but we sang wonderfully, and I've heard some good reports from audience members.

That leaves what is to come. At the President's request, we are looking at doing a concert of Australian, and in particular, Tasmanian songs. This will include at least one piece composed by our musical director Simon Reade! With this concert, the idea has come up that we take it touring around the West Coast of Tassie, but that is still just an idea. Let's hope all things go ahead!

My well wishes to all AICSA choirs for the remainder of 2007 and beyond.

*Claire McIlhenny, President*

## A chat during coffee at SIV 2008



**The recordings of IV concerts are a remarkable resource, not only documenting the history of what IVs have done, but also, literally, recording the achievements of Australian composers and performers. The AICSA Sound Archivist, Rod Reynolds, has been on a quest to find and preserve this extraordinary legacy.**

(TUCS) from 1962 – madrigal group, and 1965 – Mozart Requiem with the Tasmanian Symphony Orchestra, (from Rex Hobcroft) .have recently emerged and are in the process of restoration.

#### MISSING RECORDINGS

Melbourne 1970 remains the only year in the history of IV that is not represented in the library. Some

## AICSA Sound Archivist's Report 2007

The IV recordings restoration project started as a private initiative by your archivist in 1999. IVs were recorded and distributed as records, tapes and CDs, often as part of the IV merchandise. In 2002, AICSA accepted a proposal to restore all of the available concert recordings, and to make these available at least to researchers, and from the National Library in Canberra. We have uncovered and restored probably all of the recordings that were released to the IV community. We also have a growing list of private audience recordings, off-air recordings of concert broadcasts, and remnants of tape that were not included in the official releases.

#### PROGRESS SINCE ADELAIDE 2006

An unexpected find since the last edition of this report has been the master recording of *In the Fire a Telegraph Pole* by Rex Hobcroft – a work written for the Perth IV in 1966. This was considered to be an outstanding work in 1966 but was not included on the official release of the day for technical reasons that have been overcome with the use of modern computer processing. This work features a poem by the Japanese writer Tamiki Hara (1905 – 1951) who was exposed to the Hiroshima Atomic Bomb, and committed suicide when diagnosed with radiation disease. The text is from the translation by Geoffrey Bownas and Anthony Thwaite.<sup>1</sup>

The recording of both concerts at Adelaide 2006 were recorded and at the date of preparation of this report we are still awaiting the production and release of what will apparently be a 4-CD pack. An archival only recording of the Adelaide 2006 Camp review has also been placed in the library. When the Adelaide 2006 CDs are released there will be a total of 100 CDs in the complete IV set.

While not specifically part of the IV recordings, some newly found recordings from individual societies are important. Recordings by QUMS – the 1978 concerts (from Moira Chapman) and of TUMS

considerable effort has been applied to find anything that remains. Key people have been contacted – 1970 committee, the conductors of the Melbourne concert, one soloist and a couple of people known to have made recordings around that time – without success. The minutes of the 1970 IV have been searched and we have discovered that the ABC planned that they would record the Brahms concert, but other than a note some weeks before the event there is no other mention. (Your sound archivist now has possession of the IV committee minutes for 1970 and these will be placed in the AICSA archive.) It is now considered that there was no recording made of the 1970 concert and that it was not broadcast. All that remains is a possibility that there was a private recording made in the audience. To be specific we are looking for a Brahms *Requiem* and the *Alto Rhapsody* performed in the Dallas Brooks Hall on 29th May 1970. The soloists were Lauris Elms, Nance Grant and Brian Hansford, and the conductors were David Carolane and Rex Hobcroft. There was an earlier concert in Queenscliff but little is known of even what the program was, let alone the possibility of a recording.

#### ABC, OFF-AIR AND OTHER RECORDINGS

Agreement was achieved with the national sound librarian in the ABC to obtain IV recordings several years ago. At least some of the concerts were put to air by the ABC and have been taped “off-air”. Irrespective of the completeness or quality of these secondary recordings, we believe we now have off-air copies of all of these. They have been restored pending release by the ABC of any of the originals that may remain.

A few audience recordings exist. Many of these are even more important than what has been officially released as they have not been edited. License issues are not as much an issue as might be thought. Such recordings made 20 years ago are now sought as historical records even by those who would once have been offended. The ABC has handed over “restricted” tracks to the library for safe keeping. In addition to

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<sup>1</sup> *The Penguin Book of Japanese Verse* (Harmondsworth: Penguin Books, 1964) 221.



the concert recordings, some rehearsal tracks may also exist, and these are important particularly if no concert recording remains. Such is the importance of this library that all licence or permission issues can be dealt with easily, other than copying for commercial purposes.

Some clandestine recordings were made and there is at least one case of such a recording being lost accidentally without a copy of it having been placed in the library. This highlights the importance of making sufficient copies to prevent loss, and indeed allowing a copy to be placed in the safe environment of the official AICSA library.

### THE SCALE OF THE PROJECT

When extended to include individual society recordings this project becomes very large. Currently your archivist holds several hundreds of hours of recordings from QUMS, MUCS, TUMS, SUMS, SCUNA and MONUCS and many of the minifests. More than 175 CDs have been restored to date, and a large volume is yet to emerge. All that is to hand is being stored in Melbourne under safe conditions and will be digitised and transferred to CD as time permits. Recordings exist back to 1949 but the bulk of the material starts around 1960. Cataloguing is being achieved as the tapes are restored. All the known recordings by QUMS have been collected and transferred to some 43 CDs, although some QUMS concert material from the 1950s, provided by Hal Davis, has yet to be restored.

### RELEASES – LICENSING ISSUES

Rights issues have always been considered complex and even though reproduction licences were obtained and the various fees paid at the time of the original recordings, rights may need reassessment under some reproduction options, and in response to recent changes in copyright law.

As a general comment, nearly all IV recordings are classified as archival, for study purposes only, or produced for the performers only, usually in restricted releases of less than about 200 copies. Today, recording permissions are obtained, and fees are paid to recording businesses (mechanical copyright), and to composers, performers, orchestras and conductors. In many cases these fees are discharged by supply

of small quantities of CD recordings. Statutory fees are paid as part of the recording production system through Commonwealth taxation. Up to about 1965, stamp duties were paid on all pressed records, then a specific wholesale audio sales tax up to and including 1999 IV (22½%), and 10% GST since then.

### RECORDING QUALITY ISSUES

No tapes, records etc have failed in restoration although many have required significant work to make them usable. This project has been in progress since the late 1990s, but even in that time some of the original tapes have deteriorated noticeably. This indicates some urgency in acquiring the last of the recordings for restoration as soon as possible.

In a special plea, if a tape or record is thought to be important, could it be forwarded to your archivist for restoration without “checking to see what is on it”. A simple rewind can destroy an old tape with ferrite adhesion problems. Restoration is done without rewind using professional controlled tension machines, and a backwards tape is reversed by the computer. Similarly, speed errors are fixed in the computer. Many old record surfaces are breaking up, and for restoration are played through a water surface using very special styli. Your archivist has equipment to handle all recording technologies and formats.

### CONFIGURATION

With reference to the recordings database, a dual CD registration number system has been adopted. An internal Rochester Engineering number (RExxxx) is unique to each disc. The IV CDs are also registered using the form AICSACD001xxy: where xx is the last two digits of the year of the IV and the suffix y exists as a, b, c etc to indicate the first, second etc CD for that year. A file number in the database, 58-4a etc, is an internal number within the archival system and refers to the computer numbering of the wave files in the computing system for each track. Track order on the final CDs follows the order of performance that is shown in *Laudate* by Peter Campbell, rather than the track order on the original recordings. The original recordings have produced information that is not recalled elsewhere indicating performance details that did not follow the printed programs etc, and some of this track information is included in the database.



## COMMERCIALISATION

Over the last few years it has been observed that AICSA may gain some funding from the sale of CD copies from earlier years. The issues surrounding this have not been resolved and no attempt has been made to commercialise the library. Copyright on the original material for about half the recordings may lie with several bodies including recording engineers, sponsoring committees, performers etc. Remastered recordings (all prior to and including 1994, and 1996), are protected by copyright on the restored recordings. Rochester Engineering holds or controls the mechanical copyright for all the restored recordings and all digital releases except for 1997, 1998 and 2001, and will transfer those rights to AICSA under a commercialisation plan if this is appropriate, but there will remain other issues on copyright.

An important issue is the right of the IV sponsors, or committees, to sell recordings for a period as a means of gaining revenue – particularly to discharge debts. This position seems to expire after about 5 years in practice or otherwise after the following cycle – normally 7 years. Ongoing management could be achieved uniformly if the sponsoring IV committees transferred copyright to AICSA and consequently any benefits that might follow after 5-7 years. eg, the rights to Hobart IV 1999 would have transferred to AICSA in 2004, or 2005 if the issue date of the CD was used. However, note that 1995 IV CD was not released until 2002 so this might transfer to AICSA around 2007. The Brisbane 2000, recording was released in 2005 and the mechanical copyright date is split between 2000 and 2005.

The following distribution options exist. Prices are suggested prices to the eventual purchasers – cost prices are held as commercial in confidence. Profits accruing to AICSA could be used to manage the library or support later recordings.

- Option A: To produce sets based on single years intended for ex-IVers wishing to replace or obtain recordings for the IVs that they attended. Copies could be produced for a sell price of \$15 per year (1 CD) or \$25 per year (2 CDs).
- Option B: A specially packaged set covering, say, the first 50 years, noting that CDs of the last cycle are still available from the organising committees. Such a set may not be a complete image of the library as the release of some recordings in the library is clearly prohibited. Such a set – each of 70 or so CDs – would sell for about \$450. There are options to release the same material in one or more compressed formats on one or two DVD discs intended for reproduction via a computer, with prices to be determined.

- Option C: A “summary set” of 4 CDs covering the better material from the first 50 years is being produced. Drafts of Volume 1 covering from 1950 to 1962, and Volume 2 from 1963 to 1974 were produced a couple of years ago but newly found material demands that these should be revised. These tracks have been digitally remastered to remove faults and improve presentation. Pricing for the 4 CDs will be about \$50 based on a run of at least 50 sets.

Catalogues or directories for the content of these releases can be simple hard copy lists for each CD, complete copies of the database or integrated directories in the case of the DVDs in option C. Future directories may be Web-based following commercial practices as they emerge.

## ACKNOWLEDGMENTS

Previous reports have acknowledged many individuals for contributing to this project, and we now acknowledge new material from Rex Hobcroft (1966).

## MATTERS FOR ACTION BY AICSA

The following matters are raised for action by AICSA.

- To note that the historical acquisition stage of the IV Recordings Restoration Project is essentially complete.
- To make strong requests to individuals who still have otherwise unavailable clandestine or off-air recordings, for this material to be placed in the library, including specific restrictions where necessary.
- To mandate IV concert recordings for release or archival storage, noting new practices in the performance industry allowing simple recordings without licence requirements for archive purposes only, where there are practical and/or technical reasons why the release of a recording to the performers as is normal Intervarsity practice is not agreed, provided that there is a designated library under provisions that will protect that recording as an archive function. The Australian IV Sound Library is now established and is a unique and nearly complete record of the development of choral technique in an environment that is essentially unchanged in the source of the singers and the effort of the organisers for all but one festival over a period of 57 years. Future observers will thank us for establishing a policy that ensures that all future concerts are recorded.
- To formalise the function of the Australian IV Sound library within AICSA, aimed at maintaining the library and achieving continuance of additions into the future.

*Rod Reynolds, Sound Archivist*



The earliest plans for BIV2007 were actually hatched in 2002. I would like to thank at this point explicitly Philip Legge, whose off-hand remark on choral-chat along the lines of “I’d like to perform the whole Orff cycle” inspired an idea. When I talked with Richard Swann about this crazy plan his immediate reaction was “We would have such a ball!” Thus, we had a plan and a conductor five years out from the IV.

## REPORT from the 2007 Brisbane Australian Intersvarsity Choral Festival



At the same time Gary Thorpe was mustering forces for a performance of Havergal Brian’s “Gothic” symphony in Brisbane in 2004, and QUMS was part of the choir forces. When that incarnation of the “Gothic” fell through in 2003/04, Gary offered the “Gothic” to us as artistic plan for BIV2007. So now we had two plans. From this point to the actual founding of BIV2007 proved to be a rather long stretch, as during that time we had a conductor and president who were openly opposed to an IV.

In 2005/06 things picked up considerably and the festival itself was founded and incorporated. We still had the two artistic plans and Richard Swann as chorus master. Initial support for the “Gothic” was very high. The Queensland Music Festival and the Qld Youth Orchestra were on board. Ultimately, though the decision about the “Gothic” took very long – it took until December 2006, until the “Gothic” was declared officially dead.

The late decision about the “Gothic” left us with six months to get the Orff plan to work. This was a problem, as at this time all major orchestras in Brisbane had already committed to other works. At that stage we were approached by the Bonyi International Music Youth Festival about a cooperation, and this cooperation seemed to be ideal to us, as it would solve our all our problems: We would help them perform *Pirramimma*, and they would organize us a scratch orchestra. During subsequent communications over the following months, Paul Dean, the artistic director, indicated that while they were behind on schedule, they would still get us an orchestra in time. With the beginning of BIV itself this changed, and basically left us dead in the water. Thus the legendary war room was born, and it is to the credit of everyone involved in it that we had an

orchestra for the second week of BIV2007, and the Orff could proceed. At this point I would like to mention and thank especially Andy Corkill, Andrew Wilkie and Philip Legge for their mammoth effort – apart from the committee members involved, especially David Webster, Beth Madden, Debbie Law.

The war room orchestra came though at a price: Due to the last minute action, we incurred costs for

orchestra, instruments and soloists of about \$13,000 – way more than what was originally budgeted. At this point we had to make a decision: Go ahead with the artistic plan and incur a heavy financial loss for the festival, or do something completely different. We decided to stick to our guns and proceed as planned, even if it meant taking a big loss. As one committee member put it: “Let’s do this now, and then hit it straight on the head afterwards.” And this is precisely what we did – more on that below.

With this financial loss looming, we had more than just a little help from your friends. A special thanks has to go at this place to Bazza, whose “Bazza-Raffle” saw some welcome relief send our way. In the end we

**David Webster and Andy Corkill in full Scottish rig at the BIV Academic Dinner.**



Photo: Mark Tosolini



Photo: Mark Tosolini

## Sculling at BIV

incurred a financial loss of about \$16,000. We have a \$5,000 guarantee against loss from the AICSA Trust Fund and a personal guarantee against loss of \$1,000 from a chorister. With these guarantees against loss, we ended up with a residual deficit of \$10,000 at the end of BIV2007.

Despite the heavy financial loss, BIV2007 generally went very well. There were 119 participants altogether: 81 full registrants, 19 of them were first-week, 9 second-week, and 6 *Carmina Burana* only participants. We also had 8 social registrations. This is a smaller number of participants than expected. We had originally budgeted for 150 participants – a number that seemed conservative, given the attendance records of previous IVs. The reasons for this lower attendance are complex and cannot be easily unraveled. We are proud that 38 of the registrants (35%) were freshers.

Whatever else was going on at BIV2007, the main thing we wanted to do, was to throw a big party and for everyone to have a good time. The social events were varied and enjoyable and the camp was a hoot. I would like to thank Katie Law as Social Secretary and Inigo Smith as Camp Officer for their fantastic work. Also in that category I want to give special thanks to Kirsty Wharton, whose fantastic efforts as T&B officer made sure that there was no repeat of the still fabled T&B performance of the last BIV. And the “house of doom” is sure to find its proper space in IV history.

Arguably, the musical program of BIV2007 was one of the most artistically challenging programs: Three concerts and four major works in two weeks.

Nevertheless, we pulled it off. Rachmaninoff’s *Liturgy of St Chrysostom* was a beautiful and moving work and an excellent concert. And the Australian premiere of the full “Trionfi” cycle by Carl Orff is something BIV2007 and the whole IV movement can be proud of. For our contribution to the Bonyi festival in performing *Pirramimma* we have received profuse thanks.

In his absence, I would like to thank Dr Richard Swann explicitly for being the fantastic chorus master and musical director that he was. I hope that either at some future IV or another musical occasion I have the fortune to work with him again. I would also like to acknowledge the amount of work of the four sectional helpers Sandra Uitdenbogerd, Ange Randall, Philip Legge and David Webster. Their efforts in supporting Richard went far and beyond the call of duty.

As stated above, we made a loss of about \$16,000, with a residual debt of \$10,000 immediately after the festival. The reasons for that are varied, but stem essentially from the fact that we took a triple hit: Smaller numbers of IV participants, smaller audience numbers, and dramatically higher orchestra costs. Our budget was designed to take some of these hits, but could not cover all three occurring simultaneously.

We produced merchandise only to order – a suggestion from MIV2005 that has served us very well. We have sold most merchandise and are left only with a small number of residual items (mostly waiter’s friends) that can still be sold. Thus, we ensured that merchandise items were profitable.

We are happy to announce the release of the complete package of CD recordings from BIV2007!



Getting the production finished within 6 months after the end of the festival is one of the fastest production times for recent IVs. We are treading new ground with this release, as the CD package is in two formats: One conventional audio CD with the recording of Rachmaninoff's *Liturgy of St John Chrysostom*, and one CD with the recordings of all festival concerts (Rachmaninoff and the full "Trionfi" cycle) in MP3 format. With the steady demise of the conventional audio CD, as outlined in the sound archivists report, we hope that this switch in format will present a viable alternative to the IV community.

So what happened financially since BIV2007, where are we now, and where are we going to from here? I am delighted to report that within the half year that has passed since BIV2007 our residual debts have gone down from about \$10,000 to about \$6,900! This is impressive improvement is due mainly to two factors:

- 1) our budget was always conservative, and several budget items turned out to be cheaper than originally budgeted. Between the auditing fees and the production of the BIV2007 CDs alone, we saved more than \$1,500; and
- 2) we managed to fundraise more than \$1,100 in the half year since BIV2007. This includes in excess of \$800 fundraising by the BIV2007 executive and a donation from an individual chorister (who wishes to remain nameless) of about \$320.

We also have put a strategy into place to repay the residual debt \$7,000 as soon as possible. This includes:

- \$2,000 personal fundraising (conservative estimate) in 2008 from the BIV2007 executive. The majority of that will come from the Convenor.
- \$2,500 fundraising in 2008 from a few other individual choristers.
- \$3,000 (targeted amount) through an art exhibition of paintings by Katie Law and associated sales. This exhibition will take place in 2008.

With this plan, we should be able to pay back our debt by the end of 2008. This would be a record turnaround for a debt of that size for any IV! I would like to stress that this fundraising effort does not infringe on fundraising of the host society, and that the majority of the money comes from fundraising efforts by the BIV2007 committee. Our ability to pull together as a committee is what makes this plan possible, and the knowledge that we would be able to do this was one of the factors when we decided on following through with the "Trionfi" cycle.

With a strategy in place to repay our debts by the end of the year that does not put additional fundraising burden upon QUMS as host society, we can turn our eyes onto a model for winding up BIV2007. Our preferred proposal would be to wind up BIV2007 before the end of the financial year 2007/08. Every month longer that the society exists we are incurring running costs of bank fees, and if the festival persists into the next financial year then a third

### Rehearsal for the St John's Concert



Photo: Kellie Hajek





audit (potentially with the associated fees) would be needed. These costs can be saved by winding up the festival rather expediently.

Lessons learnt from BIV2007:

- Get everything in writing!
- Check your concert times: part of the problem with the low audience numbers at the Rachmaninoff concert was that the concert started before Saturday evening services of the Russian Orthodox Church finished – a fact that we learnt during the PCP...
- Publicise!
- The more people you have to help out the better.

Organising BIV2007 and seeing it grow from the earliest stages to the overwhelming complexity an madness of a full blown IV and now to its well-

deserved wind-up has been an incredible journey for me. A journey, which I could not have done without the people around me.

Above all that is the members of the committee in all its incarnations: From the Steering Committee with Sally Lee, Cameron Meiklejohn, Catherine Slattery, and David Webster to the BIV2007 committee proper with: Kellie Hajek, Katie Law, Sally Lee, Beth Madden, Maggie Maersk-Moeller, Cameron Meiklejohn, Catherine Slattery, Steve Skitmore, Inigo Smith, Nelson Vermeer, David Webster, Kirsty Wharton.

Finally a big thanks to all the people already mentioned above, who helped making BIV2007 a success and generously went far beyond the call of duty to lend a helping hand or two or three. You are all wonderful people and I'm grateful for knowing you

*Horst Joachim Schirra, Convenor*

## Pub Sing in Brisbane Square





# THE ACTS OF THE CHORISTERS

## BOOK LXVIII

58<sup>th</sup> InterVarsity Choral Festival, Brisbane

29 June – 15 July 2007

**I. AND** it did come to pass in those days that the people of Intervarsity were come once more unto the North, for Horst the son of Schirra had summoned them. <sup>2</sup>To the Club of the Germans in the street of the Vulture they came, and skittles were played among them in the ancient manner. <sup>3</sup>Some there were who sought to name their names unto the masters of that realm; but there was no man, neither found they any to register them: for the base of their data had been made naught in the night, and David the son of Webster had given sixteen hours of his life for its remedy. <sup>3</sup>David the son of Gibson was in that place: Heather the daughter of Excell sought to tickle him, for such is his renown; and Sarah the daughter of Burton wrought evilly upon him.

5. **AND** the voice of the son of Webster was heard in the land, and he summoned them unto the park-lands of the street of Roma at the ninth hour upon the following day: and Barry the son of Gration interpreted the explications of Kirsty the daughter of Wharton for them all, that they might be understood.

6. **THEY** took dinner; and Rex, the crocodile of the West, was as a pillow beneath the head of Mark the son of Tearle; but when his eye fell upon Kellie the daughter of Hajek his weariness fell from him, and he pursued her with vigour; but with the power of her finger she subdued him, and with the daughter of Excell she put him to flight; but in a later time the squeals of the daughter of Excell were the outward and audible sign of his revenge. <sup>7</sup>At the ninth hour books of musick were brought forth, and bags of red were given unto many: but the books wherein was written all that would come to pass lay yet in another box, and the son of Schirra brought on himself the wrath of Catherine the daughter of Slattery when he stood unwontedly before her. <sup>8</sup>And in the depths of the bags pencils lay hid, but never bags contained any item so pointless as these.

9. **AND** at a quarter-hour before the tenth hour they sang: in that song of many words which is named “Gaudete” Joseph the son of Anderson in a new verse sang all the letters of our alphabet backwardly, but as the hour grew late I took my rest in the house of the Laws, in the street of the Prince.

**HERE ENDETH THE ACCOUNT  
OF THE FIRST DAY.**

But it is said that in that place was a choir which was come from an university beyond the seas, where the ways of Men are not our ways; but the son of Gration sang unto them a song of balls, and many other such, to their great mirth and instruction.

**II. AND** at the ninth hour of the morning they went forth unto the street of Roma, and to the carpark of the station thereof: for the daughter of Wharton had summoned them. <sup>2</sup>Bruce the son of Alcorn sought counsel of an old man, who told them of a steam-engine: the son of Alcorn asked what it was, and the old man answered him again “An engine with steam”. <sup>3</sup>Richard the son of Williams wrought cats’ cradles upon the son of Anderson.

4. The daughter of Wharton bade them set their luggage far from the general passage, and by her plea she brought forth from them a profusion of tissues.

5. **LET** it be written that the first of those who ventured unto the camp of Margate were from the realm of Audrey south of the Desert and east of the Sea; for Nelson the son of Vermeer in his car bore Alice the daughter of Morgan, Ryan the son of Harrison, Angela the daughter of Randall and Bruce the son of Alcorn. <sup>6</sup>At a quarter-hour after the tenth hour the coach came unto them, and the daughter of Wharton named scores as their priority, that she might accept their hard pieces later.

7. **THEY** came unto the camp of Margate at half an hour after the eleventh hour, and they set themselves in their several chambers. <sup>8</sup>Inigo the Smith sat within the door to judge them: some he set upon his right hand, and some upon his left hand. <sup>9</sup>Some of the daughters of Men played with balls upon the sward.

10. **THEY** took lunch at half an hour after the twelfth hour. <sup>11</sup>Horst the son of Schirra spoke unto them, and he named the names of the Council of Intervarsity; Inigo the Smith spoke of the ordinances of the camp to preserve them from all perils of fire and of burglary; and the son of Gration jested that if they would use the stairs wrought to flee fires, they must first set the camp in fire; but they should defer this deed until the camp was ended. <sup>12</sup>Inigo the Smith prompted them to be prompt to all meals, and the eaters of strange foods to be prompt yet; and the daughter of Wharton spoke unto the sons of Men, that they come not unto her until the morrow; and that their desires be set down in her book, that she forget them not.

13. **IT** is said that some in that morning had gone unto the shores of the Sea, to swim therein; and

when Rhyannon the daughter of Fricker had wetted herself among its waters, she remarked upon the noise of squelching that attended her every motion. <sup>14</sup>Those who were to lead their peoples in the sectional rehearsals sat before Richard the Swann, and he spoke of those things which he hoped would come to pass: of these he hoped to get a feel in the rehearsal which was to come.

15. THEY sang before Richard the Swann at the second hour: he introduced unto them such quotidian items as a mobile telephone and a bottle of water, and he gave instruction in their use. <sup>16</sup>He spoke of the multiformity of the scores, which he sought to overcome in his own way; he acknowledged those who had attended these Festivals in the past and in the present, and he sought a soprano of purity; but none came forth unto him. <sup>17</sup>He commanded the daughters of Men to keep the lowest sons of Men awake through the night, that their voices might be heard in the deeps; and he bade those afflicted of disease to refrain from the manifestation of love until their illness was no more; but there spake Sally the daughter of Lee, that the afflicted ones might yet have love one for another.

18. THEY took dinner at the sixth hour, and when the meal was ended the son of Schirra was summoned for a jest. <sup>19</sup>They sang again at the seventh hour, and ceased at twenty minutes after the eighth hour: Richard the Swann spoke of the way of the concert, that they should sing all their musick without ceasing, though they chant it with many chantings; and he praised the knowledge they had gained. <sup>20</sup>The voice of the son of Schirra was heard in the land, though Lee the son of Owens implored him to jest no more: he spoke of the revels which were to come, and the drinking which might accompany them.

21. After the ninth hour a revel came to pass: some were clad as in a time long past, and some as they had been earlier in the day: in the darkness of the night a darkness of raiment dominated ever, and many were clad wholly in black. <sup>22</sup>Some were clad with a modesty seldom seen in our circles, while some benefited from the dimness of the light; but in the expanse of the room their many seemed few. <sup>23</sup>Andrew the son of McQueen was clad as a mouse, being a creature of great personal valour; by the wreathing of his body he inspired in Lisa the daughter of Aronson the spirit of emulation; from which she rose only by the aid of men of strength.

24. Musick came to be played, and a ball of the beach kicked about; the daughters of Men rejoiced in the advent of Oliver the Lamb, and I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

III. AT the ninth hour Catherine the daughter of Slattery was clad in bright raiment and walked among the chambers to rouse the sleepers: in her hand she held a machine of musick, which spued forth many songs of children. <sup>2</sup>At the ninth hour they warmed themselves for singing, and Richard the Swann spoke of their divisions: the highest daughters of Men abided in the hall of the revel, and the lowest in the chamber of the Palms; the lesser sons of men in the chamber of that television which they were forbidden to watch, and the truest sons of Men walked boldly into the Sunset. <sup>3</sup>After their singing had ceased for a time the lowest daughters of Men and the truest sons of Men sang for a time together, but some have thought that those daughters of Men might not be wholly amenable to the carnal plan which the son of Schirra had set out for them. <sup>4</sup>They sang together in the chamber of the Sunset, and together amid the wholeness of the choir in the great hall; among the lowest daughters of Men Lisa the daughter of Aronson set her head upon the shoulder of Veronica the daughter of Murtagh: Richard the Swann marked their sweetness and named them Snugglepot and Cuddleprie. <sup>5</sup>Even as they took lunch Ayla the daughter of Erken wore yet her bright raiment of the night, whereon the word "breakfast" was repeatedly emblazoned.

6. THEY sang again severally: the great deed of Barry the son of Gration was not in the scaling of a great mountain, nor yet the winning of a famous victory; but rather it was his part to know of all men whether they had a paper-clip, and to set all who lacked them upon the son of McQueen, who yet held them. <sup>7</sup>The truest sons of Men entered into the chamber of the Palms, whither the lowest daughters of Men had sung thitherto, but they had complained of the ill tuning of the piano. <sup>8</sup>Rodney the son of Reynolds made some shift to tune it, and their singing was thus delayed; later they sang together again, and the race of the Presidents' Pyjamas came to pass.

9. AND I went forth from thence unto the North: I saw all the Presidents of the Earth there gathered, and they were bound with stout cords, for they stood accused of black sorcery; and the Presidents of the Earth sighed, by reason of the bondage. <sup>10</sup>And I heard the voice of a messenger from afar, saying, "Who shall free them?"

11. AND their many servants heard their cry, and the messenger also: they freed them without their hands, and also otherwise, for they were clad with stout cords, but not stoutly.

12. A darkness was come upon me, and a hand took my hand within it, and led me afar; I asked



whither it was that I was led, but no answer came to me, nor was any word spoken unto me; but I was led as through the mire, and my feet were set upon the morass. <sup>13</sup>And when the light returned I stood beneath a tree, and the Presidents of the Earth were about me; and they set their raiments of the night upon them.

<sup>14</sup>And that President who is the servant of Audrey led me again through the marshes: in their waters lay the stuff of artified potatoes, and peas of ice. <sup>15</sup>And the messenger commanded them, Let not feet be used; and some there were who used perforce but one foot, and some who slid upon their bodies.

16. AND I saw the Presidents of the Earth set around a table in the wilderness: the voice of the messenger commanded them Come, and make the bread of the Lord, that their servants might eat of it; paprika they had, and parsley, and jelly of many colours.

17. AND in those days a general battle ensued with staves of paper; the voice of the messenger commanded them, A President upon the field, or a servant standing on the award, but let not these two things be.

18. AND there were battles and rumours of battles, and the Beast which none name was released upon the earth; and the Presidents of the earth pursued it, and slime was set upon it. <sup>19</sup>And slime also was set upon the messenger, and upon the son of Schirra.

20. AND at the sixth hour they took dinner: Oliver the Lamb summoned the son of Schirra once more for a jest; but eye has not seen, nor ear heard, the major part of his jest, and only when he sat down did some know that his jest was ended. <sup>21</sup>They sang again in divers places: at a time when the truest sons of Men sought to enter into the chamber of the Sunset, the lowest daughters of Men bade them Begone, for they were yet unprepared for their advent. <sup>22</sup>At half an hour after the eighth hour they sang together again, and at half an hour after the ninth hour, when they had sung all things, Richard the Swann sought to know who of them held the work in the greatest affection: greater love hath no man for the Divine Liturgy than hath Cynthia the daughter of Randell. <sup>23</sup>Richard the Swann spoke gratitude unto many, and the son of Owens asked among them all how he might make contact with a beautiful woman.

24. THE day which was to follow was to be devoted to the concert of the Carmina Burana, so the son of Schirra commended all men unto Beth the daughter of Madden, that they might gain the books thereof, and he spoke of the karaoke to come; and David the son of Webster invited them all to sing with them in the Cathedral of St John upon a latter Sunday.

25. And the karaoke came to pass, though many yet abided in the hall of dining; and I took my rest.

## HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

IV. CATHERINE the daughter of Slattery journeyed once more among the sleepers at a quarter-hour before the eighth hour: gone now were the songs of children, and in their place was a song wrought from the seeming oxymoron of "Good Morning".

2. AND they were to sing at the ninth hour, but ere this might come to pass Richard the Swann wreathed his body around with inelegant slowness; and his arms took on the appearance of an unkind gesture. <sup>3</sup>When they had ceased their singing, and doughnuts had been set before them they sang in divers places, and the sudden departure of David the son of Webster from among the truest sons of Men caused the substitution of Oliver the Lamb and Raymond the son of Wu Won in his office. <sup>4</sup>At the twelfth hour they sang again in one place: in the division of them all into the two choirs was much confusion. <sup>5</sup>Horst the son of Schirra spoke of those things which would come to pass, and the bus which would bear them unto the Brisbane College of Boys; Inigo the Smith spoke against the careless use of balls, and warned that he might seize them; the daughter of Wharton summoned all men unto her, and the daughter of Slattery made known the availability of vitamins.

6. THEY took lunch at the first hour, and many there were who ventured unto the shores of the Sea: for the Sun in that day shone in the heavens. <sup>7</sup>They sang together again at the second hour: the daughter of Slattery spoke of the painting which they corporately would make for the general auction. <sup>8</sup>In the midst of their singing Inigo the Smith sought to speak of the obstructive parking of cars, but Richard the Swann bade him to silence.

9. WHEN their singing was ended, the daughter of Slattery spoke of their projected journey unto the College of the Brisbane Boys: two great buses they took unto that place, and those aft revelled in the profusion of corners. <sup>10</sup>They came unto the hill where the College sat, and they stopped for a time in confusion, as they knew not which way they were to walk. <sup>11</sup>They came by the descent of many stairs unto a pool of swimming, beside the which they sang, and took dinner; some even in that distant place were summoned for jests.

12. AT the seventh hour they set themselves in the Hall of the College: they sang the musick of Pirramimma, which signifies in a foreign tongue the legend of moon and stars; and the enthusiasm of

the conductor was such as to find virtue where it lay latent, and to hear beautiful musicks amid the wailing of infants, the converse of children and the tuning of timpani. <sup>13</sup>At the eighth hour a new confusion, as they were set in new places for the famous musick of Carmina Burana: for there were set among them a choir of natives. <sup>14</sup>Amethyst the daughter of Gration set herself to sleep among them, despite the braying of the trumpets and the beating of the drums; Veronica the daughter of Murtagh slept also, and Sandra the daughter of Uitdenbogerd lay before Sarah the daughter of Burton, named the Evil One, who tended to her.

15. AND the ordering of their musicks was this: the musick of boys they caused to be sung the first, for they were but young and had perforce to be early in bed; and the musick of the tenor was sung the next, and it may be that some wished him early in bed, for the musick of the soprano was sung the next. <sup>16</sup>But in that evening they sang almost all things, and they registered their names with Kirsty the daughter of Wharton and Kellie the daughter of Hajek before they returned thence at a quarter-hour after the eleventh hour.

17. MANY revelled in squealing in the profusion of corners, but some slept in its despite; when they returned unto Margate many awaited in vain the “Midnight Bacon” which the guidebook spoke in jest, and Ryan the son of Harrison whirled and gyrated in the moonlight until the presence of Alice the daughter of Morgan prevented him. <sup>8</sup>The daughter of Wharton bade them confine the noise of their revels to the hall of rehearsal, and commanded he who would depart the last to let the darkness return into that place; for her plan was to take her rest; but Bron the son of Gondwana seized upon her shoulders, and Lauren the daughter of Summers seized upon his shoulders in her turn. <sup>9</sup>Cards were played among men, and some sang songs about David the son of Woodgate; but as the midnight hour drew nigh I took my rest.

#### **HERE ENDETH THE ACCOUNT OF THE FOURTH DAY**

But it is said that the daughter of Wharton confided unto Deborah the daughter of Law the problems that she suffered in her bed.

**V. AND** some there were who rose in that morning before the eighth hour, and took breakfast before they might be summoned: for sleep lay lightly upon their age. <sup>2</sup>That jest for which Ayla the daughter of Erken was summoned met with some general approval, but that for which David the son of Woodgate had been summoned in his absence, and which he only now

related, set Petra the daughter of Lindsay in paroxysms of mirth, and the son of Schirra went unto the chamber of the daughter of Wharton, to meet with her. <sup>3</sup>And the Council of Intervarsity bade them all go unto the rehearsal, pleading ever the ire of Richard the Swann, yet in the course of their singing his wrath found no manifestation.

4. AND Rodney the son of Reynolds and Lisa the daughter of Aronson spoke to them of the old foreign words which they were to sing; and from time to time they were at variance one with the other. <sup>5</sup>For the remedying of a fault in the musick-score made by Antolini, Richard the Swann wrote in the very score of Michael the son of Tomkins, for among the lesser sons of men only he had that score.

6. HORST the son of Schirra spoke of a song of publicity in the morning of the Friday; and the enthusiasm of many for this venture was dimmed by the earliness of the hour. <sup>7</sup>Inigo the Smith bade those who washed to remove their raiment when their purposes were ended; and he bade the hall of rehearsal and the place of coffee to be kept clean. <sup>8</sup>Some there were who made enquiry of the way of giving new life to old detritus by a process of recycling; and they took lunch.

9. THEY sang again, and great was the company of those who gave advice on the singing of words, though the approval of Richard the Swann he gave yet unto few. <sup>10</sup>They ceased, and Donald the son of Shaw bewailed the loss of the bag in which his nuts lay hid with the books of his musick; Inigo the Smith named the names of the healers, and summoned them unto him.

11. AND as there was a cessation of their singing unto the fifth hour, many went forth unto the beach of the Sea, and swam among the cold waters; and as they returned unto the Camp certain of the natives of that realm looked upon them in wonder.

12. THEY sang again, and took dinner: after a great shifting of tables and laying of plastics the races of drinking came to pass: of the multitude of races I speak not, but the drinking of Andrew the son of Corkill was as the drinking of four, and Richard the Swann in lieu of drinking seized upon Courtney his wife beneath the table. <sup>13</sup>All of these races, of which the son of Corkill had the mastery, came to an end before the midnight hour; and I took my rest.

#### **HERE ENDETH THE ACCOUNT OF THE FIFTH DAY.**

**VI. THEY** rose in the morning that followed, though at the request of David the son of Webster no fewer than four of the native daughters of Men were



without his chamber, to arouse him; and the sound of their voices was heard from afar. <sup>2</sup>They sang, and marked the fourth day of July with an old drinking song of Britain: the hall of rehearsal was clad in draperies of many colours, to the dismay of those who had drunk deeply; and some also clad themselves unsombrely for a like purpose. <sup>3</sup>They took lunch, and sought afterward to sing the whole Liturgy without ceasing; when it was ended Richard the Swann spoke of the pride that he took in them, while he yet spoke of the work that remained undone; and he said that they would sing the song of the Garden of Dreams severally in that evening, and a work of surprises; as a point of policy none might bring him to state whether his surprise would be cause for rejoicing or for lamentation.

4. AFTER the fourth hour, when their singing was ended, the hall of dining was filled once more with the noise, not now of dining but of commerce: for there were sold at that time books and records of musick, and raiment of many colours, and the natives sold their own trinkets, which commanded a ready sale among the travellers: mugs for coffee, openers of bottles, and like oddments they sold until the fifth hour; but some there were who went once more unto the shores of the Sea.

5. AT the fifth hour they sang again severally the musick of the garden of dreams; they took dinner, and sang again. <sup>6</sup>At half an hour after the seventh hour, at the advent of Paul the son of Stanhope who was the author of the musick of the garden of dreams, they sang together once more: Philip the son of Legge was before them, to direct them. <sup>7</sup>At a time the son of Stanhope himself directed them: he bade the daughters of Men be loose, and he spoke of his pleasure in them, though in his words his interest was entirely textual.

8. AND they sang the many songs of Catullus until a quarter-hour before the tenth hour, and Richard the Swann bade all the natives to sell a profusion of tickets: but for those who sought to sing in a lesser group than the whole of the choir he bade them go from thence. <sup>9</sup>A further chain of people formed itself about the seizing of shoulders, before there was shown a film of the last gathering of the Intervarsity, in Adelaide some eighteen months ago, and other films from older times, even when the world was a greyer place. <sup>10</sup>That game which men name Psychiatrist was played, but I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE SIXTH DAY.

VII. THEY rose, and took breakfast: the son of Schirra summoned the Council unto a meeting in that chamber which they named the Room of War. <sup>2</sup>The whole people sang again at the ninth hour, and Richard the Swann sought to establish in them such stout beginnings as would found them for the musick to come and he sent them forth to discover whither lay the weaknesses in the making of their musick. <sup>3</sup>They sang again severally, and took lunch; when they sang again in one place the highest daughters of Men had dispensation to return anon, after Richard the Swann had worked with the other parts: and at a time he bade them march to the musick each in his own place, that the rhythm thereof might enter even unto their bones.

4. AND when their singing was ended Richard the Swann spoke of what had come to pass thitherto, and he spoke of his purpose to make contact with their several parts, despite the newness of the choir. <sup>5</sup>The son of Schirra and the daughter of Wharton looked forward to the departure on the following day, and they bade them speak unto the various members of the Council Now, but Deborah the daughter of the Law broadened the concept of Now to encompass the period which lay after lunch. <sup>6</sup>The advent of the towels was announced, and the dress of the concert considered; and they took lunch. <sup>7</sup>When they sang again after lunch Richard the Swann chose for himself four of the highest and four of the lowest daughters of Men, and with them one of the lesser sons of Men; he wrought this choice for the sake of one small part of the Liturgy, and he chose four of the truest sons of Men for another part.

8. AND he placed them all by reason of their voices in the midst of their singing, and he bade none fear him despite the fierceness of his purpose. <sup>9</sup>He seized upon Rex, the crocodile of the West, and hung him in the window, that the heats of the Sun be mitigated: who shall dare now to offend him? <sup>10</sup>For even when a board of whiteness was set before the Sun he relented not, and Rex was not released.

11. HE spoke of the tenors being divided in three parts, and it seemed that James the son of Horne sought to accomplish this division in his own body. <sup>12</sup>As an alternative Mark the son of Chapman offered unto him the loan of certain of the truest sons of Men to fill their office; but many deny that they lie within the gift of the son of Chapman, or subject to his loan.

13. WHEN their singing was ended they took dinner, and afterward the Revue came to pass: of the acts of musick, of dancing and of other such kinds I name not them all, for they were very numerous; but

that which had the victory they wrought again at its ending, with new and expanded material that eye had not seen nor ear heard thitherto. <sup>14</sup>In the midst of it Inigo the Smith spoke of the making clean of the campsite upon the following day.

15. AND when the Revue was ended men revelled, and if the reason of the room of the Television had thitherto no foundation in fact (which in the minds of many was in no wise certain) it may well be supposed that such foundation was soon prepared; but I took my rest, and never looked upon that chamber.

### HERE ENDETH THE ACCOUNT OF THE SEVENTH DAY.

**VIII. BEFORE** the breakfast-hour they set all that they had in suit-cases, for they had been commanded to be gone forth from the chambers of their sleeping before the ninth hour; but the raiment of Gemma the daughter of Karpathiou overcame the strength of her suitcase in its bid for freedom. <sup>2</sup>Inigo the Smith waxed wroth upon those of the first western chamber, that they lay yet abed until he roused them, despite the musick of Catherine the daughter of Slattery, to

whom the songs of children had returned.

3. THEY took breakfast, and their raiment was in the foyer of the camp: and they sang again. <sup>4</sup>They spoke of things lost and things found: Inigo the Smith called for keys, and commanded the moving of chairs, and Horst the son of Schirra expressed the gratitude of many.

5. AND when lunch was brought forth Nicholas the son of Menicucci was in amiable conflict with Sin Yee the daughter of Tan, and the violence of their conjunction took them to the floor, though Hazel the daughter of Pung sought in some manner to assist her. <sup>6</sup>Some were summoned for jests, and of his own accord Martin of the Beach sang the national musick of Korea. <sup>7</sup>To set all that they had upon the coach took much time, for they had many possessions; but at length they went forth from thence, and returned unto Brisbane.

### HERE ENDETH THE ACCOUNT OF THE EIGHTH DAY.

### HERE ENDETH THE ACCOUNT OF THE CAMP.

*Text © Jeff Christensen*



Photo: ????

Deborah Law, Nelson Vermeer, David Webster, Katie Law and Horst Joachim Schirra  
at the BIV Presidents' PJs.



# AICSA BRIDES & BABIES

So many couples find true love amongst their fellow choristers that it seemed only fair to give current singers a glimpse of some of the fabulous families that AICSA choirs have produced over the past ten years of so. There are so many stories out there that it would fill many volumes of *Erato* just listing them! Here is a small selection from the AICSA files ...



## **Sophie Gordon-Clark** **MonUCS**

## **Eric Polli**

Eric Polli joined MUCS in 1986 and in that year acted as a First-year Rep on the Committee. He rose quickly through the ranks and was Treasurer in 1987 and President in 1988. He joined the Melbourne IVCF committee for 1991 IV as fundraising officer.

His involvement with MUCS dwindled significantly after the end of 1991, but he had joined MonUCS in

1989, although was not a full time member until 1990. He sang with MonUCS until 1994.

Sophie Gordon-Clark joined MonUCS in 1988 and was there until around 1994 (she thinks). Surprisingly the only position she ever held was First-year Rep in 1988. She then skipped over the MonUCS committee to sing in the Melbourne IV in 1991.

Sophie Gordon-Clark and Eric Polli were married in 1995. Catherine was born in December 2007.



**Hugh Palethorpe**

**Isabel Hyman**

**SUMS**

Hugh Palethorpe, born 1975, has been a member of SUMS since 1997 and has held the positions of OVOS Editor 1998 and 1999, and Archivist 2000. His wife, Isabel Palethorpe (née Hyman), born 1977, has been a member of SUMS since 1998 and has held the positions of General Assistant 1998, Concert manager 1999, President 2000, and IPP 2001

The couple's first conversation was the post-concert party for the SUMS 125th anniversary. Hugh had managed to get Isabel alone in someone's kitchen. He asked lots of questions to keep her talking and when she said she was studying ants, he replied "You should come round to my place; I have lots of ants". Perhaps not the greatest pick-up line ever, but memorable ... and it worked!

Isabel was living in a share house in Newtown and, after several years of dating, she asked Hugh to move into a room that had just become vacant. The house was close to Sydney University, and close to the hotel where Hugh was working at the time. But he said no anyway. Instead, Hugh convinced Isabel to move about an hour's drive away from the city into the suburbs, which meant instead of a 15 minute bus ride home, it was an hour's train ride.

They were married on 3 January 2004 in Sydney, in Hugh's old school chapel, with about 40 people from SUMS singing during the procession, the signing and the recession. The songs were *Locus Iste*, *Bogoroditse Dyevo*, *In Dulci Jubilo*, and *Tomorrow shall be my dancing day*.

Their son Stuart was born on 3 September 2005 during (but not at) a SUMS camp. When the news was announced the choir sang *Laudate* for him.







Barry and Anne were married in at an extraordinary outdoor ceremony in the bush outside Canberra in 1998. The major choral item during the outdoor ceremony was Tallis's 40-part motet, *Spem in Alium*. This was followed by a bush dance and a wedding cake made in the shape of the Bazza Van!

Barry attended his first IV in 1974 and has not missed one since! He has been President

# Barry & Anne Howard



## MUCS SUMS



of AICSA, and served as Editor of *Erato* on several occasions, including being responsible for the publication of the first colour edition.

Anne began attending IVs in 1995. Their daughter Amethyst has attended IV every year since her birth, and may be destined to be the one to break her father's record of IV attendances.





Brian Leaver first joined a university choir when he started singing, at Christopher McDermott's instigation, with TUMS in 1982 (AFTER he had left the University of Tasmania!). After three years living in Launceston and not quite being able to commute the 200 kilometres to rehearsal, he moved to Hobart and sang in almost everything on offer with TUMS from 1985 to 1988, when he moved to Canberra and joined SCUNA, and the Oriana Chorale. He sang with both those choirs until his departure for Sydney in early 1990. In Sydney, Brian sang in many concerts with SUMS (1990 to about 1997), Sydney Philharmonia Motet Choir (1990 to 1994) and Sydney Chamber Choir (1994 to 2000). Brian attended (in one capacity or another!) Intersity Festivals in Hobart (1985), Adelaide (1987), Sydney (1988), Canberra (1989), Melbourne (1991), Hobart (1992), Sydney (1995), Melbourne (1998), 50thIVCF Hobart (1999), Sydney (2002), and Melbourne (2005) and is a co-Trustee of the AICSA Trust Fund. He was delighted to be able to sing with the massed choirs at the opening ceremony of the 2000 Sydney Olympics and then to join the Sydney Philharmonia tour in 2002 with concerts in Birmingham, Worcester and the Royal Albert Hall under Simon Rattle. He officially first met Jacqui when she was a fresher at Adelaide Festival 1987, but they didn't pair up until she moved to Sydney in 1995. They married in 1996 and Millie was born in 1997 at 3.40 a.m. the day after Brian's 39th birthday. Brian is presently in the tenor section with Gloriana in Melbourne and is hoping to get to the 60th IVCF in Hobart next year.

Jacqui has been a power-house in the IV movement, having sung in choirs since she was a

student and having convened the 1989 Melbourne Minifest and the 1991 Melbourne Intersity Choral Festival. Her first choir was MonUCS, which she joined in 1987 and left in 1994. She also sang in that same period with MUCS and Astra and Melbourne Chorale. She joined SUMS after her move to Sydney in 1995, and has since sung with SUMS, Sydney Philharmonia (both Motet and "big choir") and Sydney Chamber Choir. Her festival attendances as full registrant have comprised Adelaide (1987), Sydney (1988), Canberra (1989), Perth (1990), Melbourne (1991), Hobart (1992), Brisbane (1993), Adelaide (1994), Sydney (1995), Melbourne (1998), Hobart (1999).

Her partial registrations have consisted of Canberra (1996), Sydney (2002) and Melbourne (2005). Jacqui was President of MonUCS twice, plus held many other committee positions, and was Treasurer and Concert Manager for SUMS. Jacqui also served as AICSA President from 1991 to

1994. Along with Brian, Jacqui also sang in the 2000

Sydney Olympics Opening Ceremony.

Millie's first IVCF was as a foetus (apologies to Andrew Wailes!) in Canberra in 1996 and her second appearance was as a babe-in-arms at Melbourne 1998 when she starred in one of the youngest ever sculling teams. She then ran rings around her parents at the 50th

Festival in Hobart, and has since put in a cameo appearance at Melbourne IV in 2005. Millie is now a member of her school choir and the Australian Girls' Choir, and is a Siamese princess and dancer in the May 2008 production by Nova Music Theatre Company of

*The King and I*. She can't wait to attend her first full IVCF. Her parents are in extensive pre-emptive therapy.





# Andrew Carman & Debbie Grace

**SUMS  
MonUCS**

Originally from Sydney where she sang with SUMS and was Secretary for the 1995 Sydney IV, Debbie moved to Melbourne she joined MonUCS and met Andrew. Their daughter Chloe was born in May 2008.

# Adam Boyt & Stephanie Bishop

**PUCS**

Both originally PUCSters, Adam and Stephanie lived in Melbourne for several years until moving back to Perth to marry in 2007.







**Louise Tunbridge**

**& Paddy McGee**

**FUCS AUCS**

Lou and Paddy married at Pilgrim Church in October 2007, ending up with an entire committee of attendants, with no less than three former AUCS Presidents (including two repeat offenders), one AUCS Conductor, two founding PWUCS members, 5/8ths of the superb band “Perestroika”, and four State Opera of South Australia singers. Pleasingly, all of the attendants have been involved in IVs, with nine of them serious frequent flyers. Paddy and Lou met in AUCS in 1988 and were the last of this tight-knit group to get married ... so it made sense to have them all in the wedding!

Paddy joined AUCS in 1984, served on the AIV 1987 committee and was AUCS secretary for years, (which was interesting, as Lou also served as AUCS Secretary for years before they even got together—it was surely fate that brought them together!). Paddy was also Vice President, the magazine editor for *SkwAuc*, an AUCS life member and dedicated Grunty bass.

Lou joined FUCS in 1987 and was somehow most of the committee positions, although that wasn't hard as there were only about five people in the choir

at that stage! She joined AUCS in 1988, and is life member of both choirs. She has attended almost all the IVs since 1989 and has been on each Adelaide minifest or IV committee since then, plus has had much fun being part of the *Erato* team.

Paddy has produced many choir recordings, including the AIV 2006 CD. Both Paddy and Lou

watched every second of the AIV video footage to create the IV film. They wish that putting ‘have participated in too many Presidents PJs to remember’ counted for something on their CVs.





**SUMS  
MUS**

**Katrina Jens**

**Kevin Cousins**

Katrina sang in SUMS from 1980 until 1995. She has since conducted SUMS CarolFests and rehearsals. Kevin sang in MUS in 1994 and 1995 and was Treasurer. He



Joanna sang in AUCS from 1989 to 1994 and sang at five IV festivals between 1990 and 1995. She was *SkwAuc* joint Editor, Archives Officer, and Camp Officer for Adelaide Minifest 1990 and Adelaide IV

**Andy Turner**

**Jo McWaters**

**AUCS**



1994. Andy sang with AUCS from 1988 to 1997

also sang in five festivals, from 1991 to 1995. He was AUCS President twice and Vice-President, Con Man, *SkwAuc* Editor and Fundraising Officer, Secretary for Adelaide IV 2004 and AICSA Secretary or three years. Their three children are Emma born in 2005, Matthew born in 2006 and Jessie born in 2008.



Hamish attended the Melbourne 1998, Brisbane 2000, Adelaide 2001, Canberra 2003 and

## Kirsten Campbell

## Hamish Taylor

MUCS

Melbourne 2005 IVs, and was Camp Officer in 2005. On the MUCS committee, he held the positions of Concert Manager and Camp Officer.

Kirsten attended Brisbane 2000, Adelaide 2001, Canberra 2003 and Melbourne 2005, and held committee positions for MUCS of Secretary, Camp Officer, President and Immediate Past President.



They were married in Melbourne in December 2001 and are expecting their first child this December.

## AUCS FUCS MUCS

Michael joined AUCS in 1987 and is now a life member! He went to the 1990, 1991 and 1994 IVs and sang regularly with AUCS until 2000 when he moved to Melbourne. He held numerous committee positions, most of which he can't remember, including, at some stage, President. Michael also conducted FUCS from 1998 to 2000.

SJ joined MUCS in 1990 and was an active member until 1995. She also sang occasionally with MonUCS from 1992 to 2004. She held some committee positions in MUCS: SCUM co-editor in 1991, Publicity Officer in

## Sarah-Jane Reeh

## Michael Flaherty



1992 and 2003 and Fundraising Officer in 1994. She was also publicist for the Australian Universities Choral Festival (Melb Minifest) in 1994.

In 1996 SJ moved to Adelaide and sang with AUCS and FUCS sporadically (she attended the 1994, 1995 and 1997 festivals) until moving back to Melbourne in 2000.

SJ and Michael were married in Adelaide in September 2006.





Kathi joined MUCS in 1992 and sang on and off until about 1999. In the early 1990s she was both Fundraising Officer and Treasurer.

Nick was a Fresher in MonUCS in 1993 and has also been a member of MUCS. He was a committee member (librarian) for MonUCS and concert manager for both MonUCS and MUCS. He was on the 1994 Melbourne Minifest and 1998 Melbourne IV committees. Nick conducted MonUCS from 2006 to 2009.

Nick and Kathi were married in 2002; their first child, Nicholas, was born in January 2007, and Sophie arrived in December 2008.

Kathi's younger brother, Darren, sang in MUCS from 1993 to 2001. He was Librarian for two years, Concert Manager for one,



# & Kathi Parer Nicholas Cowell



## MUCS MonUCS



and was also SCUM Editor. Kristen was in MUCS from 1996 to 2002 and managed to avoid the committee the whole time. They were married in 2006, and their daughter Elizabeth Amy Parer was born in March 2009.



# Kristen Byford & Darren Parer MUCS





**Leanne Veitch**

November 2004, and Dawn Irene Veitch ('I.V.') Winikoff was born a few years later, in February 2007.

Michael and Leanne have continued attending IVs, chalking up over thirty between them. Michael is known as an accompanist and revue performer, and Leanne is known as a champion beer sculler (Leanne is only the second female whose name appears on the 'open' individual sculling trophy—and the only one there twice!). Dragon and Dawn are also now IV attendees: Dragon attended Melbourne IV (2005) and (parts of) Adelaide IV (2006); Dawn attended Brisbane IV (2007).

Both Leanne and Michael are composers who have had their works performed. Leanne's composition *Crescent Moon* won second place in the most recent ROCS Composition Competition, and Michael's *This is Australia* won the competition, and went on to be performed at Sydney IV 2008.

Leanne is currently a stay-at-home mother, and Michael is an Associate Professor at Otago University (Michael's

PhD supervisor was former MUCS president and MUFS founder, Associate Professor James Harland).

**FUCS**  
**AUCS**  
**MonUCS**  
**MUCS**  
**ROCS**

**Michael Winikoff**

Leanne joined FUCS in 1992 and then AUCS as well in 1994. She stayed with both choirs and was a committee member of FUCS in various roles. She moved to Melbourne in 1996, where she joined MUCS and MonUCS, and sang with both until 1998, taking leave for a year in the USA, then returned to sing with MUCS until the birth of Dragon in 2004. She joined ROCS early this century, and has continued as an ad hoc ROC as parental duties allow.

Michael joined MUCS in 1991, becoming its accompanist the following year. He attended his first IV in 1993. He was a member of MUCS until mid-1998, and has sung with the choir on occasion since then. Michael has also been an on-and-off-again member (and sometime accompanist) of ROCS since its inception. He is also a member of MUFS, although his wife denies this.

Leanne and Michael met at Brisbane IV, 1993. They became engaged in 1997, and married week before Melbourne IV in January 1998, a festival for which both were committee members (Leanne as Fundraising Officer, a post she briefly reprised for MIV 2005, and Michael as Secretary).

In 2004 they surprised everyone by announcing Leanne's first pregnancy. Dragon Matthew Veitch Winikoff (conceived at Perth IV) was born in



# Tamara Murray & Rob Jongbloed SUMS

Tam is a Soprano and Rob a Bass. They met in SUMS, 1998, started going out in September 2000 and were married in February 2005 in Dunedin, New Zealand.



Emma sang in FUCS in 1997 and 1998, AUCS from 1998 to 2000, SCUNA in 2001, SUMS in 2003 and 2004, then AUCS again from 2005 to the present. She was on the Canberra IV committee as Treasurer in

2001, was on the SUMS committee as Social Secretary at some point, and Morals Officer (2008) and Camp Officer (2009) for AUCS.

Osk has been an Auc since 2003. In 2005 he was Social Secretary, then in 2007 took over Concert Manager. In 2008 he was AUCS Librarian, and in 2009 is Vice President. They were married in April 2009 in Christchurch, New Zealand.

# Emma Skelton & Osk Archer AUCS FUCS



Photos: © Lynne Booth. BoothPhotography



Kate joined MUCS in 1995 and at various times held the positions of Librarian, President, IPP/IV Liaison, and Treasurer. During her years in MUCS she also sang in a few MonUCS concerts, becoming a regular member from 2002 until 2007 and singing occasionally after that.

When Kate joined MUCS, many choristers had just returned from an amazing festival experience in Sydney. She had to wait 18 months to get to her first festival, Canberra 1996, and loved the experience so much that she is still attending IVs 13 years later—and hasn't missed one yet! She went to 60IV intending it to be her 14th and last, but she soon realised that she'd miss people too much and that she was definitely going to have to try to keep going. She has also been part of three festival committees: Melbourne 1998 as General Assistant, Melbourne 2005 as Fundraising/Merchandise Officer, and most recently for 60IV in Hobart as Merchandise Officer.

Bron moved to Melbourne from Hobart early in 2000 and was brought along to MUCS by a work colleague. He also joined MonUCS at the start of 2001, leaving MUCS at the end of that year. He has been a regular MonUCS member since then and still sings with them weekly. Bron attended his first festival in Adelaide 2001 and has been to every one since. He



was studying in Hobart at the time of Hobart IV '99 and regrets not meeting all the fabulous AICSA people much earlier; if only he'd known about the festival!

Bron and Kate got together at the September 2000 MUCS PCP, and were married in 2003. In 2002 they went travelling through Europe together and on their return they shocked their friends by announcing that they were expecting a baby. Della Sarah Gondwana

# Bron Gondwana & Kate McMullin MUCS



was born in late May 2003, only two weeks after mum sang in a MonUCS concert. Della then attended MonUCS rehearsals for the rest of the year, and went to Perth IV in January 2004. She also attended MIV 2005 as a mischievous toddler, while Kate was heavily pregnant with her little sister (and busy on committee—not a recommended combination!). Ember Helen Gondwana was born in April 2005, also went to MonUCS as a baby and attended Adelaide IV in 2006.



**Samantha Jenkinson**

**Michael Geddes**

**MUCS**



**PUCS MUCS**

**Sarah Weston**  
**Philip Wilkie**



Michael, Kirra, Jared and Sam

**MUCS SUMS**

**Kevin Wu**

**Andrea Walker**



Andrea joined MUCS in the 1990s while a medical student. Kevin has been singing in SUMS for the past few years. They met at Sydney IV in January 2008 and were married in November.





Sydney IV 2008 was the most exhilarating experience I have ever had. And it was the hardest two weeks of my life! As a ongoing committee 'slut' (having been on SUMS committee for seven years – yes that's really seven!), the opportunity to be Convenor of the 59th Australian Intervarsity Choral Festival was simply too

motet was given a very original interpretation by Brett as the choir performed with organ, strings and brass. The concert was concluded with a 'bring the house down – literally' performance of *Jerusalem* with the brass, strings and organ at full blast!

But IV is not just about the music. It's also about

## REPORT from the 2008 Sydney Australian Intervarsity Choral Festival

great a temptation. Fortunately I had an amazingly dedicated committee who also succumbed to the temptation of being involved in this longstanding tradition.

Two plus years of planning culminated in IV starting on the 19th January 2008. We had over 150 choristers from all over Australia including 43 freshers (people who hadn't been to IV before). The first week was spent at 'Pirate Camp' – Edwards Hall at the University of Newcastle. Five days of rehearsing bought us to the first concert, 'Visions of Australia,' in the Great Hall at the University on Friday 25th January.

The performance was outstanding! Under the baton of Brett Weymark (who was also the Musical Director and Chorusmaster for the festival), the choir of 125 performed pieces by Australian composers, several for only the second time ever. This included *Waratah* by Matthew Orlovich (a delightfully sweet man who also came to our Post Concert Party), *Dusk* by Dan Walker, *Uninvited Stranger* by Elena Kats-Chernin, *Shadows & Light* by John Peterson, *This Is Australia* by Michael Winikoff (a well known AICSA chorister who also composes) and *Geography Song 6* by Paul Stanhope. We had the marvelous opportunity to perform the premiere of *Missa Pacifica* – a piece commissioned from Anne Boyd, Professor of Composition at the University of Sydney, who was also one of the Patrons for the festival.

The second week saw many SUMSters billeting interstaters when the festival moved to Sydney. The second concert, 'Reflections from England,' took place in Town Hall on Saturday 2nd February. This was a really edgy concert in the sense that the choir was held on the edge by Brett and at any moment it could have fallen apart but was really in fact a truly superb performance. We performed *Serenade to Music* and *Five Tudor Portraits* by Vaughan Williams, pieces that had many memorable moments (Hoyda anyone??). These were complemented by Tallis pieces such as *If Ye Love Me*, *Why Fum'th in Fight* and a never-to-be-repeated rendition of *Spem in Alium*. This 40-part, a cappella

networking with those who have the same passion for singing as you do, and it was an absolute joy to meet so many new people from all around Australia who feel the same way. The camp in Newcastle was Pirate themed with the First Night Party being 'Bound for Booty Bay'. Other traditional events were held during camp including Sculling, Presidents' PJs, the Revue and Post Concert Party. The highlight of the second week was the Academic Dinner. Many life-long friendships have been established at an IV festival and this IV in particular had a wedding proposal – congratulations Andy and Fel!

This year's Festival was an absolute success – musically, socially, organizationally and financially. This was all due to a group of volunteers who worked tirelessly, with many of them not having been to an IV before. So, my recommendation to anyone who went to IV and enjoyed it, is to buy one of the following people a drink when you next see them in Sydney!

### 2008 SIV Committee

**Convenor:** Lisa Teager (née Kyiet)

**Treasurer:** Allison Moore

**Secretary:** Ben Mullaney

**Publicity:** Tamara Murray

**Camp & Social Secretary:** Monty

**Concert Manager:** Siew Jin Ooi

**Transport & Billeting:** Vanessa Goryl

**Fundraising:** Rosie Neal

**Librarian:** Ayla Erken

**Webmaster:** Jon Hogan-Doran

**MUS rep:** Lee Owens

**MuscUTS rep:** Matt Dalton

**NUC rep:** Geoff Hicks / Howard Bridgman

**SUMS rep:** Dan Macdonald

**Stage Managers:** Mel Smith, Lisa, Damien Kuan

**Amazing Helpers:** Tim Dunstone & Jim Partington





Photo: Peter Campbell

Composers and conductors at the SIV first concert in Newcastle.



Photo: Peter Campbell

The SIV first PCP (above) and the first rehearsal back in Sydney (below).



Photo: Peter Campbell



# THE ACTS OF THE CHORISTERS

## BOOK LXX

59<sup>th</sup> InterVarsity Choral Festival, Sydney  
19 January – 3 February 2008

**I. AND** it did come to pass in those days that the whole people of Intervarsity were gathered once more in Sydney, in a lesser room of the building that they called Holme: for Lisa the wife of Teager had summoned them, and great tidings had gone forth from her. <sup>2</sup>Brett the son of Weymark was before them in their singing, and they sang at the fourth hour.

3. **AT** the sixth hour the wife of Teager named unto them the names of the Great Council, and the loveliness of them: and she solicited their kindness unto those who were but new to our ways. <sup>4</sup>She spoke of the publick-house of the Hotel of Hampshire, and of the Train of Piracy which would bear them unto the New Castle upon the following day. <sup>5</sup>Ayla the daughter of Erken sought among the sons of Men for a puncher of holes, for to that time many were bought but few were chosen.

6. **THE** wife of Teager set the sons of Men to the taking of tables: Benjamin the son of Mullaney and Matthew the son of Dalton had Siew Jin the daughter of Ooi between a piano and the wall, to compress her; though some suppose her already of an all-sufficient slenderness. <sup>7</sup>Allison the Moore sought carriers of boxes and at the last Mark the son of Dolahenty sent forth Michael the son of Hopton to satisfy her. <sup>8</sup>The urn of their coffee was spilled upon the stairs in the rain, and the air was filled with mists.

9. **AND** they went forth unto the Hotel of Hampshire, to dine: but long they stood before they might eat, for they were numerous and the tables were few. <sup>10</sup>The sons of Men looked upon the swarthy cricketers of India in their strivings, for many held in their minds the anticipation of a famous victory. <sup>10</sup>Publish it not in the streets of Mumbai, that in the West the strength of our nation knew defeat; lest the sons of the heathen be glad, or the daughters of India rejoice.

11. **AT** a quarter-hour after the eighth hour of the evening men rejoiced at the advent of Greg the son of Read, and at the ninth hour they sang: but I took my rest.

### HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

**II. AND** in the day that followed they went forth unto the New Castle, in cars and upon the Train of Pirates: and they sang at the third hour in the hall of Edwards. <sup>2</sup>In their singing of the musick of Dusk a tempest came upon them, that whelmed the sound of their singing even as it whelmed the voice of the wife of Teager as she named the names of the Council once more, though in her words their loveliness was ended. <sup>3</sup>Anthony the son of Montague spoke of the chambers, for there were many strangers among them: he bade them who were troubled in their chambers to be “slow and gentle”, and call not upon him in their troubles save when they had no alternative. <sup>4</sup>He spoke of food, and of normality, and of the men of security which would enforce the closing of the pool; he spoke of the deepest chamber, and the revel which was to come: and the rain ceased.

5. **THEY** sang again, of wars and rumours of wars; and when their singing was ended the wife of Teager spoke of the semichorus which the son of Weymark was to seek in the cellar.

6. **THEY** took dinner at the seventh hour, and some were summoned for jests; at the eighth hour Mark the son of Egelstaff led many unto the Union of Shortland, whither were many clad as pirates of the Sea, and as the wenches thereof, and one as that Bazza of whom many tales tell. <sup>7</sup>Mark the son of Dolahenty was clad as a great bird, like in no wise unto that which sat upon the shoulder of the son of Hogan-Doran.

<sup>8</sup>The memorializing spyglass of Adrian the son of Corston was everywhere seen, and remembered all until Jessica the daughter of Bokor Wright brought down her swift blade among his fingers. <sup>9</sup>In that night they reveled chiefly by sitting about tables, though pool was played among men, and music was wrought at the ninth hour, that dancing might take place; but for a time only Lauren of the Summers was whirled by the son of Corston, and none durst dance beside them; that dance which is named the Bush of Nuts was ended untimely at half an hour after the ninth hour.

10. **AS** the night grew late the lights were dimmed, and the dancers ceased because they were few; and I took my rest.

### HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

**III. AND** they took breakfast in divers places, nigh unto the chambers of their sleeping; and they sang at the tenth hour. <sup>2</sup>Catherine the daughter of Nash stood before them for their warming up and for the twisting of their tongues, with leather of many colours and with wine. <sup>3</sup>She bade them sing a certain musick if

they loved her; so fair she is to look upon that all men sang that song, though few yet knew even her name.

4. AND Lisa the wife of Teager spoke unto them of the changing of books: for the sons of Men should descend with the daughter of Nash in time, but those who had known troubles outside of their chambers should consult no more the son of Montague for their remedy, but call rather upon their guards in their troubles. <sup>5</sup>Allison the Moore was an healer who claimed herself unwilling to heal in those days, but named some others who might tend to their lesser hurts. <sup>6</sup>Barry the son of Gration bewailed the small and yellow nature of the car which he in his own car had smitten.

7. THEY sang again, and the daughter of Nash was before them again; but she unleashed in those days forces from of old that her arms could not control.

8. WHEN their singing was ended the son of Weymark named the names of the semi-chorus: and many there were who dwelt south of the Desert and east of the Sea. <sup>9</sup>As they stood in wait for lunch, Mark the son of Egelstaff gave forth the discs of musick which had been wrought at the Festival in Adelaide long ago.

10. THEY sang again at the third hour: after a time the sons of Men descended into the Cellar of Forsythe with the daughter of Nash; and after they returned thence she descended again with the semi-chorus while the greater chorus sang above with the son of Weymark the strange musicks of Kats-Chernin. <sup>11</sup>In a time of especial strangeness the son of Weymark summoned them all them to stand all upon the stage about the piano, and thus sing: but he spoke that the musick of Kats-Chernin, being written to the verses of a lunatick, bore in itself the risk of madness to those who sought to learn it too swiftly.

12. IN the queue for the evening-meal the lords of that realm forbade any to pass through unshod: Julie the daughter of Waugh was unshod and fled perforce unto her chamber, relying upon Sarah the daughter of Burton to maintain her place; but she wrought evilly upon the daughter of Waugh and Alexandra the daughter of Lewis, that they must return even unto the distant end of the queue; and Adrienne the daughter of Murrell was trodden beneath the tramping shoe of Andrew the son of Wilkins.

13. AND when they sang again at the seventh hour the son of Weymark so praised their deeds in that day that Bron the son of Gondwana was moved to ask that they sing no more that night; but the son of Weymark heard not his prayer, and indeed spoke even of a special singing for the son of Gondwana himself alone, that he but asked. <sup>14</sup>When their singing

was ended the son of Montague spoke of the terrors which were to come: for all men the musicks that would rouse them, and for the Presidents that races which were to ensue; and he spoke also of the Revue which was to come, and the masters of that event were named. <sup>15</sup>In that day the floor of the kitchen was covered in a flood.

16. IN that evening the hall of dining was closed unto them: Ayla the daughter of Erken was so accosted of many that she might not recover her own from thence until she appealed at last unto the warden of the doors. <sup>17</sup>And they went again unto the cellar of Forsythe: some looked upon the players of tennis, and some sang; and some played at a game conceived upon the convening of such Festivals as these, but I took my rest, though in the night the voice of musick was still to be heard upon the quiet airs.

### HERE ENDETH THE ACCOUNT OF THE THIRD DAY.

But it is said that the players of cards went unto the basement of the house of Burnet, and great was the mirth of the son of Egelstaff as the hour grew late.

**IV. AND** in the morning they were roused with a song of Tuesday; and when they had taken breakfast, the piratical races of the Presidents' Pyjamas came to pass.

2. AND I was taken unto a green place whither I saw Pirates from every nation under heaven: Pirates and Captains of pirates, gathered to find who would have the mastery among them. <sup>3</sup>And there was an Admiral among them, to command them, and two lesser Admirals, to judge between them; and beside each Captain there stood a lesser Pirate, to aid him.

4. THE voice of the Admiral commanded them, that they take hair upon their lips, and patches upon their eyes: but Captain Kate of the South Seas had already these things, and was for a time blind in consequence.

5. It is said among Men that the whole race of Pirates seek to be as the eastern warriors of Ninja: and the Admiral therefore commanded them, that they blacken their faces with coals of Newcastle, that the night reveal them not. <sup>6</sup>And the black Captains contended one with another under the sky: with vigour and with pasta they assailed each the other, and Captain Kate of the South Seas again had the mastery.

7. OUT of the swamps of the South the Captains brought forth their shining raiment from whence the servants of the Admiral had buried them, and whence the lesser pirates had trodden them: and they stood and sang a song of the Sea in many ways, as the Admiral directed them; and also otherwise.



8. LEST they grow faint for want of sustenance Ship-biscuits were set before them, but seeming weevils also were within them for their dismay; while the gazes of the Captains were averted were they blinded, and the lesser pirates wrought strange potions for their strengthening.

9. AT the commandment of the Admiral the swords of the Captains were given unto the lesser pirates: not by their own hand was this done, nor did the lesser pirates hold these swords but by their knees; and a lemon was set upon them, that the scurvy should not be a plague unto them. <sup>10</sup>In a battle the lesser pirates were blinded in their turn, and they turned their weapons upon their Captains; many a Captain there was who streamed blood-red after that engagement.

11. AT the last the lesser pirates were bound unto their Captains, as though two men had but three legs. <sup>12</sup>And the Admiral sent them forth to seek their plunder, but Captain Crowley of the South-East saw through his stratagem, and pursued him; and the Captains set the Admiral and his lady in the swamps whence their shining raiment had come.

13. AND at the eleventh hour, the cellar of Forsythe was filled with the noise of commerce: there were offered for sale books and discs of musick, and raiment of many colours; even jewels from the Islands of the South there were, which commanded a ready sale.

14. AND they took lunch at the twelfth hour, and many were summoned for jests: and they sang at the first hour. <sup>15</sup>At a time the son of Weymark bade them stand beside one not of their own voice, and many more of the sons of Men moved toward the daughters of Men than moved in the contrary direction, and of a time Mark the son of Chapman and Barry the son of Gration were left entirely alone: Lisa the daughter of Aronson summoned Allan the son of Kreuter to her, that she might feel his lower parts; and in a recess he summoned all the men of SUMS unto him.

16. WHEN they sang again Ayla the daughter of Erken brought forth four punchers of holes and sought masters for them, that they vanish not. <sup>17</sup>They sang again the song of the unknown unasked, and Amethyst the daughter of Gration found a steadfast auditor in Adrian the son of Corston: he showed her his photographs, and reproved her not.

18. THEY took dinner at half an hour after the sixth hour: many were summoned for jests, including a coach of football, but Simon the son of Reade answered his summoning by a long silence despite the general encouragement, and claims of a jest of Mexicans which he sought in vain to recall to his mind; in the end he told in its stead an equine jest, and was much mocked.

19. AT a quarter-hour before the eighth hour they ventured afar unto the Club of Bowling of the Board of Water for the races of drinking: long were the roads they trod, high the hills they climbed, dark the waters that they crossed in that night, and many the mosquitoes that assailed them as they waited to register themselves with the lords of that realm.

<sup>20</sup>Of the races which came to pass no thing is written save that the people of AUDREY were in many places victorious, and in bearing homeward the rewards of their endeavour Rhys the son of Madigan spoke of AUDREY "I can stick my hand up here".

21. THEY returned unto the house of Burnet after the midnight hour, and I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE FOURTH DAY.

V. AND some arose in the morning that followed, being aroused by the sounds of mowers: and many were the daughters of Men who combined to arouse Oliver the Lamb. <sup>2</sup>When they had taken breakfast they sang, and many were clad in raiment of many colours, to confound them whose heads yet held the memory of the beer of the previous night; and the raiment of JJ the daughter of Edmondson was of especial brightness.

3. IN the midst of their singing the son of Weymark took on a part of the pianist Paul the Young, and took after that man's musick with him; and thus to him who had much more was given, and from him who had little even that was taken away.<sup>4</sup>The servants of that realm bade that no windows be opened, for the wife of Teager spoke of the profusion of hot air which was to come. <sup>5</sup>Allan the son of Kreuter bade them tell him what things they would do in the Revue which was to come. <sup>6</sup>When their singing was ended for a time Petra the daughter of Lindsay praised the silence of the highest daughters of Men. <sup>7</sup>Those who had aforetime been in the nether realms returned again unto them: at a time when they sang of waterfalls there came the sound of water more near at hand, for Catherine the daughter of Nash filled her glass, that she might drink therein.

8. ALLISON the Moore bade all men that when that day was ended they should purchase of her no more raiment, but tickets rather; lest by some shortcoming of her mind men be clad in tickets, or present their raiment at the door of the concert. <sup>9</sup>The daughter of Edmondson summoned all those who were clad in shining raiment to be photographed with her.

10. THEY took lunch, and sang again: the highest daughters of Men in the cellar of Forsythe, and the lowest in the hall of dining; the lesser sons of Men

upon the patio and the greater were sent first unto the greensward, but went thence unto the cellar of Burnet.

<sup>11</sup>When their singing was ended many there were who cavorted among the waters of the pool, before the people of AUDREY went forth unto the cellar of Burnet to ready themselves for the Revue which was to come; and they took dinner before that Revue came to pass.

12. OF the many actions which were made in the Union of Shortland in that night I speak not, for they were very numerous; but afterward loud musick arose among men, and much dancing: and I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE FIFTH DAY.

**VI. THEY** took breakfast, and sang at the tenth hour: the son of Weymark stood all men in the order of their magnitude, that on the stage of the Great Hall each might see over the other. <sup>2</sup>In the musick of Orlovich Jeremy the son of O'Reilly caused much mirth by the earliness of his singing, and the fierceness thereof. <sup>3</sup>The son of Weymark bade them all set their fingers within their mouths, to magnify the space thereof; yet it was not his command that they might sing thus in the concert. <sup>4</sup>The wife of Teager spoke of taking lunch unto and in the Great Hall, and of walking thither: Tamara the daughter of Murray, being the Manager of the Stage, apologized prospectively for her rudeness. <sup>5</sup>The wife of Teager bade all men to make their desires known unto Siew Jin the daughter of Ooi, but only when she had her red folder in hand, that she might remember them; and Petra the daughter of Lindsay bade them expunge with water the smells they had set upon themselves.

6. **THEY** went forth into the Great Hall, and took lunch, which the Great Council had brought with them: and they set themselves upon the stage where cameras of television were seen among them. <sup>7</sup>Melanie the Smith marked their several places and bade them leap not from the stage; but the son of Weymark moved them at length.

8. **THEY** returned unto the hall of Edwards, and took dinner: when they returned there was in the Great Hall a band of noisy instruments of brass: they sang the musicks of those composers who were stood present or lay dead, and also that of another. <sup>9</sup>At a time Simon the son of Reade sang before all men, but not before they had ought.

10. At the tenth hour of the evening they came unto the Cellar of Forsythe, to behold visions of long ago, when the whole of an ancient people were gathered in Brisbane, and Sydney, and places yet further distant; and when these were ended I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE SIXTH DAY.

But it is said that in the night Ryan the son of Harrison cast his fires into the air once more, as he had done aforetime.

**VII. WHEN** they had taken breakfast they sang again, and the son of Weymark in speaking of their patience enumerated the many motions that they should make between the several works; and he spoke of his prior association with the writers of that musick. <sup>2</sup>When his speaking was ended his stool broke at last beneath him, as was foretold long ago; and their rehearsal of that evening was set at naught; but he promised to sing the part of a cornet if the night of the concert yet saw that player to be absent.

3. **THEY** took lunch at the first hour in the hall of Edwards, and many instructions were they given in that time for the concert and the revels of that night, that the guards oppress them not, nor their wrath be inflamed in the fires of the son of Harrison; and for their departure upon the morrow, that the keys of their chambers be returned, and all that was lost be found again. <sup>4</sup>Those who dwelt afar could in the foyer discover the names of the natives who would shelter them. <sup>5</sup>At the commandment of Barry the son of Gration all people spoke their commitment unto the festival in the Islands of the South; and at the commandment of the daughter of Haslam (who in that time emulated the son of Montague) those who were to dine formally were called upon to name the names of their friends. <sup>6</sup>Among all the sons of Men and the daughters of Men thither gathered, only Matthew the son of Dalton had an iron.

7. **AND** the semichorus were in the cellar of Forsythe with the son of Weymark: among the lesser singers Catherine the daughter of Nash asked any man to speak unto her if they sought to know any thing, for there had come unto her ear a false rumour of herself; and it so worked upon her mind that she thought no more in the ways of Intervarsity, for she spoke unto the tenors "We might as well do it with the basses" and other words of their kind. <sup>8</sup>She gave them her authority to sing as do lunatics, though she had been reprov'd in the early days with an excess of niceness, which may have some connection with the rumour of which she spoke.

9. **MICHAEL** the son of Winikoff came forth to conduct his own musick of Australia, while the daughter of Nash realized aloud that her upper garment was backward but refused the freely offered assistance of many of the sons of Men. <sup>10</sup>The servants of the kitchen applauded them, and the son of



Weymark commanded the highest daughters of Men, that they have a care to their going down.

11. AND in that evening they went forth unto the Great Hall, and sang the concert: thither gathered were many of the writers of those musicks, and the son of Weymark spoke for him who lay dead. <sup>12</sup>When the concert was ended and they had sung songs of antiquity, and of artificial waterfowl, and they had rung many bells, they went once more unto the Union of Shortland, to revel: and thither they remained unto the first hour and beyond; but I took my rest.

#### HERE ENDETH THE ACCOUNT OF THE SEVENTH DAY.

VIII. IN the morning that followed they took breakfast once more, and set all that they had upon the great truck where sat Mark the son of Tearle; on the greensward about him there stood a profusion of fans that in a reversal of nature turned of themselves in the breeze. <sup>2</sup>And they went forth from that place, and returned unto Sydney as they had been instructed.

#### HERE ENDETH THE ACCOUNT OF THE EIGHTH DAY.

#### HERE ENDETH THE ACCOUNT OF THE SYDNEY INTERVARSITY CAMP.

Text © Jeff Christensen



## Sydney IV 2008 A Fresher's View No 1

The SIV “Experience” was certainly memorable (oh you debauched choristers you). I’m not entirely sure what I expected, but it wasn’t that! IV can be quite intimidating for a fresher, however the free drinks certainly go a long way to making you feel welcome. It was also greatly amusing (and satisfying) to see our esteemed new SUMS President and fresher Treasurer covered in lube and forced to act gay for one another (yes, we know you weren’t really acting guys).

Musically I think I will always remember the *Uninvited Stranger* as one of the best and most unique pieces I’ve ever sung, and *Jerusalem* at full belt with the Town Hall organ was extremely exhilarating. More important, though, was the chance to bond with members of fellow Sydney choirs and meet other weird/weirder-than-weird and fascinating choristers

from around Australia and the world (special ‘hi’ to ROCS Rosie with whom I enjoyed a great evening of conversation and time-keeping at the sculling).

Other moments of particular enjoyment include meeting friendly people, the Newcastle PCP (now that was some truly awful disco dancing), late night hall parties and girly sleepovers, drinks (especially the free ones, and the rather interesting concoctions brewed by Damien Kwan and Stuart Mau) and of course the constant, continual and rarely desisting singing.

Among the less precious moments: meeting overly-friendly people, the talking in unison at dinners (sorry, but annoying and ever so slightly disturbing guys), the number of rehearsals that consisted entirely of counting, the sleepless hangovers, and the loss of voice caused by the constant, continual and rarely desisting singing. However, generally IV was a lot of fun and I now have some truly great friends and memories to treasure for always.

Cat Inkpin, SUMS Fresher

# Sydney IV 2008: A Fresher's View No 2

I rocked up to SIV a day early and in the wrong terminal to the people who were intending to prevent me from getting lost in an airport I didn't know. Later I left again, with writing all over my t-shirt and with no money left in the bank. The two weeks between this were absolutely insane, and I wouldn't have changed a thing (except maybe the revolting humidity...).

I was billeted with another AUCS fresher and the ever awesome Dr Kate [Haslem] at the House of Monty, home to one of the strangest men I've ever met. Who else would consent to be both IV SocsSec and Camp Officer?

The first week camping out at Newcastle Uni has almost become a blur in my mind, but there was definitely a late-night insect bite, some missing Kahlua, inflatable palm trees, a forbidden coffee machine, a total lack of sleep, jelly wrestling crystals, melted cupcakes, waking up to the music of Rod Stewart (an experience I never want repeated), toaster stealing and MonUCS trying to drown tenors in the swimming pool. There might have also been some singing, but I can't back that up.

A definite highlight of the camp was wenching at the boat races and having the slightly terrifying opportunity of seeing Andy Corkill become a human sculling machine. A less highlight-able event was the distinct lack of drinks being bought for freshers. My wallet was very unimpressed.

When we'd all arrived back in Sydney after a triumphant concert (taking a detour across to the Hunter Valley with the backing track of 'Triple-J's Hottest 100') we settled down in Sydney's Unibar to celebrate new arrivals and mourn the people who only came for the first week.

I think I spent half the second flat on my back at the back of the rehearsal space, but this isn't as naughty as it sounds. Tweevil and Evil from MonUCS joined me in back stretches to combat the chairs kindly provided by the university. We discovered the 'joy' of singing *Spem in Alium*, and as I was in Choir 8 I learned how to count perfectly and keep quiet.

Outside of singing, week two mainly consisted of Thai food and wanting to track down the elusive Krispy Kreme store while Monty wouldn't let us. We ran amok in Luna Park, or rather, my friends ran amok in Luna Park and I looked after their bags. Certain people also took great joy (why?) in discussing the intricate engineering of the Sydney Harbour Bridge.

I can now say without a hint of lie (although with more than a hint of tongue-in-cheek) that I have sung

about a pretty cock while on stage at the Sydney Town hall. *Five Tudor Portraits* is something I might not be able to revisit without giggling rather a lot throughout.

I'm still talking about IV. I've threatened all my fresher friends with severe death if they don't start saving for Hobart IV soon. I'm still in touch with a tonne of SIVers and some of them I miss insanely – Facebook is my only solace. All innocuous topics can be twisted back to 'what I did in Sydney,' and even though I went home with an insane amount of emotion running through my head and an insanely empty wallet I wouldn't go back and change anything about my first IV. I just had so much damn FUN that I couldn't get enough of it all and I can't wait until the next one!

*An AUCS Ex-Fresher*

## SIV Conductor Brett Weymark

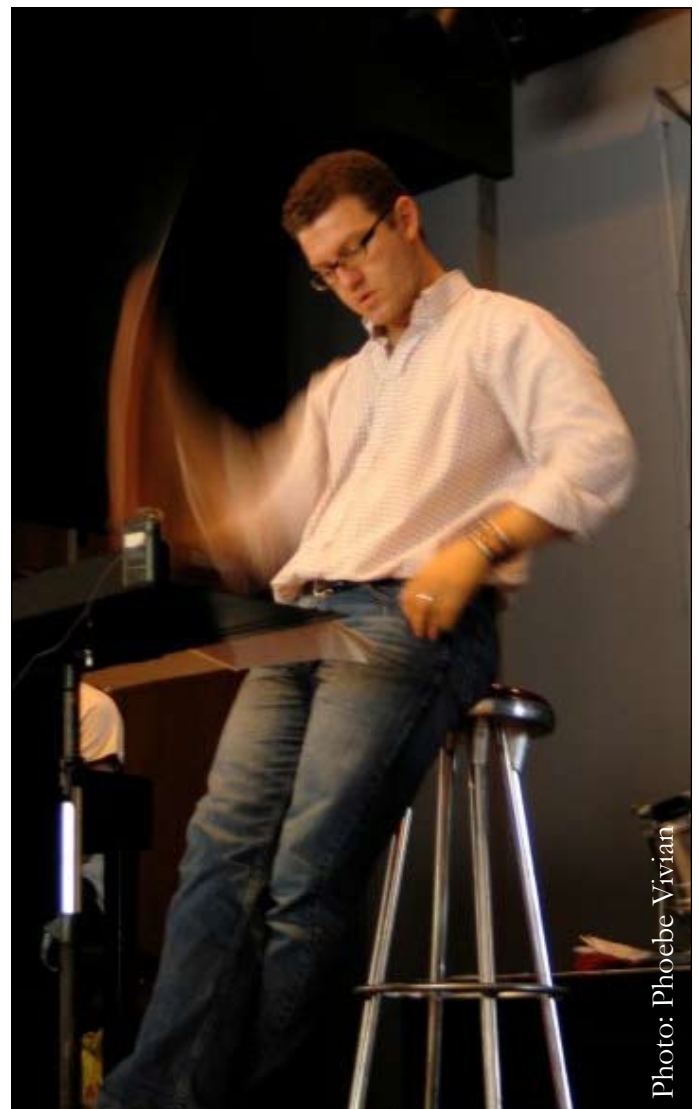


Photo: Phoebe Vivian





# 101 WAYS TO AMUSE YOURSELF IN REHEARSAL

Compiled by Louise McGee

1. Sing!
2. Stare at the conductor
3. Rub out old markings in your score
4. Add silly markings to your score
5. Ruffle the hair of the person in front of you
6. Sing with an outrageous French accent
7. Drink champagne
8. Knit
9. Do some Sudoku puzzles
10. Write your next Eraticle
11. Plan your holidays
12. Add a descant
13. Add another part to William Byrd's 'Mass for Five Voices'
14. Fold origami swans
15. Make some paper planes
16. Keep looking at the altos and then turn away when they notice
17. Write extra notes in your neighbour's score
18. Change the words
19. Collect a great list of dirty quotes
20. Read sci-fi novels
21. Study
22. Delete your old SMS messages
23. Play Tetris
24. Hold a great SMS conversation with someone on the other side of the rehearsal room
25. Wait for the right moment and say, "boom boom!" to help the conductor get their point across
26. Learn sign language
27. Practice your sign language
28. Blow bubblegum bubbles ☺
29. Read the stock report
30. Count the letters in each word
31. Translate the lyrics into another language
32. Read over your neighbour's shoulder
33. Show someone your new photos
34. Play with an iPhone
35. Listen to the cricket
36. Twitter
37. Post status updates to Facebook
38. Watch *Family Guy*
39. Read your music upside down
40. Draw piccies around your line in the score
41. Try to remember the Dewey decimal library classification for nineteenth-century undergarment manufacturing in Peru
42. Count the grey hairs on the head of the person in front of you
43. Drop a nasty SBD and count the seconds before people register the fact that it was you
44. Swap socks with the bass next to you
45. Choose which movie to go to on the next cheap-arse Tuesday
46. See if you can buy your Caramello koala at break using only 5 cent pieces
47. Pass around a piece of paper and get your section to write a short story, one line at a time
48. Slowly move all your chairs to the left
49. Complain that it's too cold, too hot, too stuffy
50. Sing loudly, then softly, then loudly ...



Photo: Louise McGee



51. Yell out ‘orgasm’ if someone sneezes eight times in a row
52. Practice tying knots in cherry stalks with just your tongue
53. Draw moustaches on all the Hollywood stars in your magazine
54. Create groovy nicknames for people
55. Braid your hair
56. Count how many people tap their feet out of time when they sing
57. See how long you can sing before you need to take a new breath
58. Check out realestate.com.au and dream about living in a million-dollar house
59. Clean out your wallet
60. Burp
61. Make up your next revue item
62. Turn the time signatures into binary
63. Keep giving out random factlets about the composer
64. Suggest that “Mozart wouldn’t approve”
65. Sing like Arnold Schwarzenegger
66. Open another bottle of beer
67. See if your lyrics will fit to the tune of *Advance Australia Fair*
68. Check your credit card statements
69. See if you are going to get that eBay bargain
70. Roll your eyes and ‘tut-tut’ every time the sopranos make a mistake
71. Laugh deeply each time the word ‘bass’ is mentioned
72. Stand up on tippy-toes to reach the high notes
73. Take a poll on who you think will win *Australian Idol*
74. Write left handed (or right-handed if you are one of *those* people)
75. Attend to your cuticles
76. Lust after someone’s gadget
77. See who has their Bluetooth switched on
78. Check your lotto tickets
79. Practice your sculling (quietly)
80. Mix G&Ts
81. Eat chocolate
82. Write more verses for *Bestiality’s Best*
83. Put in your footy tips
84. Turn everything into a *double entendre*
85. Sing like Papa Smurf
86. Try to teach someone the theme tune from *Greatest American Hero*
87. Draw Anime versions of the tenors
88. Do a *Who* magazine-style critique of the ladies’ outfits for that day
89. Double check that the composer would have passed his Grade 7 AMEB theory exams - watch out for those consecutive fifths!
90. Try and sing in one time signature and tap your feet in another
91. See if you can suck the chocolate off your Mars bar before the caramel falls out
92. Test how much lip gloss your lips really CAN hold
93. Create a new plot line for *Bold and the Beautiful*
94. See how much of the music you can sing from memory
95. Upload all the choir rehearsal dates into your iPhone calendar
96. Look up the coffee venue using your GPS
97. See how many words rhyme with Shostakovich
98. Start your Christmas shopping list
99. Rub old messages off the back of your hand
100. Floss
101. Read *Erato*



Photo: Louise McGee

# AUCS Report 2008

Over the last 6 months AUCS has seen a good consolidation of members. There is no mid-year Orientation at Adelaide University, and as such we have had little recruitment of new members. We have seen a continued attendance from new members who were recruited at the start of the year and numbers have stayed quite high for the remainder of the year. Whilst very welcome, this is slightly unusual for AUCS where we normally see a gradual decline in participation over the year.

On a committee front, we have had a successful AGM with a number of new faces coming onto the committee and a majority of office bearers from the previous year staying on. We have now filled all committee positions and have approximately 21 committee members(!). The new committee has yet to meet, but all members of the new committee have been ex-officio on the previous years committee, giving them a chance to get a feel for how we operate.

The start of the year saw the annual committee Handover BBQ. A tradition that I hope will continue, the BBQ is provided by the President as a thank-you to both outgoing and incoming members of the committee. The BBQ provides an opportunity for previous office bearers to handover anything they have relating to their portfolio. It also acts as an introduction to the committee, with a discussion on what AUCS is, the organizations to which we are affiliated and a general overview of the direction that the committee and the choir will take over the coming year. Past office bearers were encouraged to prepare a guide to their portfolio to be passed on detailing events that are run, important contacts and any other information that they feel is relevant. The first meeting of the year promises to be an interesting one, with new office bearers asked to prepare a list of what they would like to achieve in their portfolio this year. This helps the new office bearers to get a feel for the tasks in their portfolio and allows the committee to ensure that somebody has taken responsibility for each event and that they have been appropriately timetabled.

Musically, AUCS has held two concerts in the latter half of 2007. We held a concert of popular music, conducted by the new Assistant Conductor – Alistair Knight. This was followed up by a concert of Christmas music with both Alistair and Peter Kelsall conducting and playing the organ. The appointment of an Assistant Conductor from within the choir has increased the flexibility of the choir should our conductor have other engagements and has provided us with some long term security in our musical team

should Peter ever decide to give up AUCS. We are currently looking at options for provide training to the Assistant Conductor, to provide some additional value to the position for AUCS over the long term.

Socially second semester was quite exciting, with the quiz night just after IV, a camp, the Annual Dinner and a second pubcrawl. Coffee attendances improved and a decision was made to end rehearsal early once a month and have coffee in the rehearsal venue to encourage more social participation. Dinners were struggling to attract a crowd and were failing mostly due to poor organisation. With a new person organising the venue and having information out in advance numbers seemed to pick up again.

The biggest issue for this year was by far and away communicating with members. This is something we have tried to get working properly and has caused a lot of debate on our committee list. I continue to believe that having a single person responsible for telling the choir what is going on keeps announcements at rehearsals short and ensures that members receive regular updates via email whilst keeping mailing list traffic low. This system worked fantastically in first semester but fell apart during the year. The system appeared to fail due to a lack of information to be given out and resulted in messages being given by individuals. We hope to rectify this issue by being more active with planning – hopefully reaching a stage where large events are planned a year in advance and ensuring that smaller regular events are organised with better notice.

AUCS continues to see minimal support from the Union. A number of clubs representatives were recently elected to the Board, although little change has been observed at this time. We have recently been advised that the University has signed a deal to take over all the Union building spaces on campus, including catering outlets. We hope this will bring around a return to campus for dinners before rehearsal. Additionally, this has brought around some continued uncertainty with the location of our Library. At this stage it appears that we will continue to have space provided for the library, quite possibly in a more accessible location than before, however details on this are still to be confirmed. Financially we are yet to see any change in support, although this may change later this year as a result of the deal between the Union and the University.

SIV was again quite heavily advertised to the choir. We have a much better turnout at this festival than the previous with 7 IV freshers registered plus a whole slew of IV regulars. A strong campaign was run as part of the SIV fund-a-fresher project by the SIV



ambassadors. We are somewhat concerned about this project, as it seems to have had a significant impact upon the fundraising achieved by AUCS this year. Whilst \$500 was raised for freshers to attend the IV, we had a significant loss in fundraising in general with AUCS now being in one of the worst end of year financial positions in some time. Whilst there are a number of reasons for fundraising reductions, including a significant lack of carolling gigs this year, the effort to fundraise for IV certainly contributed to the lack of money raised to keep AUCS afloat. In the future it would certainly be more beneficial from the Choir perspective for the festival to offer a flat discount to all festival freshers, increasing overall numbers, rather than having their ambassadors running fundraising efforts that conflict with the society's need to fundraise to keep itself afloat.

The AUCS website is now upgraded and we are in the process of moving it to a new server and then using the features of the new site management software to introduce online membership forms for the first time. This will reduce the amount of paper thrown around at the start of the year and allow us to begin automating subscriptions to the mailing lists. By doing this we hope to ensure members are able to keep up to date with what is going on with AUCS more than ever before.

AUCS is now in the final stages of becoming a Deductible Gift Recipient, enabling anyone who makes a donation to AUCS to claim it as a tax deduction. Thanks to the efforts of Jeff Christensen, the application for DGR status will be considered by the relevant ministers in early February. The AUCS newsletter, *Squawk*, hasn't come out this year except for the O'Week mini version *Squeak*, in part due to the disorganisation of the editor, but also due to a lack of content. We hope to pick up the ball this year with a new editor so you should look forward to receiving the next *Squawk* sometime in first semester.

*Andrew Wilkins, President*

## MonUCS Report 2008

The past year, 2007, was one of changes for MonUCS as we adapted to new requirements from Monash University Clayton Clubs and Societies (C&S), and welcomed our new conductor Nicholas Cowall. In October, we were required to make several amendments to the society's constitution in accordance with changes made by C&S due to the full implementation of Voluntary Student Unionism. In the process, the way the society's committee structure is outlined in the constitution was streamlined

considerably and the resulting document is both more thorough and more straightforward than the previous constitution. The amendments were passed at an Extraordinary General Meeting in October 2007 and are available on our website.

Nicholas Cowall joined us as a guest conductor in early 2006 and at the beginning of 2007 we approached him to take on the role of MonUCS conductor on an ongoing basis. In 2007 MonUCS performed three concerts. Vivaldi's *Gloria* and Mozart's *Requiem* in May at All Saints' Church, St Kilda, accompanied by the Braemar College senior choir, Brahms' *Ein Deutsches Requiem* and Dvorak's *Te Deum* in October at St Mark's Church, Fitzroy, and a somewhat eclectic range of works in December, combining Purcell's *Funeral Music For Queen Mary* and Chesnokov's *In Time of Battle* with Nine Lessons and Carols. The nine Lessons were read by Melbourne author Kerry Greenwood, and the choir was accompanied by a small brass ensemble.

Our active numbers have fluctuated in 2007, with 100 members being listed on our books but concert attendance varying from as many as seventy to as few as thirty. As membership was quite low at the end of 2007, MonUCS is in a weaker financial position than we have been in previous years, but our membership is energetic, committed and enthusiastic (as demonstrated by our large presence at SIV!); placing us in a strong position to mount a vigorous recruitment campaign during O-week next month. MonUCS has had two fundraising interests in the last year: raising funds for a new keyboard, as ours was damaged early in the year, and more recently raising money for Freshers to attend IV in an effort to get new MonUCs more involved in the wider AICSA community. Fundraising events and initiatives during the year have included two cocktail parties, a Halloween costume party, two movie nights and the sales of Entertainment Books and organic jams and sauces ('Piano Jam').

The damaged keyboard was reassessed recently by Rod Reynolds and determined to be repairable, so although the Piano Jam fundraiser did not raise enough money for a brand new keyboard, we will be able to have the old one brought back up to a working standard very soon.

In March, MonUCS hosted Cherbufest, our anniversary minifest held every five years. The festival included a formal dinner, the MonUCS Soprano Aria for Tenors and Basses (won by Phillip Legge) and an instant concert of Vivaldi's *Gloria* held at St Mark's Anglican Church, Fitzroy.

*Sarah Carpenter, President*

# MUCS Report 2008



Since last IV, MUCS has had five or so concerts. Although the number of active members varies greatly with the time of the year, MUCS has retained a solid base of around 50 dedicated choristers, with peak numbers of well over 100 members.

In May 2007, MUCS performed Faure's *Requiem*, Haydn's *Te Deum* and Mozart's *Missa Solemnis* in a well attended Wesley Church, Melbourne. Following that success, we hosted two American choirs in June, first the Occidental Glee Club (performing the Faure Requiem once again in the University's Melba Hall), then the Harvard-Radcliffe Collegium Musicum (performing Rutter's *Gloria* in St Patrick's Cathedral). After a short Winter recess, we performed Beethoven's *Mass in C* with the Royal Melbourne Philharmonic Society in the Melbourne Town Hall to an all but full house. The December concert was a smaller, more intimate affair: All Saints' East St Kilda provided the perfect setting for a concert of Anglican anthems.

Along with these performances, MUCS hosted the usual social events. Weekly after-rehearsal pub outings to the Clyde were complimented by the Annual Dinner (this year held at Copacobana – a Latin Dance club/restaurant) and several rehearsal camps. MUCS has had to deal with several major rises in cost, for example our rehearsal venue, and storage for our music collection. Fortunately, as several upcoming concerts are collaborative, expenses will be shared, however careful budgeting and monitoring of finances will remain important in years to come.

We plan to mount an aggressive(!) recruitment campaign during O-Week closely followed by a fresher camp to build and retain our ranks for the early April concert with Akademisches Orchester der Universität Stuttgart and then with the Hong Kong Baptist University Choir in June.

*Jim Baldwin, President*

**President:** Jim Baldwin

**Treasurer:** Yuan Min Tao

**Secretary:** Preethi Vergis

**Camp Officer:** Daniel Kilby

**Social Secretary:** Chris Hayward

**Librarian:** Sue Harris

**Fundraising:** Alex Kootsookos

**Publicity:** Anh-Dao Vlachos (*pro tem*)

**Concert Manager:** Joy Marshall

**SCUM Editor:** Florienne Loder

**General Assistants:** Linda Mercer, Heather Turner,

**Immediate Past President:** Ewan Campbell

**Geek:** Dylan Radcliffe

**Archivist:** Andrew Wailes

**Conductor:** Andrew Wailes

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[secretary@mucs.aicsa.org.au](mailto:secretary@mucs.aicsa.org.au)

[scum@mucs.aicsa.org.au](mailto:scum@mucs.aicsa.org.au)

**Web address:** [www.mucs.aicsa.org.au](http://www.mucs.aicsa.org.au)

**Rehearsals:** Wednesday 6.45pm-9.30, West Hall, St Mary's College, Tin Alley, University of Melbourne

**Social venues:** The Clyde Hotel, corner Elgin and Cardigan Sts after rehearsal every Wednesday.

**Magazine:** SCUM

**Upcoming concerts:** Saturday 5th April 2008 at 8pm, St Mary Star-of-the-Sea, corner of Victoria and Howard Sts, West Melbourne. Bruckner *Te Deum*, Schubert *Mass in A Flat*, Beethoven *Symphony No 7*; with the RMP and Akademisches Orchester der Universität Stuttgart.

**Camp:** Fresher Camp 14-16 March 2008, Don Bosco Camp, Dromana.

## MUS Report 2008

MUS had three major concerts in 2007: a joint concert with Kuringai Philharmonic Orchestra in May (Brahms *Requiem*), a joint concert with Harvard-Radcliffe Collegium Musicum in June at the Cardinal Cerutti Chapel in Manly; and the MUS 40th Anniversary Concert 'And Gladly Sing' in the Macquarie University Theatre.

The past 40 years of MUS was celebrated in a concert starting with a solo from a didjeridoo and one from the bagpipes then both playing together at the start of a wide ranging celebratory program. Some music was specially arranged for the concert, including a piece by the Pigram Brothers. The involvement of MUS members in the program concept and music selection contributed much to the success of the 40th anniversary concert.

In addition MUS took part in a number of other events including the Not New Year's Eve Concert in



the Opera House, graduations, University open day, the Blackheath Choir festival in the Blue Mountains, an annual dinner, and a Christmas Concert.

MUS initiated a combined choir with Sydney University and the University of Technology to take part in the Military Tattoo to jointly raise funds for Intervarsity 2008 in Sydney. Unfortunately the Military Tattoo was cancelled an hour or so before the concert was scheduled to start at the Superdrome and our people were to board the bus. Nevertheless, choristers from all three universities developed camaraderie and respect for each other.

Membership remains strong (over 160 members) with small but increasing involvement by international students.

*Bryan Cox, President*

## MuscUTS Report 2008



MuscUTS started 2007 with a new choir conductor, David Hood, replacing Darren Saady, our conductor for the previous two-and-a-half years. Orientation day was moderately successful, with twenty freshers joining. Of

these, six indicated their interest in the choir group. The choir also contributed towards the entertainment for the day, with a thirty-minute performance on the stage in the main club stall area. Some of the freshers that joined on O'Day came to the first couple of choir rehearsals, but soon after all had disappeared, leaving us with just the returning members.

The orchestra and jazz groups were more successful, managing to retain most of the freshers that joined. The MuscUTS choir currently faces a drought of males. In 2007 only two males attended rehearsals regularly. MuscUTS held a welcome BBQ in mid-March to welcome the new members. By all accounts it was well attended and very successful. (Food was free, which no doubt had something to do with it.)

The Autumn semester concert was held in June in the hall at Ultimo Public School. The choir performed Brahms's *Liebeslieder Walzer* and a collection of short pieces. The audience attendance was very small, with approximately 35 tickets sold.

The annual In Fusion festival, run by the UTS Union and UTS Student Services, has been an opportunity for the choir to perform on campus for a number of years. In 2007 however, the choir was not invited to perform. The MuscUTS Jazz Band did provide a performance, however. The acoustics in the

area used for the performances are not well suited to a small choral group and we believe this is the reason the choir was not asked to perform.

For the Spring semester concert, the choir sang *Song of the Birth of our Lord Jesus Christ* by Charpentier and excerpts from *A Ceremony of Carols* by Britten. We managed to attract and keep one fresher. This concert was held in November UTS Great Hall. This was the first on-campus concert MuscUTS has held for at least five years, probably longer. The UTS Union generously donated the hire cost of the Great Hall, and UTS Student Services provided assistance in the form of hall decorations. Audience attendance was slightly better than the previous concert with approximately 45 tickets sold.

In 2007, MuscUTS had 56 paid members (20 indicating interest in the choir), with 25 performing in the Autumn concert (10 choir members) and 27 in the Spring concert (also 10 choir members). MuscUTS undertook two fundraising drives in 2007: "Sock it to you", who offer socks and other merchandise; and Cadbury fundraiser chocolates. We have sold chocolates for a number of years, but this was our first try with "Sock it to you". While many socks were sold, the dollar return was very poor compared to the chocolates. The money raised helped MuscUTS meet the shortfall in the funding provided for the concerts by the UTS Union.

In 2008 MuscUTS hopes to attract and keep new members using a combination of increased social interaction and more varied music choices. We also hope to increase our exposure to the student population by providing more publicity performances on campus.

*Matthew Dalton, President*

## PUCS Report 2008



Last year was a more relaxing year for PUCS with two concerts instead of three. Our first was a performance of Vivaldi's *Gloria* and Mozart's *Vespers* with a small orchestra and organist accompanying us in May. This concert was held in St Joseph's Church in Subiaco, conducted by Mr David Gething. Our second concert in October was held in a new venue for PUCS: Government House Ballroom. We performed



*In Windsor Forest* and *Serenade to Music* by Vaughan Williams, as well as *Songs from the Bavarian Highlands* by Elgar and a selection of other folk songs. We were accompanied on piano by Mr Bradley Gilchrist and conducted by Ms Philippa Tan, who was appointed our assistant conductor during 2007, and has since been appointed our conductor for 2008. We were also lucky enough to engage the services of vocal soloists who also performed solo works at each of the performances during the year.

Our rehearsal camps this year were both held at Woodman Point Recreation Camp, a venue that we will be using again in 2008.

Our concert plans for 2008 include a concert of songs from musicals, The Beatles and nursery rhymes, a mid-year performance of Dvorak's *Stabat Mater* and a final concert of Rutter's *Gloria*. We are currently considering venues, with Perth Modern School a likely choice for our first concert and a possible return to St Joseph's in Subiaco for at least one of our other concerts.

As mentioned previously, we have appointed Ms Philippa Tan as our conductor, with Mr David Gething in an assisting capacity. Sadly, our accompanist, Mr Bradley Gilchrist, is leaving PUCS, and we are currently looking for a new pianist to fill this position.

We have just completed our regular fundraising gigs at Burswood Resort for Christmas and are currently looking at doing something physical and delivering phonebooks as a fundraising effort during January. Our fundraising officer also has many plans for movie nights and other social activities throughout the year.

With the university year to commence soon, we will be at the UWA and Murdoch University O-Days and hopefully sign up many more enthusiastic singers! Our rehearsal night has changed to Tuesdays for 2008, and we are still in the music department at the UWA, so feel free to come and join us at any time if you're in Perth! Our tentative restart date for rehearsals in 2008 is February 26th with a "welcome back" slice of pizza to follow the first rehearsal.

*Ashleigh Ellson, President*

**President:** Ashleigh Ellson  
**Secretary:** Craig Miskell  
**Treasurer/Fundraising Officer:** Joel Mendelson  
**Camp Officer/VP:** Sarah Hollingworth  
**Concert Manager:** Rachel Jenner  
**Publicity Officer:** Rebecca Norfor  
**Librarian/IT Admin:** Ken Taylor  
**Social Secretary:** Michelle John  
**OCM:** Maya Kraj-Krajewsky  
**Conductor:** Philippa Tan



**PUCS 2007 Annual Dinner**





**Mailing address:** PUCS Inc.  
PO Box 606, Nedlands WA 6909

**Phone number:** 6424 9923

**Email address:** info@pucs.org.au

**Web address:** www.pucs.org.au

**Rehearsals:** Tuesdays at 7pm, Room G:05, Music Department, University of Western Australia, Crawley.

**Social venue:** Captain Stirling Pub, Stirling Highway, Nedlands, just down the road from UWA, straight after rehearsals on Tuesday nights.

**Upcoming concerts:** Beatles, Les Miserables & other popular tunes: 7.30pm, May 10 at Floreat Uniting Church, Floreat.

Dvorak's *Stabat Mater* (with orchestral!): August 23, Winthrop Hall, UWA.

Rutter's *Gloria*: October 25, venue tbc.

**Camp dates:** April 11-13 at Woodman Point (8km south of Fremantle) with fancy dinner on the Saturday night and a Sound of Music singalong!

**Other social events:** Annual dinner in September, PCPs after every concert, Christmas carol singing at Burswood Casino in the lead-up to Christmas every year, other fundraising and social events throughout the year!

## QUMS Report 2008

As this comes only six months after the previous meeting of the AIVCC, there is not necessarily much to report. However, the last semester has once again been successful and enjoyable for all. Despite the usual decrease in membership for second semester, we still had a good intake of freshers, and events throughout the semester, including our Academic Dinner, were all well attended. The semester's efforts culminated in a performance by 47 members (plus one enthusiastic inter-stater) on October 27th in St Andrew's Uniting Church of Fanshawe's *African Sanctus* complemented by Robert Ray's *Gospel Mass* to an appreciative audience of 140.

Our 2007 AGM saw myself continuing for a further term as President (now onto my third), our Secretary Nelson Vermeer stepping into the Treasurer's role, newly vacated by Kellie Hajek, who graduated her BSc with First Class Honours. The secretariat was then assumed by our Fundraising Officer Kath McClymont. The other roles on the committee, which are appointed by the executive have since been filled, with some 'new blood' joining the team to help lay the plans for the year ahead.

So far, these plans see the full choir performing Handel's *Judas Maccabaeus* in May, along with recording the repertoire from our first 2007 concert for a CD. Semester two will see cooperation with St John's Anglican Cathedral to present Britten's St Nicolas along with Haydn's Missa Sancti Nicolai and Te Deum. 2008 will also see a return of the QUMS Christmas concert, after an absence of three years. We have been invited to return once again to sing at the ToCH ANZAC Day midnight service, which has become somewhat of a tradition, and other smaller performances are still under negotiation. The QUMS Chamber Choir, after being resurrected last year, will receive a great boost from having been invited to present a programme of seasonal music on Palm Sunday evening in St John's Cathedral, and another more secular and light-hearted performance is planned for second semester.

A new policy being introduced in 2008 is that of compulsory ticket sales. While it is all very well for a Concert Manager (or anyone else) to stand out the front of the choir and say that we need to sell a minimum of three tickets for each person on stage for each concert, we have repeatedly failed to reach this figure. The committee have therefore decided to introduce a system by which people not reaching this figure are charged the equivalent ticket cost. This is only one part of a complete overhaul of our publicity activities, which have been fairly erratic and inconsistent in recent years at least.

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Our main non-musical point of late has been the question of the winding up of the 58th Australian Interschool Choral Festival (BIV2007). As predicted, the festival made a financial loss, approaching \$15,000 and there has been much discussion of the committee's proposal for this to be assumed by QUMS to allow the festival itself to formally wind up operations. This has been met by various responses, but the end result has been mainly accepted, even if the means to the end have been subject to, at times, furious debate. AIVCC will be kept updated on developments in this regard.

Not much remains for me to wish everyone good singing, and all the best for the year and a half until we next meet.

*David Webster*  
*President and Musical Director*

## ROCS Report 2008

Following Brisbane IV, ROCS has been engaged in two differing concerts that were remarkable in their own right. For only the second time, ROCS hosted a choral composition concert that featured the works of amateur composers, most of whom are amongst the AICSA scene. However, unlike our first foray into this area in 2004, the competition was opened nationally. In the end the majority of the submissions were from Melbourne but we did have two pieces entered from Queensland.

The end result of this was a concert titled 'This is Australia, Young, Bold & New,' named in a manner to reflect the effects of these works. Three independent judges were brought into the final rehearsal to adjudicate on all pieces which were performed the following night in the RMIT Kaleide Theatre to a healthy crowd. The overall winner of the competition with the work titled 'This is Australia' was Michael Winikoff. Some of the works entered in the competition along with Michael's winning piece were performed at the RMIT Music End of Year Concert.

The end of the year saw ROCS join and add numbers to MonUCS' concert 'Music to Die for and Nine Lessons and Carols'. This was performed at St Mark's Anglican Church in Fitzroy. For this concert ROCS was able to contribute most of its singers to

help bolster the ranks for the performance.

At present numbers in rehearsal average about ten. Continuous promotion has seen some new people attend however retention is a problem.

*Peter Liakatos, President*

## SCUNA Report 2008

The year 2007 was a highly successful year for SCUNA. The year saw the choir swell to over 100 members for a performance of Beethoven's 9th Symphony and the orchestra continued to grow, holding two solo concerts as well as accompanying the choir twice. The society also had record audiences at its concerts in the first half of the year, with two concerts in consecutive months drawing 800+ people.

Our inaugural camp was held in September at Warrambui, near Murrumbateman in NSW. Around 60 of our members attended the camp which provided vital rehearsal time for our October concert series.

Financially, SCUNA has hit some harder times. With the introduction of VSU, grants from the ANU Students' Association dramatically decreased. A series of costly concerts have also hurt the SCUNA bank account and forced a few cutbacks on costs for 2008.

SCUNA performed a total of six major concerts with a series of smaller concerts held throughout the year:

- Concert One, May 2007: Performers: SCUNA Choir, four soloists and the National Capital Orchestra. Venue: Canberra Girls' Grammar School Hall (originally planned for the Llewellyn Hall but this venue was closed due to storm damage). Repertoire: Constant Lambert's *Rio Grande*, Beethoven's *Symphony No 9*, Haydn's *Piano Concerto in D Minor*. Attendance: over 800.
- Concert Two, June 2007: Performers: SCUNA Orchestra. Venue: John Lingard Hall, Canberra Boys' Grammar. Repertoire: Rossini's *Overture to the Barber of Seville*, Debussy's *Prelude to the Afternoon of a Faun*, Mozart's *Symphony No 40*. Attendance: a modest audience of around 50-70.
- Concert Three, June 2007: Performers: SCUNA Choir and the Harvard-Radcliffe Collegium Choir. Venue: St Christopher's Cathedral, Manuka. Repertoire: A series of unaccompanied choral works. Attendance: around 800 at a free concert.
- Concert Four, October 2007: Performers: SCUNA Orchestra. Venue: The Grand Hall, University House, ANU. Repertoire: Mendelssohn's *Nocturne for Winds*, Bach's *Brandenburg Concerto No 3* and Schumann's *Symphony No 3*. Attendance: around 100.
- Concert Five, October 2007: Performers: SCUNA Choir and SCUNA Orchestra strings Venue: St Saviour's Cathedral, Goulburn, NSW. Repertoire: Handel's *Zadok the Priest*, Vivaldi's *Magnificat*, Bach's



*Cantata No 150* and Purcell's *Dido and Aeneas*.

Attendance: a very small audience of around 50.

- Concert Six, October 2007: Same performers and repertoire as concert five. Venue: St Christopher's Cathedral, Manuka. Attendance: around 350.

The Society also participated in the 'Singing Spring Walk' in September 2007. The event was a march through the streets of Canberra (and the main shopping wall) with several other choirs singing for peace. It was part of 'Peace Week' and we participated for the goodwill of the community as well as to promote SCUNA.

Traditionally, SCUNA held its camp in September 2007 at Warrambui. This year we decided to save on money and cook for ourselves. The food was very good and very abundant. It was also a great opportunity to get some solid rehearsal done, bond as a group and participate in the much talked about revue. This was also the first camp where members of the orchestra attended.

In December, SCUNA participated in several carol events. We joined a larger choir at the Jerrabomberra Community Carols, Canberra's largest carols by candlelight event. We also sang at the Oxfam Community Fair and sang carols at a couple of Canberra's hospitals to help spread some Christmas cheer. To end the year, SCUNA held its end of year BBQ in high winds and in the same park as some large fair. It was a great opportunity to use up the hundreds of sausages that were left-over from camp.

Our membership in 2007 rose to 208 student members and 206 associate members. We only ever saw one quarter of these at rehearsals and concerts, so one wonders where the remaining 300 went.

SCUNA has had a bad track record with the ANU Music Library through losing music or returning it quite late. There were also a number of organisational issues with members of the executive having inadequate handovers and being uncertain of certain procedures. In response to these problems, we passed a constitutional amendment at camp which gives the Executive, by a two-thirds majority, the power to pass 'Policies and Procedures' which then become binding on all members. Policies and Procedures can be removed at any point by a simple majority of the Executive or by a General Meeting called by the members of the society.

The first Policies and Procedures to be passed related to the borrowing of music from the School of Music Library and the hiring of music to members. It laid down the procedures for borrowing music (as in who could borrow from the library) and we implemented a deposit system, whereby everyone who

wanted to take their music home had to pay a \$10.00 deposit per score which would be returned to them with their music at the end of the semester. They also had to sign out the music with their name, address and phone number (which was also required prior to implementing this deposit system but many managed to take music without signing).

The deposit system has had great success, with a significant drop in the numbers of lost or unreturned scores. Another major development with our society has been around the SCUNA finances. A mistaken budget projection led to us ending 2007 with significantly less funds than anticipated. This was not helped by a significant drop in the amount of available funding from the ANU Students' Association as a result of VSU (down from around \$4-5,000.00 per semester to only \$1,000.00 for the year).

As a result of the financial difficulties, the society requested support from the University which has agreed to donate \$1,500.00 to the society each year. We made a pitch to the University that the society was greatly enhancing the University's image and contributing to the sense of community and as such should have support from the University. The University thankfully agreed.

This year we decided to hold a concert outside of Canberra and give something to the greater country NSW community. We held a concert at St Saviour's Cathedral in Goulburn to quite a small crowd. Publicity was the biggest challenge, with Goulburn being some 80km from Canberra. The small attendance was likely the result of a lack of publicity in comparison to that in Canberra as well as moving away from our traditional base. That being so, the members enjoyed the experience and the University certainly liked the publicity, and as such, we shall likely continue to take a concert to smaller regional centres such as Cooma and Yass over the coming years and learn from the experience.

So to the future of the Society: 2008 is set to be another big year for the society. In June, we are performing *Carmina Burana* with the Canberra Symphony Orchestra at the Canberra Theatre which shall be a great experience for all concerned. There is also the opportunity for some of the members to repeat the performance at the Sydney Opera House.

In April 2008, we are planning an 'Opera Highlights' concert as a way to boost our lagging audience numbers (which dropped significantly in the latter half of 2007). This will involve both the orchestra and choir. Towards to the end of 2008, it is likely that we will team up once again with the National Capital Orchestra, this time with a performance of Mahler's *Symphony No 8*. The orchestra will also continue from the solid ground it

created in 2007 and hold several concerts of its own. Members of SCUNA will also be closely working on organising Canberra IV in 2010.

*Jesse Kennedy, President*

## SUMS Report 2008



SUMS has had a fairly successful year in 2007, being involved in four separate concerts. This was also the first full year that our new musical director, Greg Platt, has been in SUMS after he joined us in Carolfest 2006.

First Semester was quite a busy one for SUMS. Our first concert of the year was a not-for-profit performance of Handel in the Opera House. Performed in May in aid of the Save the Children foundation, it also involved choirs from Sydney High Schools, the SBS Youth Orchestra, and eminent Sydney soloists. We were also invited to sing with MUS and MuscUTS in the Sydney Tattoo Spectacular, which turned out to be a spectacular flop as, despite joint rehearsals and great organisation on MUS's behalf, it was cancelled at the last minute.

Our second concert in first semester was a joint concert with the Harvard-Radcliffe Collegium Musicum (I'm sure many other AICSA choirs shared this experience). This was a variety performance, held in June in the Great Hall of the University of Sydney. The September concert was a mixed bag of works, including Bernstein's *Chichester Psalms*, Janacek's *Lord's Prayer* and Haydn's *Te Deum*. This concert was also performed in the Great Hall of Sydney University. Our 49th Carolfest, performed in December in the Great Hall, was also quite a successful concert.

Active singing members fluctuated somewhat during the year, with about 90 people involved in the Handel concert, and about 60 in Carolfest. Such a decrease in numbers has shown to be normal in recent years. We have approximately 160 financial members of the society. We welcome onto the committee this year many new faces, as most of our older members are passing the buck for enthusiastic new people to come on board. I sincerely hope the year will prove to be a positive learning experience for them.

Probably the biggest problem SUMS has had to face this year has been withdrawal of Union funding since June, due to us having failed getting an audit passed for a number of years as a result of a combination of unfortunate factors including disorganization and sickness of treasurers. We have recently submitted the 2008 audit and hope that this situation will be rectified.

Looking toward 2008, we as yet only in preliminary preparations for our May concert, which is to be Mozart's Requiem. Also worthy of note is the fact that this year, SUMS will be holding its 50th Annual Festival of Carols. It promises to be a good year.

*Ben Mullaney, President*

## TUMS Report 2008

The year 2007 has been one of challenges for TUMS. The forced relocation of our rehearsal venue (away from the University to the Hobart City Bandroom on the Domain) in 2006 continued until November 2007 – meaning that we struggled to recruit new uni students, and indeed to hold onto members other than our loyal core membership of about fifteen. This situation started to improve when the University Union offered us a room at the Student centre from November – unfortunately the uni took this room back off the union in January, meaning TUMS is again without a home at the University.

Claire McIlhenny stepped down as president at our September AGM, after two fine years and a very successful 2006 Minifest – she has continued with the committee as vice-president. Another long serving executive member, Michael Kregor stepped down as treasurer to concentrate on his role as treasurer of our upcoming IV in 2009. The role of president then fell, somewhat unusually (and not altogether willingly!) to me, conductor of TUMS since 2001 – and combining the two roles has given me a new sense of my own importance!

Musically, we had a good collaboration in June with the Derwent Symphony Orchestra doing music from Carmen. This was followed by a concert of songs in October at local vineyard Meadowbank, and a very successful and profitable season of carol singing. Our small numbers have made it difficult to perform the big choral repertoire, and we have started to think more in terms of musical projects – 2008 will see us perform a concert based around material for a 2009 IV busking book (including working on what that busking book will be), performing the Faure Requiem in a wind band arrangement, and above all looking to what will be the biggest event for the choir for many years – the 2009 IV (the first IV for Hobart since 1999).

So TUMS is looking forward optimistically – for a better rehearsal venue at the University, for more members and for more successful performances over the coming two years.

*Simon Reade  
President and Conductor*



# AICSA Wordfind

Find all the words in the list below hidden in the grid. Words may appear in any direction (forwards, backwards, upwards, downwards or diagonally in any of those four directions). Once you have circled all

the words, rearrange the left-over letter (those that are not circled) to form an answer to this riddle: "I am a chorister; I am a baton-twirler; I am, at the same time, both rather old and very, very young."

S	O	P	R	A	N	O	S	L	M	A	R	E	V	U	E
L	P	M	A	E	R	T	S	A	M	A	J	Y	P	C	M
A	E	I	I	S	L	A	M	U	H	A	R	U	U	A	E
T	N	I	R	P	Y	I	F	D	P	A	P	T	B	D	L
N	N	S	N	I	R	D	C	A	M	P	R	O	I	E	B
E	I	C	O	T	T	O	N	T	Y	R	R	A	B	N	O
D	E	U	T	C	E	W	R	E	S	T	L	E	R	C	U
I	M	L	C	H	O	R	A	L	Y	E	C	S	I	E	R
S	I	L	H	T	P	A	V	E	D	R	O	T	S	E	N
E	N	I	A	T	E	C	N	A	R	F	N	E	B	A	E
R	I	N	I	A	R	B	A	R	R	E	B	N	A	C	B
P	F	G	R	A	T	I	O	N	S	S	R	O	N	H	F
Y	E	O	A	A	H	O	B	A	R	T	I	R	E	O	R
R	S	C	R	I	P	T	R	A	U	I	O	T	A	R	E
E	T	H	I	C	S	H	E	B	L	V	A	P	Y	A	S
S	S	A	U	S	T	R	A	L	I	A	N	L	P	L	H
I	M	I	T	A	T	E	T	A	R	L	A	T	T	E	E
N	I	N	E	T	Y	A	H	C	O	N	V	E	N	O	R
G	I	L	B	E	R	T	O	K	Y	T	E	I	C	O	S

ABORT  
ACTS  
ADELAIDE  
AICSA  
ALTOS  
ARCO  
AUSTRALIAN  
BANE  
BARRE  
BARRY  
BASS  
BIO'THREAT  
BIRTH  
BLACK

BRAIN  
BREATH  
BRISBANE  
CADENCE  
CAMP  
CANBERRA  
CHAIN  
CHAIR  
CHORAL  
CHORALE  
CON BRIO  
CONVENOR  
COTTON  
DENTAL

ERATO  
ETHICS  
FESTIVAL  
FRANCE  
FRESHER  
FRET  
GILBERT  
GRATION  
HOBART  
IMITATE  
INTERVARSITY  
IOTA  
ISLAM  
JAPAN

LATTE  
LAUDATE  
MARE  
MARTIN  
MAST  
MELBOURNE  
MINIFEST  
NAVE  
NEST  
NILL  
NINETY  
NOTCH  
PAVED  
PENNIE  
PERTH  
PITCH  
POETRY  
POOR  
PRESIDENT  
PRINT  
PUB  
PUPPY  
PYJAMAS  
PYRE  
RAIN  
RELICTS  
REVUE  
RIPS  
SAHARA  
SCRIPT  
SCULLING  
SING  
SLAM  
SOPRANO  
SOCIETY  
SPIRIT  
SPIT  
STOPPER  
STREAM  
SYDNEY  
TATE  
TENOR  
TRIBAL  
WRESTLER  
YPRES