

# Eratō

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MUCS tour Europe



## AICSA PREZ REPORT

Gosh! It seems only a few weeks since I was reading over my President's Welcome to one and all for 2010 – and here I am writing my President's Welcome for 2011! Doesn't time fly when you're having fun?!

So, WELCOME to one and all for the choral year of 2011.

Welcome to new choristers in all our AICSA choirs...

Welcome to new choirs getting this august journal for the first time...

Welcome to new conductors and accompanists...

Welcome back to not-so-new & experienced choristers...and, well

*Diesen Kuß der ganzen Welt!* as Beethoven would say (well, Schiller, actually).

To what am I welcoming you?

AICSA (Australian Intervarsity Choral Societies' Association) is a federation of University Choral Societies, University Musical Societies and other tertiary choirs around Australia. AICSA springs from the annual Inter Varsity Choral Festival (now in its sixty-second year) and was constituted in its current form in 1974.

We co-ordinate and assist the annual Inter Varsity Choral Festivals (this year in Perth – see separate Eraticle), publish an irregular newsletter called *Erato*, maintain a combined societies library catalogue and provide assistance and encouragement to our member choirs.

We have 14 member choirs, covering all state capital cities – and Canberra, too! But with well over 100 uni campuses around Australia there's plenty of room for more! Four choirs already in "start up" mode are CSU (Albury) Choral Society and Wodonga Tertiary Choral Society (Like Both Of Them on Facebook), Deakin (Burwood) University Singers, Swinburne (Glenferrie campus) and Aust Catholic Uni Ballarat Singers. Hey, that's five!

PLUS we're in dialogue with a couple of established uni choirs that might want to join AICSA sometime soon – more news as it comes to hand!

This whole process of encouraging new choral societies to start up and seeking out existing choirs to join AICSA is called *The UCS insurgency*. The UCS insurgency is a pro-active process, using websites, phone calls, emails, uni info channels, student guilds & unions, personal contacts, Facebook, leaflets and, now, a new student diary app to tell more students, on more campuses (campii?) about the possibilities and enjoyments of campus choral activity in general and participation in Inter Varsity Choral Festival in particular. This is important for two reasons.

Firstly, we know that choral singing is fun, stimulating and satisfying (of course, I'm sure I can't think of any other activity that meets those criteria) and so we want to share it with as many other unis, campuses and people as possible (missionary zeal!).

Secondly, IVCF can only benefit from having more participants. So, where are they to come from? We live in an age of competing possibilities. Students can choose between all sorts of extra-curricular activities, structured and unstructured. And in such an individualistic world, can we expect a big upswing in the proportion of students who want to do something as structured as choral music? Perhaps not! So we need to cast our net more broadly, to reach all uni students (and staff) who might wish to join in, whether on a regular, weekly basis or just for one intensive fortnight each year.

Every chorister contributes to the choir(s) in which they sing. Contributes vocally, financially, administratively and socially. And every choral/musical society and every festival knows this and values those contributions. You, dear reader, are a part of all this.

Welcome!

*Bazza*



# EDITORIAL

Welcome to Edition 99 of Erato! This time we have a jam-packed issue for you with reports from AICSA, various societies (including the report from MUCS' European Tour in 2010), and some items from individual choristers.

You might notice that there are only a few society reports. These are all reports we received by the deadline. All other societies did not bother to submit a report in time (or at all), leading us to the conclusion that obviously nothing meaningful is happening at AUCS, ACUstics, MonUCS, MUS, MuscUTS, QUMS, ROCS, SCUNA and SUMS. We will keep on publishing society reports received by the deadline and will be sending frequent reminders in the lead-up to each deadline, but we will not delay the publication of Erato. Regular publication of Erato with up-to-date reports from societies that make an effort is more important than waiting until everyone else has pulled their finger out of the trombone. So if you want to see your society reports in future editions, please get it to us on time!

While society and AICSA reports make up the backbone of Erato, we always welcome submissions from individual choristers. If you have anything interesting, amusing

send it to us! No matter whether it is e.g. a fresher report from one of the societies, other reports independent of the societies, opinion pieces, crossword puzzles, short scores, jokes, stories, or anything else – we want to hear from you!

The next Erato will be the magical number 100, and we plan a monster issue to celebrate the anniversary of the magazine in style. Apart from the usual fare of reports and updates, we will have some space to reminisce on the long and glorious history of our infamous magazine. If you have anything in that vein (collections of old issues, historical anecdotes, anything), please get in contact with us now or email your contributions to us! To give you all time to submit your contributions to the jubilee number, **the deadline for Erato 100 will be Friday, 28 July 2011** – three weeks after PIV.

On that note: **Come to PIV!** Perth will be heaps of fun, and Richard Swann is a divine choral conductor.

We hope to see you all at PIV and are looking forward to getting your submissions to Erato 100! - Eds, Horst, Andy & Philip



Mark Tearle - AICSA Treasurer

## AICSA TREASURER - Mark Tearle

As per Section 7 Clause 5 of the AICSA Constitution, financial position of the association is as follows:

- 1/ \$15,526.58 (as of 18th March 2011) is held with the Commonwealth Bank, Melbourne
- 2/ Membership fees for 2010 (and those outstanding for 2008/2009) have been invoiced. Several choirs are still outstanding and will be named at AIVCC meeting in June.

3/ Expenditures for 2010 included Erato and AICSA Internet hosting fees.

Relating to the AICSA Trust Fund, at the AIVCC Meeting held at Canberra IV, the Trustees reported the value of the Fund as at 8th January 2010 was \$35,515.65



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# TRUST FUND

## AICSA TRUST FUND

Hello to all Intervarsity Choristers and all AICSA-affiliated Choirs and Committees.

We are your Trust Fund Trustees, and it is time to shamelessly self-promote!! By way of introduction, let us say that the AICSA Trust Fund has been around since the 1970s when over many rounds of cheap beer and no doubt lots of meetings augmented by Clix biscuits and Tim Tams (original version only!), it was decided to place the profit from a particularly successful Sydney Festival in 1975 into a bank account to be operated under a Deed of Trust set up between the then relevant Societies ... and the Fund has been around ever since, operating as a financial buffer for the benefit of InterVarsity Festivals which, as we all know, are often susceptible to financial risk.

Rather than spending the rest of their lives, **after** a host Society has lost money on a Festival, making and selling lamingtons, going on Port-bottling or chocolate-selling drives, or finding other innovative ways of making money, host society committee members have, from time to time, applied to the Fund for financial assistance.

This is not to say you can **avoid** the lamingtons and the port-bottles, World's Driest and Oldest Chocolate, and raffles ... they are still **essential** fund-raising activities that can be fun and can certainly turn a profit ... but Host Societies can certainly consider turning to the Fund for some help.

Read on to learn more about that help ...

The current Co-Trustees of the Fund are Daryl Colquhoun in Sydney and Brian Leaver in Melbourne, both old farts from the IV scene of the 1970s, 80s and 90s. Daryl has been a member of AUCS, FUCS and SCUNA and Brian, at various times, of TUMS, SCUNA and SUMS. While recognising ourselves as old IV farts, now known to increasingly fewer and fewer of you, we do maintain a very active interest in the life and times of the IV movement, a keen interest in knowing how Festivals go (in terms of financial, artistic and "fun" outcomes), and a sense of wonderment at the achievements of this

fantastic movement in Australia of which we've been a part.

The Trust Fund traditionally offers two kinds of support, direct grants (money, usually as "seeding" capital, to help get a Committee off the ground and to assist with funding when the Committee might not have enough to pay for really important things), and Guarantees-Against-Loss. Some details:

### **1. Special Purpose Grants**

These are made direct to the Host Society, once your application has been approved, as a sum of money to be used for a "Specific Purpose". The application needs to make out a good case for the Fund being used to supply a certain sum of money to meet a specific need. A good example might be to pay some choral expert to come to the Camp and conduct choral workshops. There might be a specific orchestra player you want and just can't get, or afford, and if warranted, funds could be provided by the Fund to lure that fabulous person to perform. These are just examples we have made up to illustrate the Grant process. There is no fixed sum in our minds—you can approach us for (in theory) \$100 through to—who knows—\$5,000 or beyond ... depending of course on the case you can make out. We would probably get pretty worried if you were asking for more than \$10,000 though.

### **2. Guarantees-Against-Loss**

These are quite different from SPGs. If your budget (we must be given copies) shows that even with as much penny-pinching as you can manage, and careful planning and fiscal management, there is a chance you might make a loss on your IV concert, then you can ask us at any reasonable time (perhaps not the day of the second concert!!) for what is called a G-A-L. A guarantee against loss is a sum of money the Trustees will provide, if approved, **after** your audited financial statements have been provided to us, to cover your loss.

If, on the other hand, a miracle happens (!) and your Festival in fact turns a profit, it will be required to contribute half that profit into the Fund. This of course is a great mechanism because it provides

## AICSA LIBRARIAN

The principal role of the AICSA Librarian is to maintain the AICSA catalogue. The catalogue lists the music that is owned by each AICSA member society and contains relevant information for each work such as the title, the composer, the number of copies. The catalogue is available to all member societies to facilitate lending under AICSA's mutual free lending protocol. It can also be made available to other choirs.

The catalogue was set up in the early 1970s on a mainframe computer at the University of Melbourne, stored on 12.7 mm open reel magnetic tape and accessed by reading from a printout on continuous stationery. In the 1980s, a grant from the Australia Council enabled a complete revision and port to desktop computer. After a brief trial with Commodore 64 and 128 technologies, the librarian at that time settled on using an IBM XT compatible with MS-DOS. The catalogue was printed and posted to each member society.

In 1995, the AICSA Internet Working Group proposed that the catalogue be available from AICSA's website. This proposition has not yet been realised but after a hiatus, there is now again movement toward this goal. It is currently stored in a spreadsheet format and other formats are being explored.

The catalogue is out of date and needs to be updated. A copy of the 2002 edition has been emailed to each society with a call for member societies to audit their own collections so that a current edition can be produced which faithfully reflects the holdings of each society as soon as possible.

The AICSA catalogue exists to facilitate lending among AICSA member societies and other choirs. Please let me know of any changes to your library, so that the central catalogue will always keep an accurate record.

Andrew Moschou  
Librarian - [librarian@aicsa.org.au](mailto:librarian@aicsa.org.au)

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## AICSA TRUST FUND CONTD.

those needing help with that help and those that get lucky with a chance to return cash to the Fund, to allow it to grow, in return for the Fund having "risked" a certain amount of capital in the event of a loss.

What's more, it allows you to become part of the heritage of the IV movement: to reach out your financial hands, if you will, and be reached out to across the decades by other participants in one of Australia's most long-lived musical institutions. For, believe it or not, that's what the IVCF is.

As always, we are very happy to answer questions about us, the Fund, its operations, its recent activities, its history ... we strongly recommend that anyone interested in learning more should consult AIVCC minutes, which show the various reports we provide to each Council meeting ... although some

would say they would prefer to watch grass grow, or extract their own teeth ... up to you!!!

Seriously—please feel free to read our previous Reports presented to each AIVCC meeting at each Festival, and send us an e-mail either direct or through your Society with any questions you want answered ... You can also, of course, ask the AICSA Executive to forward a question to us, or you can ask the Execs themselves ...!!

We hope this has been of interest to all, and that some renewed interest in the AICSA Trust Fund has been generated...!!

cheers and chookas

Brian 03 98995678, Daryl 02 97876460.  
Email [trust@aicsa.org.au](mailto:trust@aicsa.org.au)

## AICSA WEBMASTER

Welcome to the first AICSA Webmaster's Erato article for many years. It seems that a free slot has opened up in our latest edition so here, valued reader, is a report on the current state of the now venerable AICSA Online initiative.

The AICSA wiki (AICSApedia - see <http://www.aicsa.org.au/aicsapedia/>) is the new kid on the block and the site of most recent activity on the website.

Through the dedication of a few of our number (many thanks to Peter Campbell, Philip Legge and Baz Gration) we've now got a goodly number of articles on the history of AICSA. We also have online the songbook MP3s and the complete Erato archive (which has oft been discussed and debated and has now finally and gloriously been published!). Finally we have a number of letters of commendation written by conductors and other folk who have worked with AICSA festivals over the years.

AICSApedia is ever improving and growing and will only continue to do so through the efforts of our members. If you'd like to help contribute to this important documented history of our movement please get in contact to set up an account.

In addition to AICSApedia I encourage all AICSA Webmasters to make sure that links to the other AICSA choirs and the the AICSA website are kept up to date. This helps to emphasise the national choral community that is AICSA (and doesn't hurt our collective web-search presence either!).

Our regular web services (DNS hosting, email redirections and website redirections) continue to be supported. Over the years we've seen more and more choirs building their own domains but throughout this time choirs have

been able to maintain consistent website URLs and contact email addresses.

We've got more email lists (thanks to Bradley Dean for donating the hosting of these services to AICSA) than ever before - and many of these have now been running for over 10 years with full archives available to committee members. Given the sometimes disjointed hand-over processes for uni choirs these archives offer a valuable link to the past activities of committees.

As AICSA Webmaster I've been able to offer advice and technical assistance to new choirs and festivals as they are starting up - getting their web infrastructure up and going. In addition we've also (primarily through the efforts of our president Baz) started to roll out resources for new and

prospective AICSA choirs, and have been discussing some great ideas for helping encourage university choirs where AICSA choirs do not currently exist.

As always I value and encourage feedback on the AICSA website and AICSA web services. Where time and resources permit I will always attempt to keep improving services for our choirs.



above: chords like this make AICSA's Internets work

left: Jeremy, Johnny and Josh from TUMS with their wonderful new do's.

right: TUMS at the clubs and societies day 2011. Josh, Bronte, Chantelle, James, Ali and Kate



# TUMS

PO Box 5055  
University of Tasmania LPO  
SANDY BAY, TAS, 7005

Rehearsals: 7:15pm – 9:00pm  
Monday nights  
Arts Lecture Theatre  
University of Tasmania  
Sandy Bay

President: Kate Baker  
Secretary: Robert Kuns  
Treasurer: Michael Kregor  
Librarian: Jeremy O'Reilly  
Social Secretary: Ali Hart  
Webmaster: Josh Deprez  
Publicity Officer: Bronte Anderson  
Fundraising Officer: Chantelle Safai  
Musical Director: Craig Fullerton

What a start to the year! TUMS was a hit at Clubs and Societies day with our wonderful red shirts, helium balloons, lollies and members painted like lions. We managed to nearly double our current membership with more students than community members now part of the choir. We have also already put on a fundraising concert for the Leukaemia Foundation's World's Greatest Shave raising just over \$2000 for the cause. The event, "Picnic For A Cure", was held at Parliament Lawns and TUMS members participated by not only performing but also by shaving and colouring their hair. We have some guys sporting hats and beanies now to



keep the cold away from their heads! Hopefully we can raise even more next year as we hope to make the event an annual thing.

The Christmas season ended up being a busy one for TUMS and thanks to some wonderful badgering by Julia Francis we managed to have plenty of opportunities to spread the Christmas cheer. Performances at the Cat and Fiddle arcade, The Greenstore and Wrest Point Casino were all well received by the crowds. Wrest Point loved us so much we performed there several times. We also continued our long held tradition of performing at the Royal Hobart Hospital on Christmas Eve with members old and new coming together to entertain those stuck in hospital over the holidays. As a first time thing for me it was very moving and despite some sadness a lot of fun was had by singers and patients alike. Of course Christmas wouldn't have been complete without our fabulous xmas party. We even had a visit from Santa and we all enjoyed our secret santa musical themed gifts. I'm not entirely sure that the neighbours were thrilled with our drunken carols in the middle of the night, but we sure enjoyed singing them!

In 2011 TUMS has welcomed a new musical director with Craig Fullerton taking over the reins. Craig has already held a couple of wonderful rehearsals and we are all looking forward to working with him for the rest of the year. We have plans for a Broadway inspired concert early in 2<sup>nd</sup> semester and a "Spicks and Specks" quiz night/fundraising event in May. There is even talk of performing Bach's Christmas Oratorio in conjunction with local musicians at the end of the year.

All in all this year is shaping up to be a big one for TUMS and we can't wait!! Make sure to join our facebook page [www.facebook.com/tums.org.au](http://www.facebook.com/tums.org.au) or visit our website [www.tums.org.au](http://www.tums.org.au)



Are you ready for a

# REVOLUTION

Starting 24 June 2011

## PREPARE FOR A CHORAL REVOLUTION

France had one, Russia had one, Egypt just finished theirs  
and PIV will be the next great uprising...

Comrades! We are less than 90 days from the glorious PIV revolution. By now you will have registered and paid a deposit in order to avoid getting shot or incurring a late fee.

There is still time to get your rego in - go to our information portal on the internet located [www.piv.aicsa.org.au](http://www.piv.aicsa.org.au)

We will be performing two magnificent concerts both on Friday nights.

The first concert features an Australian première of the Tchaikovsky Vespers, while the second will be French themed concert, with the Australian première of the Desenclos Requiem and it will include music by Fauré, Poulenc and Alain.

The theme for the IV is Revolutions, so start planning your costume for the opening night party now!

The revolution will come to its peak and then will be swept away as quickly as it arrived on Saturday 9 July.

If you just can't stop - we will be partying on in WA's beautiful south-west wine region. This will be brilliant fun, with some beautiful caves, wineries and more food than a Moscow maccas.

If you have any questions or queries, head to our web page or you can email our Glorious Leader Comrade Sarah at [convenor@piv.aicsa.org.au](mailto:convenor@piv.aicsa.org.au)



Remember comrades, register before the end of April to avoid late fees or being shot.

## Requiem

Desenclos Requiem - Australian première  
& other works by Alain, Fauré & Poulenc



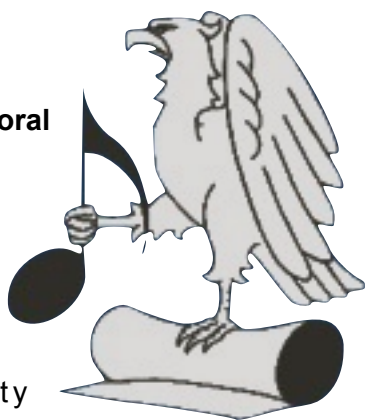


# LaTUCS

Latrobe University Choral Society (LaTUCS)

## Rehearsals:

W e d n e s d a y s  
6:30pm-9:00pm  
Function Room 3,  
Union Building  
La Trobe University  
(Bundoora Campus)



**LaTUCS is back for 2011, bigger & better than ever!**

After our first concert in June last year, we followed up with a combined concert with MonUCS at the end of the year, as well as some much needed carol fundraising.

The committee spent the summer planning for the new uni year, O-Week concerts, etc, for an excellent 2011 launch. We've had a really good turnout (especially for a Uni that doesn't have a music department!)

This year we are kicking off with a combined concert with ROCS on May 13th. It's a "Double Bill" - our theme is "Music for Kings & Queens", ROCS' is "World Music". Our program has everything from Henry Purcell through to Freddy Mercury!

We are also extremely fortunate this year to have a wonderfully gifted accompanist, Yao Ting Ting (Tina) - Bachelor of Arts (Music) in Shanghai. She has performed at Universitat Leipzig, Japan, Hong Kong and USA, and is currently studying Master of Music at the University of Melbourne. We love Baz & Ollie for their notebashing last year, but this is a wonderful step up for the choir.

We're trying to plan for PIV (although the first week clashes with our final week of exams), so stay tuned. Thanks to Ollie, we've also got representation on the MIV committee for 2012.

Plans for later in the year could include a G&S performance, more combined concerts with other choirs, and possibly even a regional road-trip. "LaTUCS on tour!" (Again, stay tuned..)

Below is our 2011 committee, now headed by Nathan Mackie - it's a great mix of experience & young blood.

So, if you're somewhere in Melbourne's northeast on Wednesday nights, come along.

To get in touch in us, we mainly operate through Facebook (search "LaTUCS"), or email us at [exec@latucs.aicsa.org.au](mailto:exec@latucs.aicsa.org.au)



## PUCS

PUCS rehearses on a Monday night, 7 – 9pm, at the Tunley Lecture Theatre (G5) at UWA.

Committee consists of:

**President:** Cassie Houghton

**VP/Camp Officer:** Kim Feddema

**Secretary:** Bernard Callus

**Treasurer:** David Clifton

**IPP:** Sarah Hollingworth

**Concert Manager:** Kate Hulbert

**Librarian:** Jocelyn Kuan

**Publicity:** Mark Tearle

**Fundraising:** Lily Loughman & Lilly Kendall-Langley

**IT:** Akash Mehta & James O'Donnell

**Dischord Editors:** Thomas O'Donnell & Dylan Misso

**Social Secretary:** Maya Kraj-Krajewski

Musical Staff:

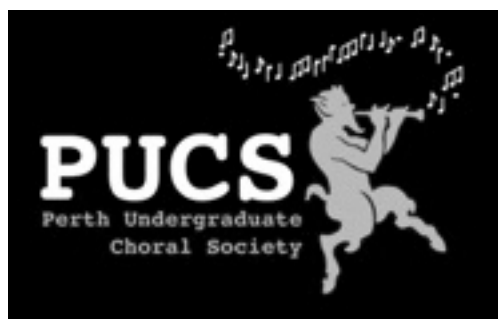
**Conductor:** Jonathon Paxman

**Assistant Conductor/Accompanist:** Sarah Mills Menogue

*So I sit here on the Friday night of the first PUCS camp of the year and wonder what to write about...*

*As the eager PUCSters arrive and talk about how the road to the campsite reminds them of "Friday the 13<sup>th</sup>" it brings me back to my school camp days... but this time I'm in the category of "responsible adult", rather than student!*

PUCS has had such a fantastic last 18 months or so that it's hard to describe it in a short article. 2010 was our 50<sup>th</sup> anniversary and Sarah Hollingworth, our Immediate Past President and PIV Convenor passed the reigns over to me. Being PUCS President is a rewarding but very challenging experience and the PUCS Committee is full of eager sophomores (2010 freshers) that have given PUCS the boost of energy



we needed.

*The camp is being run by a brand new Camp Officer (and 2010 fresher) Kim Feddema, and I feel at ease that this camp is going to be a success. As the freshers arrive, the energy levels increase significantly.*

So let's recap on 2010. Our first concert, "Safari Ya Afrika" was performed to a sold out crowd at Wesley Church in the CBD. The crowd consisted of native speakers, who gave us a standing ovation for our wonderful performance. We sang some old AICSA favourites, like "N'kosi Sikele Afrika" and "Shosholoz" and revived them back in to the PUCS songbook repertoire.

Our second concert celebrated the 50<sup>th</sup> anniversary of both PUCS and our good friends the Royal Agricultural Society of WA Brass. We performed the WA premiere of "Waratah" by Matthew Orlovich and an old favourite, Handel's "Zadok the Priest".

We trusted in our conductor's better judgement and performed a third concert for the year, "A Christmas from Cambridge", mirroring a Cambridge Christmas service, at St Patrick's Basilica in Fremantle with another good PUCS friend, Dominic Perissinotto. PUCSters exhausted so much of their energy into this performance, particularly Britten's "Rejoice in the Lamb".

*As the camp is progressing and more of the BOFs arrive, the freshers make arrangements for jelly crystals and vodka to be brought to the campsite. I can see Sarah might retain her bucket award record after all...*

Nominating for PUCS President in the year of PIV may not have been the smartest idea I've ever had, but I think it's been both rewarding and challenging already. Both the PUCS & PIV committees and PUCS members are very excited for PIV, and becoming (more)



Cassie & Sarah cut the PUCS birthday cake

acquainted with all of the AICSA traditions we've heard so much about.

PUCS is looking forward to performing some Pan-American music with enchanting local Perth band "Los Chasquis" in May at St Joseph's Church in Subiaco with the repertoire ranging from Ariel Ramirez's Misa Criolla to Billy Joel's Lullabye!

*I'd better go and socialise with the respective freshers and BOFs at camp, but I'll see you all at PIV!*

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Cassie Houghton



## FUCS

Rehearsals: Monday nights, 7-9:30PM, Noel Stockdale Room, Central Library, Flinders University, Bedford Park

President: Riana Chakravarti (0430 174 262)

Secretary: Helen Fegan

Treasurer: Stef Sotora

Social Secretary: Kathryn Perejogin

Librarian: Greg Read

Concert Manager: Ellen Lane

Fundraising Officer: Adelle Matthews

Chorus Interruptus Editor: Rishi Chakravarti

Immediate Past President: Kathryn Henderson

Musical Director: James Hemphill



So much has happened since our last report, we're struggling to fit it into a few hundred words! Firstly, we've had an almost complete changeover of our committee. Having mean, keen, enthusiastic committee-members has transformed the choir – membership numbers have been going up like crazy, to the point where we're actually considering a change of venue and regular campsites. We want results, and we're not satisfied until we get them. The enthusiasm has been infectious and been spreading to our fellow members, making for a happy, boisterous choir. To paraphrase a certain AICSA president, we've been leading a FUCS insurgency...

2010 was a successful year for FUCS. Attending AUCS's Easterfest at the start of



the year did wonders for improving our profile throughout AICSA (and ensures that no one at PIV says that they didn't know FUCS was still going!). Committee members have been working hard to prevent FUCS from getting isolated from the rest of the choral network, reintroducing AICSA traditions, and organizing joint pub nights with AUCSters. This has helped make FUCS feel a lot more social than it has in previous years.

We've also been working hard to raise awareness of our existence within the university itself. Masses of bright orange posters all over campus have definitely helped! We can tell it's paying off – a few weeks ago, we were invited to perform for Harmony Day. This is the sort of thing we'd never have been asked to do just a year or so ago, so we're pretty happy, and it can only get better from here on.

Musically, we managed to provide lots of entertainment for our audiences. Our first concert, *Cielo e Terra*, consisted of madrigalia – not exactly the most popular choice for freshers, which explained our somewhat disappointing numbers at the start of the year, but we had lots of fun performing it. Our second concert, Vivaldi's *Magnificat* and Mozart's *Missa Brevis K 140*, was much more successful for attracting freshers and audience numbers – we made a significant profit, putting us in good stead for 2011!

The end of 2010 held some poignancy for long-term members of FUCS, as we farewelled our conductor of 6 years, Andrew Chatterton. Andrew continues to be somewhat involved in FUCS's activities, but it's not the same as being able to make fun of him at rehearsal whenever we want to! We have welcomed our new MD, James Hemphill, whose tremendous enthusiasm and love of conducting whilst dancing have helped make up for Andrew's absence.

2011 should be a cracker – we've got a pop concert coming up in Semester 1, and some lovely sacred music in

Semester 2, and a joint Christmas concert with AUCS in December. We'll be co-hosting the Adelaide Choral Ball with AUCS in October (see you there, interstaters?)... all up, life is good! Facebook-stalk us at [facebook.com/FUCSonFB](https://facebook.com/FUCSonFB) or sign up for the mailing list at [tinyurl.com/FUCSmail](https://tinyurl.com/FUCSmail) if you want to stay informed about social events, concerts, and general FUCing-around



## **BOND University Choral Society (BUMS)**

The Bond University Music Society (B.U.M.S.) is one of the first cultural clubs to be created at Bond University – first started over 10 years ago. Since it was first established, Bond has since provided a number of helpful donations – due to its steady increase of membership and activity – which has helped to pay for a variety of musical instruments and equipment.



The main activity of the society is the 'Wednesday Night Jam'. Every Wednesday evening, the music society members congregate in the Bond Music Room. At around 6:00, the B.U.M.S. choir get together to learn new songs and practice for events, and at 7:30, the B.U.M.S. members come to jam out, chat about music, and connect with fellow musicians at Bond. Every new semester is accompanied with new members just starting out at Bond, and some heart-felt goodbyes to graduating students, and exchange students who have completed their semester.

Throughout the semester, the members of B.U.M.S. engage in many musical activities. The society has – since 2009 – held a semester event called 'Live and Loud'. In week 10, B.U.M.S. hires out the University Pub 'Don's Tavern' and holds a music festival consisting of an indoor area for band/orchestral acts, and an outdoor area for acoustic acts. The B.U.M.S. choir starts off the night with their traditional a-Capella set, and the B.U.M.S. resident cover band finishes with a powerful rock set at the end of the night. In 2010, this event received the Bond University Student Association 'best event' award, a prestigious honour for a society that has built itself up from the ground at Bond.

Apart from Live and Loud, the B.U.M.S. members actively participate in many other events throughout the semester. We, at the executive of B.U.M.S., are constantly offered positions for our members to play at a variety of Bond related events. These requests are

forwarded onto our members and choir, and we then close the ties and connect the organisation to the members of the musical acts. As such, our society provides a service to the University that has actively funded and supported our society and its members. As well as this, many of our members advertise themselves as music teachers in the Bond music room, and our executive often connect these people to Bond students who wish to learn an instrument at bond.

Our society continues to grow and prosper. On the horizon, we expect to establish a recording studio for the choir and B.U.M.S. members. We intend to improve our Live and Loud events with better acts and professional equipment, as well as expand our repertoire of events to allow more opportunities for our members to show their skill to their fellow bond students.

*The earliest known reference to BUMS in Erato was in Erato 74 (August 1994). So BUMS is at least 17 years old! - eds*

## **ACUBS (Australian Catholic University (Ballarat) Singers)**

Hi, my name is Thomas Corcoran. I am currently establishing a music society at Australian Catholic University's (ACU) Ballarat Aquinas campus in Victoria. Our campus is the second smallest of all six campuses nationwide. Throughout my school years I have been very involved in the music school, whether it be the choirs or orchestras. I began my Bachelor of Education (Primary) course last year and since then I have seen very little evidence of music in the campus. As I have had lots of musical experiences in the past I was quite sad to see this. I spoke to the music lecturer at the campus about this and was quite disheartened to hear the history of music at the campus and also an insight into the state of musical education in Australia at the present time.

During my first year at uni, I was involved in the Graduation Choir and thoroughly enjoyed the experience it provided. I gained many friendships during this time. The best thing about this I felt was you were socialising with people who share the same interests as you. There is something about musos when we get together!! Its very hard to describe. After Graduation that year, there were no musical avenues to follow after this. This year is that year for ACU Ballarat Campus!

I am currently in the process of providing many musical experiences for the campus. The Graduation Choir has just started rehearsals and looking forward to another event to sing together again.

After talking to many students, in particular first years, I have learnt that there are many more musos out there and not just people who can sing! As a result of this, we are in the process of starting up a musical society where we can form sub clubs out of it, in particular a choir! The main aim of the society is to foster musical life on the Ballarat campus. A choir and a band/orchestra will hopefully be formed under the society as a separate group. Over time, we would love for the music interests of students to grow, especially for the education students to take into their classrooms. We plan to perform at Liturgical events including Christmas carols, open days, lunchtime gigs and graduation within the campus. We have also thought about doing school visits, diocesan events, Nazareth House and other community organisations just to name a few. The Royal South Street Competitions, held in Ballarat annually, may even be the first long-term goal for the Society to achieve. As we would have put our name out in the community, it would hopefully improve the membership numbers, so far we have approximately fifty very keen members to come aboard.

The challenges I can see so far, would be fundraising and the initial expenses such as print music. By talking to some friends at other universities and talking to them in what they do in this situation. Hopefully by doing some research, we should be able to overcome hurdles such as this.

It is a very exciting time for ACU's Ballarat campus! I am very much looking forward to seeing music develop this year and for many years after that!!

## **MUCS EUROPEAN TOUR**

by Renata Bloor

My tour began when I flew out of Melbourne on January 12 with what seemed like half the choir – our Treasurer, Secretary, Conductor and Accompanist were all on the same flight, as well as another choir member. The highlight of our stopover in Abu Dhabi was visiting the grand Sheik Zayad mosque, a stunning building of

white marble decorated with gold, mother-of-pearl and Swarovski crystal chandeliers.

Our little group arrived in Frankfurt to the most perfect welcome imaginable – it was snowing! We met up with most other members of the tour on the morning of Jan 14 for a walking tour of Frankfurt. At a toasty -4°, we excitedly swapped stories of everyone's travels, and sympathised with those who had been delayed by weather or whose airlines had lost their luggage. Frankfurt is a financial city, but has many beautiful, charming and interesting sights, such as Roman ruins, the Alte Nicholai Church, the Jewish Holocaust memorial, 'stumble stones' and Bartholomew's Cathedral.

The next day, the whole group met at the Frankfurt Hauptbahnhof to begin the tour. In the company of Munich-born Maritza and Melbourne-born Greta, we boarded the buses and headed off to Shriesheim, near Heidelberg. Heidelberg is a beautiful university city, and we had our first informal sing in the wine room of Heidelberg Castle for the former President of the German Republic. This was followed the next day by our first official performance, at Worms Kaiserdom (Cathedral), a stunning building dating from the 12<sup>th</sup> century. The acoustics were amazing, which was unsurprising given that the Cathedral is some 110m long, 30m wide and 30m high. What a venue for MUCS' first official European performance!

Our next destination was Stuttgart, to meet up with the Stuttgart University Choir and Orchestra whom we had hosted on their Australian tour in 2007. They had kindly offered to billet us, which gave some choristers a chance to renew friendships formed during the last tour, and the rest of us the opportunity to form new ties. During our time in Stuttgart, we visited the Ritter-Sport chocolate factory, and embarked on what can only be described as a buying frenzy (the novelty later wore off as supplies dwindled, and I'm fairly sure Ritter-Sport became a black market currency on the buses towards the tours' end!) Many people took advantage of the free day to explore the automobile museums or to visit the medieval town of Esslingen before coming together for a performance at the Pauluskirche (St Paul's Church), which was well-received by the audience.

Our next performance was the following day at the health-spa town of Bad Mergentheim, which was enjoyed by the audience (who showed their appreciation by showering us with generous donations!). After the concert, the choir was given the chance to taste the spa waters of the town, which are taken to relieve digestive complaints. I wish I could say that we enjoyed the waters as much as the audience enjoyed the concert... However, our next destination, Rothenburg ob der Taube, more than made up for this. Rothenburg is a charming, perfectly-preserved medieval town, known for its



Christmas ornaments and gifts. A particular highlight for me was the church of St Jacob with an incredibly intricate hand-carved wooden altar by Tilman Riemenschneider. The Heilige Blut Altar (Holy Blood Altar) is several metres tall and holds a crystal vial of what is said to be three drops of Christ's blood.

We reluctantly tore ourselves away from Rothenburg and headed to Munich via Ulm. Ulm is home to the Ulm Münster, a church dating from the 14<sup>th</sup> century with the tallest church spire in the world, at an imposing 162m. Unfortunately, we couldn't climb it because of frost danger, but it was a very grand sight. From Ulm we continued to München (Munich), the capital of Bavaria, the largest state in Germany. Munich is the home of Oktoberfest and the Hofbräuhaus, the enormous beer hall. On Jan 24, we performed at the most acoustically-perfect venue I have ever heard: the baroque Bürgersaalkirche, which was a church with incredibly clean, stunning acoustics. The congregation were enthusiastic about our performance, with many coming to congratulate us, and some coming to ask about our next performance so that they could travel to see us. We were presented with a relic and individual gold medallions and booklets about the recently-beatified 'Apostle of Munich' Father Rupert Mayer. These were given by a senior member of the church, whose wife also inquired about their granddaughter (who had just been accepted into Melbourne University) joining the choir!

The day continued with a sobering visit to Dachau Concentration Camp, which now serves as a memorial to the tragedies of war and human behaviour. It was a confronting, eerie and emotional visit, but one that many of us felt was important. We then celebrated the joys of life by dining (and drinking!) at the famous Hofbräuhaus, where the food is plentiful and the beer comes in 1L steins! We ate, danced, watched the band and the dancers, and serenaded the hall. It was a fabulously fun night to cap off an action-packed day. The next day we crossed the Alps into Austria, watching *The Sound of Music* as we went. Unfortunately the sound cut out about 10 minutes in, but that made no difference as we knew all the words anyway!

Our walking tour of Salzburg included many facts about the **real** story behind *The Sound of Music*, as well as seeing the birthplace of W. A. Mozart, the Mirabell Palace, the Getreidegasse (main shopping street, with wrought-iron signs for every shop, including McDonalds!), the Residenz, Tomaselli's (Mozart's favourite café), and St Peter's Cemetery (where the cemetery scene from *The Sound of Music* was **not** filmed!). The tour culminated in a brief performance at the Italian baroque-style Cathedral, in front of Mozart's favourite organ. The

acoustics of the building were amazing, thanks to its high domes and size (the nave can hold some 10,000 people standing). It was a great honour to be allowed to perform in such a magnificent building, and we thoroughly enjoyed it. On Australia Day, a group of us climbed the hill to tour the Salzburg fortress, which afforded a beautiful, if limited and slightly grey, view of a snow-covered Salzburg. We waved some little Australian flags at the top of the fortress, had a snow fight, took many pictures, then headed straight for Tomaselli's for some well-earned coffee and cake!

The salt mines at Hallein saw us donning white smocks and trousers (not the most attractive the choir has ever looked!) to travel some 150m underground for a tour of the mines. A particular highlight was sliding, shrieking and squealing at up to 30 kph, down the wooden miner's chutes to delve 100m deeper where we crossed a subterranean lake. Aboveground, the Celtic village at the same site was heavily covered in snow, but provided some snickers due to the interesting plastic/wax figures inside the Celtic buildings. We continued to the (reconstructed) *Stille Nacht* (*Silent Night*) Chapel (the original was destroyed in a flood some 150 years ago). It was a tiny round church that could only hold about 15 people at a time, and it was so cold that the holy water inside was frozen solid. That night saw us performing in Lamprechtshausen, a small town with five choirs, including the Michael Haydn choir whom we were performing with. We performed in the school gymnasium, which had been completely redecorated for us in shades of ochre with paintings by a local artist. The gymnasium was so full of people that had come to see us that half of MUCS had to give up their seats, more seats were put in the aisles, and some people were standing up at the back. This occasion really showed me the difference between Australia and Germany - I just can't see this type of concert and audience in a school gymnasium here at home.

On Jan 28, we went to the Abbey of St Florian, a place I had particularly been looking forward to seeing. This was where Anton Bruckner studied, sang and played the organ, and much of his music perfectly suits the lovely acoustics of the priory. We had a tour of the abbey, which is a grand building founded in 1071, and which is also known for its extensive library. The crypt beneath the priory holds the coffins of bishops, princes and monks, as well as the unornamented coffin of Anton Bruckner. Bruckner is buried directly underneath 'his' grand organ, and an eerie backdrop to his sarcophagus is the stack of some 6000 skulls and bones of people formerly buried in the Abbey cemetery. The church itself was extremely cold, and although our tough Munich-born guide Maritza assured me that the

temperature was definitely in the positive digits, the shivering, blue-lipped, white-breathing choristers certainly felt otherwise! Despite our arctic feet and hands, it was an exhilarating experience to perform there. Bruckner's organ is an imposing sight: with some 7000 pipes of gold and silver, four manuals and over 100 stops, it dominates the upper-back-half of the church.

We stayed one night in Vienna at a hostel rather close to the red light district, which surprised some unwary choristers who headed out to find a bar! We then travelled to Bratislava in Slovakia. We briefly toured the city, exploring tourist shops and the castle, which sadly was closed for renovations. I found the most amazing hot chocolate in a café there – with two inches of real cream on top, the liquid melted chocolate was so thick and rich that I could not finish the small cup! That night, we performed at a benefit concert with the Apollo Choir of Bratislava. It was cold in the church, and many of us shivered in our concert clothes. Luckily, we were able to warm up afterwards with a hearty dinner with the Apollo Choir, who farewelled us by serenading us beautifully. We headed back to Vienna the next day to enjoy a tour of the city, including the Opera House, the Golden Cabbage (known to non-locals as the Museum of Art Nouveau!), the Hundertwasserhaus (Vienna's equivalent to our commission flats), and various other city landmarks.

While exploring the city later, some people went to the House of Music, others to find Weiner schnitzel, some to museums, and some to palaces. I toured the flea markets, and was surprised to see items such as gypsy jewellery, broken fans, old family photo albums and Kama Sutra cups all within two metres of each other! Jan 31 was a real high point for many of us. It saw us performing at the Sunday High Mass at the Schönbrunn Palace chapel. This was a great honour for us, and our performance was well-received. We then toured the Palace, which is incredibly ornate, featuring walls of mirrors, crystal chandeliers, Chinese paper screens, much of the original furniture of the Habsburg monarchs, and of course lots of gold.

Our next and final destination was Prague, in the Czech Republic. We had a walking tour of the city before exploring on our own. Everyone enjoyed seeing the many famous landmarks: the Astronomical Clock, Charles Bridge, Wenceslas Square, the cemetery where Antonin Dvořák is buried, the Opera House, the city gates, the Metronome, the Old Town Square, the New Town Square, the Rathaus, the Dancing House and many others. We performed an afternoon concert in St Nicholas Church in the Old Town Square, a small Baroque church with a rich and varied history. One dominating feature was the large crystal chandelier, which hung over the pews and glittered as it slowly

turned, impelled by the heat from the heaters below. Individual night-time activities included seeing a marionette version of *Don Giovanni*, attending shows, and a ghost tour. This ghost tour unintentionally turned out to be the most hilarious moment of the trip, with a guide telling decidedly un-scary stories with the most outrageous accent we had ever heard. This was backed up by her accomplice, who dressed as a character from each story and followed us from location to location, making silly poses and shouting 'Rawr' at us from around corners.

Our final day together started with a tour of Prague Castle. The undoubted highlight of the morning was seeing the stunning Gothic St Vitus Cathedral. Dating from the 14<sup>th</sup> century, the construction was started by a French master builder, so it bears a resemblance to features of Notre Dame. The inside bears (among other things) intricate vividly-coloured stained glass windows, a large silver tomb of a Czech saint, various medieval paintings, small altars and a huge vaulted ceiling. Not long after we walked in, the sun came out and the whole cathedral lit up in the most beautiful shades of gold, making the stained glass glow. It was a truly special moment, and we gathered to sing one last song together as a group in the slightly melancholy realisation that it was our last day together on tour. For our final night we dined at a Monastery Brewery, where we ate, danced and sang until the last possible moment. Many people were continuing their travels together, but it was a very special night to celebrate the success of our tour and our time together. I felt truly privileged to have been part of such a historic tour (both for MUCS and for AICSA), and to have been able to get to know so many wonderful people. I am also pleased to report that everyone has made it home safely!

MUCS extends its warmest thanks to all those who helped get the tour off the ground, supported us in our ventures, made the tour run smoothly, and gave us such great experiences: Andrew Wailes; Charles Srour; Rod Scanlon; Joy Marshall; the MUCS Committee; our wonderful guides Maritza and Greta; our bus drivers; our local tour guides; the Stuttgart University Choir and Orchestra; all the choirs that hosted us; all the churches and congregations we performed for; all our audience members who came to see us; and, of course, all the MUCS members who not only believed that MUCS could run a tour, but were willing to put up their money and come along for the ride. I personally am very grateful to have been on such a wonderful trip with such wonderful people, and feel very lucky to have met people I would never otherwise have had the chance to meet.