



QCMF Advisory Meeting Minutes

Friday 4th March 2011

Present: Keith Druery (Villanova College, Coorparoo); Anne Darcy (Assisi College, Coomera); Peter Francis (Iona College, Wynnum); Karen Corkeron (Iona College, Wynnum); Melissa Dineen (All Hallows' School, Brisbane); Tim Sherlock (All Hallows' School, Brisbane); Rodger Graeme-Wilson (St Rita's College, Clayfield); Andrew Mear (Stuartholme School, Toowong); Barbara McGeever (Nudgee Junior College, Indooroopilly); Peter Morris (Villanova College, Coorparoo); Sandra Magnus (Villanova College, Coorparoo); Alison Schrauf (Villanova College, Coorparoo)

Apologies: Mary Harper (St Augustine's College, Springfield); Chris Murphy (Northside Catholic Schools, Rockhampton); Robyn Edgar (Shalom College, Bundaberg); Lee Williams (St Thomas More's School, Toowoomba); Rachel O'Brien (Lourdes Hill College, Hawthorne); Bernadette Rotar, (The Cathedral College, Rockhampton); Daniel Crump (Mt Alvernia College, Kedron), Jane Paxton (All Hallows' School, Brisbane), Ben Langford (Loreto College, Coorparoo), Cathy Gleeson (St James' School, Coorparoo and St Joseph's School, Corinda); Mary Hehir (St Dymphna's School, Aspley), Ruth Skippen (All Saints School, Albany Creek); Cath Esbensen (Nudgee Junior College, Indooroopilly);

Meeting opened: 1.00 pm

Welcome: Mr Dennis Harvey, Principal of Villanova College welcomed everyone to the meeting.

Dr Peter Morris, Director of Music, Villanova College and the QCMF Coordinator, also welcomed everyone to the meeting. He mentioned that it was good to have a quorum of people involved with the festival to bounce ideas off and to talk information through with. It is good to get an outside view of the festival and to work through any issues that may arise.

Report on QCMF 2010 and 20th Anniversary Gala Concert

Dr Morris reported that whilst the extra day and the Gala Concert was a huge effort, it worked well.

With regard to the Gala Concert at QPAC, he was very grateful for and humbled by the help that was received from teachers of other schools involved. From feedback received, the students and teachers enjoyed the concert.

QCMF 2011 Dates:

- **QCMF 2011** - Thursday 18 August (evening only) to Sunday 21 August
- **Invitation to Participate** in the festival will be posted – 11 March*
- **Closing date for entries** – 6 May
- **Performance schedules** posted between 3 – 10 June

*It was noted that the mail out of the invitation to participate may be delayed a week or two, in order to have the changes to the website complete.

Draft of 2011 Timetable – Sandra Magnus

Sandra Magnus, the Facilitator of the Festival displayed a draft of the 2011 Weekend Overview. It highlighted sections that will be offered on one day only, on more than one day, and sections that may be combined. She stressed that the document was a DRAFT ONLY.

GENERAL BUSINESS:

1. **QCMF Website: To be upgrade in 2011 to make the process more efficient for directors and for QCMF staff:**

REGISTRATION: Dr Morris advised that QCMF entry forms would be changing to online registration this year. Schools would be asked to register their details on line, choose a password and submit their entry forms. One person would be responsible for the initial registration and would be the main contact for the school log in.

The school's conductors could then go on to the website and input entries for their own ensembles. Up until the closing date schools would be able to make any changes or additions to their entries. Should the school need to make changes after the cut off date they could do so by phoning, faxing or emailing Villanova College.

All information must be entered on the entry form before it is finalized. It is extremely important for scheduling purposes that the number of performers is noted on each entry form. The size of an ensemble often determines the venue into which it is scheduled.

For schools that were unable to input their entries on line they would still have the option of posting a hard copy to Villanova College.

STAGE SET UPS: The stage set ups will not be a part of this initial online entry procedure. Schools will be advised of the date stage set ups will be required when they receive their performance schedules. Stage setup diagrams will be made available on the website for conductors to fill in and submit much closer to the festival dates.

SOUND RECORDINGS: It is planned to have online access to sound recordings this year. Schools would log on using their password to access recordings of all their ensembles. It would be up to the individual schools to decide whether they would give their students online access to the recordings. The Directors felt that it would not be a good idea. If a conductor wanted their ensemble to hear the recording, they

could burn a copy and play or distribute it to students. Conductors could also download the recording/s and put them onto the school's intranet for students to download.

If a school is unable to download their recording/s it would be possible for QCMF staff to burn a copy for them and send it to the school.

2. **Scheduling:** The aim in 2011 is to offer as many sections as possible on multiple days. The exceptions will be:
 - Guitar and Contemporary Ensembles: Thursday evening only
 - Vocal Ensemble 2A and Concert Band 2A: Friday only
 - Percussion and Jazz Ensembles: Saturday only
 - Full Orchestra: Sunday only

Because of scheduling constraints, the size of some sections, or the equipment involved, some sections are offered on one day only.

Choir Venues: Choirs of 80+ students will be scheduled to perform in the Augustine Centre. Smaller choirs will be scheduled to perform in the Church or Church Hall.

Scheduling of Young Choirs: A request was made to move the Vocal Ensemble 2A section earlier in the programme to perform before the 1A and 1B Choirs. It was felt that high school students cope better with later times.

3. **Preference of Days:** In 2011 there will be an option for conductors to nominate a preference for their performance day. Included on the entry form will be:

“Please circle your preferred day. Your preference will be considered but is NOT GUARANTEED.”

4. **Length of Some Sections:** What is the maximum length any one section should be? (Conductors have often commented that because of scheduling they were not able to take their musicians into the performance venue to watch other ensembles in their section. Perhaps if the sections were a little longer this would help.) The aim has been to keep sections around 1 hr 30 min.

Most commented that they liked the option of being able to hear other ensembles, and it was therefore not a problem to have a slightly longer section. It was mentioned that if a school was scheduled last in a section, then they missed hearing the earlier groups.

It was agreed that the timing of sections would need to be organised the best way it worked for the festival organisers. If conductors want their students to hear other performances they can go to any venue they choose. However conductors are often busy going from one of their groups to another and may not have time for this.

It was agreed to keep the section times between 1^{1/2} and 2 hours.

5. **Performance time:** Due to the growth of the festival it has been suggested that there be a reduction in performance times for Full Orchestra and Concert Band 1A sections.

To perform contrasting pieces it is important to have a sufficient amount of time. It was agreed that the wording for the performance time change for Full Orchestra and Concert Band 1A sections to **'between 10 and 17 minutes.'** Conductors could then choose to perform for less than 17 minutes if they wanted to do so. It is very important that ensembles not to go over the time allocated.

6. **Percussion Instruments Supplied:** A Percussion Ensemble Conductor has asked If we could do the following:
 - Update the list of instruments supplied by QCMF for percussion ensembles.
 - Suggest that schools participating in the Percussion Ensemble Sections share some of the large instruments rather than each school bringing their own extra instruments.

The percussion stage set up form is out of date. They will be corrected to include all the available instruments.

It was noted that many percussionists like to use their own instruments which why many schools bring their own equipment. If schools want to share equipment, it was suggested that they arrange this amongst themselves. They can see what other schools are in the percussion sections when they receive their performance schedules. One concern with sharing equipment is the damage that may be caused to expensive percussion equipment by using incorrect mallets.

Subject to scheduling it may be possible for the percussion equipment used in Gould Hall for concert bands to be moved to the Augustine Centre, thus providing two of some of the large items.

7. **Standard of Repertoire for choral sections:** As a result of comments made by choral adjudicators, discuss ways to improve the choral repertoire.

Suggestions from choral adjudicators in 2010

- Support for choir directors choosing repertoire. Some groups did this well and others need help and guidance.
- In order to raise the standard of choral repertoire selected, suggest a set piece section.
- Refer teachers considering entry to a checklist of repertoire benchmarks and contrasting choices. The standard was quite poor in our sections and yes we need to be encouraging, but felt, because of the nature of the festival we were not allowed to be critical. I would have liked to offer advice to the conductors, some of whom were very "interesting".

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Request from an Ensemble Conductor:

- I have found it a little tricky in the past 2 years, finding Australian choral works suited to a young choir (yr. 3 – 7) either unison or 2 part to perform at the QCMF. The suggestion is to use Australian works, and I love to do this but finding it is not so easy. Could there be something sent out with the registration forms that suggest possible music stores or distributors who specialize in supplying our own local Australian choral works. This would be a wonderful help!

Recommendations:

If a conductor is having trouble choosing repertoire and would like some help, they should contact the festival organisers who will put them in touch with a choral specialist who has offered to assist. Several present at the meeting were very happy to assist with this.

Regarding repertoire for choral sections, the consensus was that the role of the festival was not to provide training in repertoire selection. It is more of a professional development issue.

It was suggested that a list be made of the repertoire performed by all schools at the previous festival but decided that this would not only be too difficult, but it could contain inappropriate repertoire. Not all repertoires chosen are appropriate for the sections.

Conductors could listen to other groups perform, to gain an idea of what repertoire is being performed.

Choral associations such as ANCA could be put up on the festival website.

Augustine Centre Piano: It was noted that the grand piano in the Augustine Centre was very difficult to hear by the students when they are performing. It was suggested that the piano should have a microphone with monitors facing the choirs so that they can hear it.

Keyboards for Choral Warm up Rooms: There was a request for keyboards to be put in warm up rooms for choirs. Keyboards will be available at the St James venue but will not be available at the Villanova venue.

It was recommended that schools bring their own keyboard with them to warm up.

Another suggestion was that some keyboards are available at the warm up rotunda, and they could be collected by the conductor on their way to warm up. This will be considered.

8. **Specific Section Details to Discuss:**

Jazz Ensemble 2A: Subject to the number of entries in Jazz Ensemble 2A, this section may be combined with the Jazz Ensemble 1C. They will still be adjudicated as a 2A ensemble.

String Ensembles in St James Church: In 2011 the smaller string ensembles will be scheduled in St James Church. It will be critical therefore to know the size of the ensembles. If the ensemble size is too large, it will not fit in the Church. The maximum number of performers to perform in the church has yet to be determined.

Entry forms for String Ensembles: The proposed entry form for String Ensembles was shown with a request for feedback. Conductors will be asked to nominate their preferred performance day which will depend on the size of their ensemble. i.e. Friday (large ensembles), Saturday (small ensembles) and Sunday. It was suggested that the wording for Sunday include **“any size”**.

Contemporary Ensembles: Due to the number of entries received in 2010 there will now be a Contemporary Ensemble 1B section as well as the Contemporary 1A section.

Section criteria for Choral 2C: Section criteria for Choral 2C has been amended to remove the wording “both songs must be in unison”.

9. **Festival Feedback:** The response to our request for feedback from Music Directors and Ensemble Conductors has been getting less and less each year. Are there other ways we can access their recommendations and comments.

It was decided not to print evaluation sheets for all Music Directors and Ensemble Conductors this year. The evaluation forms will be put on the website with a request for feedback on line.

10. **Adjudicators:** A comment was made that one of the adjudicators for the Guitar Ensemble sections in 2010 was not a guitarist. It was explained that for the festival, we have one specialist adjudicator and another musician to adjudicate each section.
11. **Stage Set Ups:** It was mentioned that sometimes the stage set up doesn't match the conductor's request. Sometimes it is not possible to accommodate all requests eg. We are unable on occasions to move pianos too far around the stage due to microphones and electrical equipment etc. Peter Morris responded by saying he will try to make the new stage setup diagrams clear as to what can and cannot be moved.
12. **Warm Up Rooms for String Ensembles:** To avoid having to move large instruments such as double basses up and down stairs, there was a suggestion that warm up rooms for string ensembles be allocated on the ground floor. It is difficult to accommodate all requests. If sections run late, students leave their warm up rooms later than they expected. This could result in having insufficient ground floor level rooms available. This will be discussed with the Warm up Coordinator but may not always be possible.

Parents and/or volunteers may need to be involved to help carry the instruments.

13. **Establish Advisory Committees** – Instrumental and Choral

The Instrumental Advisory Committee for 2011 is:

Ms Catherine Esbensen (Nudgee Junior College, Indooroopilly)
Mr Peter Francis (Iona College, Wynnum)
Mr Andrew Mear (Stuartholme School, Toowong)
Ms Melissa Dineen (All Hallows' School, Brisbane)
Mr Ben Langford (Loreto College, Coorparoo)
Dr Peter Morris (Villanova College, Coorparoo)

The Choral Advisory Committee for 2011 is:

Ms Barb McGeever (Nudgee Junior College, Indooroopilly)
Mr Tim Sherlock (All Hallows' School, Brisbane)
Ms Anne Darcy (Assisi College, Coomera)
Dr Peter Morris (Villanova College, Coorparoo)

Meeting closed: 3pm